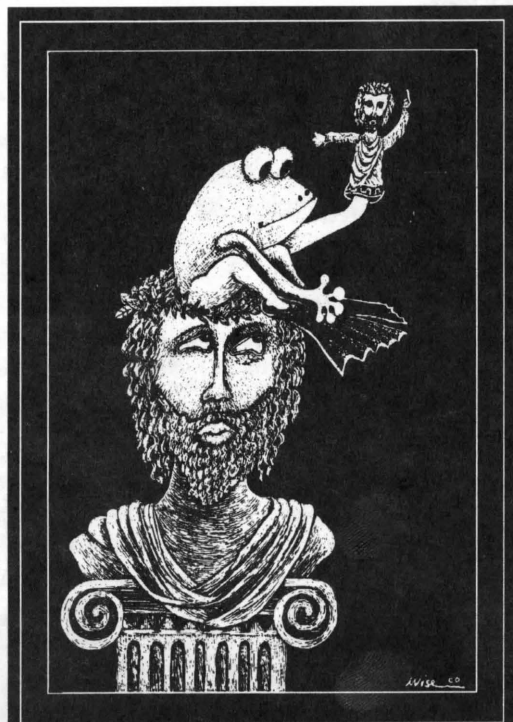


# FROGS



by

**Aristophanes**

**October**

**19-28, 2000**

phoenix  
theatres uvic.

# AN ACT OF KINDNESS

Support students at the University of Victoria through a planned gift and support the promise of a better tomorrow. From fine arts to global studies, our fields of endeavor are forward thinking.

Call Suzanne Dubé in the Gift Planning Office 250-472-4918.

*The University of Victoria is a member of Leave A Legacy.*



University  
of Victoria

*challenge minds change worlds*

## Director's Notes

I once read that if we wish to understand the cultural values of the previous generation, we need only look to the games and toys of this one. The play-things of my childhood, for example, show quite clearly that my imagination was largely formed by the previous generation's fascination with Freud (sex), two world wars (violence), and the democratization of story telling by technology (cartoons, film, tv, pop music, video). For the twentieth century brought with it an unprecedented degree of access to popular culture. Indeed, for some time it looked as though this democratized culture, particularly as practised in North America, was poised to replace the centuries-old belief that the function of art is to elevate.

So what has this to do with Aristophanes, and with the production of *Frogs* which you are about to see tonight? Central to *Frogs* is the question of which plays and playwrights deserve to be considered of 'enduring significance,' and which to be relegated to the scrap heap of history. A belief in the necessity of doing this, of separating the 'low' works from the 'high,' is based on the notion that the function of art is to display that which is best about ourselves and our society. We may see the history of 'high art' as a succession of brilliant individuals, or as a collection of 'good' social ideas, but in either case our view of the function of art is the same: that it exists for the purpose of advancing the values of the society in which it is created.

Popular art on the other hand has no such aspirations. It aims to bowdlerize and mock the values on which high art is based. Anarchic by nature, popular art has reverence for no individual or idea that cannot stand up to the sheer energy of its rude, wide blast. Aristophanes, I would argue, was at the forefront of establishing this tradition. My reading of *Frogs*, and that of my collaborators, is that the playwright – while perhaps privately admiring and even liking the 'high art' that he makes fun of – knew that his function as comic dramatist was to 'take the mickey' out of the legacy that the previous generation had created. Indeed, I like to think (although there is no specific proof for this) that what Aristophanes was saying with *Frogs* is that any attempt to systematize theatre art into a code of enduring values would undercut the democratic participation of the viewer from which the theatre gains its essential life and significance as an art form.

Rather than trying to duplicate Aristophanes' own comic techniques, we have built our production from the story-telling vocabulary that we grew up with. For us the spirit of Aristophanes is best understood if we look to the Marx Brothers, Monty Python, Black Adder, Pee Wee and Sesame Street – the anarchic comedy to which our parents exposed us through the new story-telling democracy of television and film.

I would like to dedicate this production to the atavist in us all and to my great, great teacher Jacques LeCoq who inspired so many of us to explore our inner hell raiser.

## Background Notes *Frogs*

Written in 405 B.C.E. and performed that year at the Lenaia festival at Athens, Aristophanes' *Frogs* is an extraordinary play. In the first place, it is practically unique in providing us with a contemporary, eye-witness account of fifth-century tragedy. While the author of *Frogs* was, to be sure, in the business of making jokes, not keeping historical records, Aristophanes' knowledgeable appreciation of the work of his predecessors and co-workers in the Athenian theatre was such that even his most outlandish parodies contain invaluable information about the nature of theatre in ancient Greece.

But in the second place, it is an almost unparalleled example of the ability of art to wrest laughter from despair. Written on the eve of Athens' devastating loss of a 27-year war, the play originally addressed an exhausted, demoralized audience. In addition to the casualties of 27 years of fighting, the war with Sparta also brought to Athens a ghastly plague which had killed a further percentage of the citizens, Pericles among them. Surviving Athenians, ruined by the Spartan blockade, were living on state relief; many would soon be starving. Athens' great leaders and generals were either dead, or exiled, or looked upon with paranoid suspicion, and populist demagogues were whipping up the desperate citizenry to ever more irrational and self-destructive acts. Spartan offers of peace had just been rejected by radical democrats, heedless of the consequences; and as *Frogs* took the stage in 405, the enemy, invincible thanks to the bottomless financial support of Persia, was encamped within a few miles of the city, preparing the spring offensive that would bring Athens to total defeat.

And as if these weren't grounds enough to fear that the end of Athenian culture was near, the year in which Aristophanes composed *Frogs* was also the year in which Athens lost her last two remaining first-rate tragedians, Euripides and Sophocles. With the city's first great tragic poet, Aeschylus, already dead, this double blow must have felt ominously symbolic of the end of an era—as indeed it was.

Thus Dionysus goes to Hades for help, for only among the dead will he find a playwright wise enough to save the city with his good advice. Setting his sights at first upon the populist poet Euripides, the god of theatre comes to realise, however, that the city is *already* in the grip of talk obsessed politicians and other lawless, crowd-pleasing relativists (like Euripides), and that salvation lies elsewhere: in the civic ideals, high standards, and serious moral purpose equivalent with both the glory days of Athenian democracy and with the poet who best articulated them, Aeschylus.

For the good advice Aristophanes gave his audience in *Frogs*, he was awarded the highest civic honours. The specific political recommendations he offered in the play were enacted, and his comedy was given an extraordinary honour never yet enjoyed in Athens by any play: a second performance in his lifetime.

## Brian Richmond *Guest Director*



Born and raised in Vancouver, B. C., Brian is delighted to be back in his home province working at the highly respected Department of Theatre at the University of Victoria and with such talented colleagues as Jennifer Wise, Mary Kerr and Allan Stichbury. The Founding Artistic Director of Saskatoon's Persephone Theatre and Toronto's Guardian Spring Productions, Brian has also served as the Artistic Director for a number of Canada's leading theatres, including Montreal's Playwright's Workshop, Thunder Bay's

Magnus Theatre and Toronto's Theatre Passe Muraille. A four-time nominee for Outstanding Director in Toronto's Dora Mavor Moore Awards, Mr. Richmond was chosen as Outstanding Director for his 1988 production of *Fire* by Paul Ledoux and David Young. This production as well as his 1991 production of Michel Marc Bouchard's *Lillies*, was also chosen as Outstanding Production. The director of over eighty plays, he has worked for most of the major and many of the smaller theatres in Canada. As an avid supporter of new work he has had the opportunity to work with a number of Canada's leading playwrights, including Carol Bolt, Michel Marc Bouchard, Sally Clark, Dennis Foon, Thomson Highway, Margaret Hollingsworth, Ken Mitchell, Allan Stratton, Sharon Pollock, George Ryga, Charles Tidler, Paul Ledoux and David Young. He has also taught acting, play writing, directing and created a number of productions at universities and trade schools across Canada, including, the National Theatre School of Canada, McGill, Concordia, Simon Fraser, York and Waterloo Universities as well as the University of Toronto (where he received his MA in drama) where he currently still offers a course in directing. The President of the Toronto Theatre Alliance from 1988-1991, Brian has also served on a number of Canada Council and Ontario Arts Council juries. He currently lives in Toronto with his wife and creative partner, actress Thea Gill. He will next produce and dramaturge his son Jacob's first play, *Qualities of Zero*, which recently won the MECA Award (Montreal English Critic's Association) as Outstanding New Play, as well as starting his new appointment as Resident Director at the Florida Studio Theatre in Sarasota.



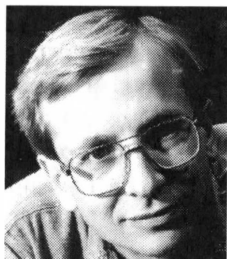
## The Faculty Club at UVic

Banquets, Weddings, Retirement Parties, Special Events

- Beautiful setting in a wooded dale
- Reasonable prices
- Community members welcome

For a successful event, book your up coming function with us **721-7935**

## Allan Stichbury *Scenic Designer*



Allan Stichbury has designed for theatres all across Canada, including the Stratford, Shaw and Blyth Festivals. For Opera he has designed at the Edmonton and Manitoba Opera. He has also designed on Broadway, lighting for *Mr. Lincoln* at the Morosco Theatre. He has taught at the Banff Centre and The University of Alberta, as well as giving various workshops for organizations such as the Canadian Institute of Theatre Technology. Allan has taught at the University of Victoria since 1988. Most recent designs include Lighting for *Sylvia* at the Belfry Theatre, set and lighting for *A Christmas Carol* for Theatre New Brunswick, sets and lighting for *Three Tall Women* at the Manitoba Theatre Centre and sets and lighting for *Babes In Arms* at the Citadel Theatre. For The Phoenix, recent designs were for *Les Canadiens* and *The Glace Bay Miners' Museum*. Allan is currently designing the sets for *The Mystery of Edwin Drood* at the Shaw Festival and the sets for *The Seagull* at the Phoenix. He exhibited at the 1995 and 1999 Prague Quadrennial. Allan is past president of Associated Designers of Canada.

## Mary Kerr *Costume Designer*



Mary Kerr's sets and costumes have been seen at the Shaw, Stratford, Banff and Guelph Festivals, most Toronto theatres and major Canadian regionals. Acclaimed productions include: the premier of George F. Walker's *Nothing Sacred: Canadian Stage*, *The Desert Song: Shaw Festival*, *The Big Top Ballet: The Royal Winnipeg Ballet* and most recently, *Into The Woods* at Alberta's Citadel Theatre. She has created for the Canadian, Vancouver, Banff, Pacific Opera and New Zealand Opera Companies. Among her designs for Dance are productions for the Paris Opera Ballet, the Royal Winnipeg Ballet, the National Ballet of Canada, and The Danny Grossman Dance Theatre. In 1994, Mary Kerr was Production Designer for the *Opening and Closing Ceremonies of the Commonwealth Games* in Victoria. Mary has been the recipient of numerous professional awards including 7 Dora Mavor Moores, and 2 Sterlings. Mary was awarded a third Sterling this past June for outstanding costume design. Ms. Kerr has represented Canada at the Prague Quadrennial Design Competition. Elected to the Royal Canadian Academy of Arts, her work is housed in the Mary Kerr Collection at the Metro Toronto Library. Recent work includes the critically acclaimed costumes for the Banff Festival's 1998, *Zurich 1916* by C. Butterfield, the national tour of *Still the Night* and currently sets and costumes for *The Toy Castle* television series. Mary is a Professor of Design at the University of Victoria and a member of the Directors Guild of Canada.

## HOMESUREHOME

See me, Caroline, for all your home insurance needs.

Houses · Duplexes · Condominiums Tenants

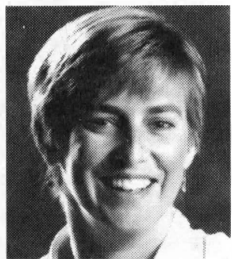


Harbord Insurance

609 Yates Street · 388-5533



## **Ereca Hassell** *Guest Lighting Designer*

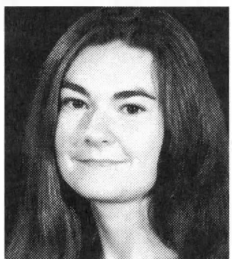


A former student and graduate of the Department of Theatre, Ereca has returned to design the lighting for the Phoenix' first production of the 2000-2001 season.

Most recently her designs include: Lighting Designer for *Time and the Conways*, Shaw Festival; *Art*, Mirvish Productions/Manitoba Theatre Centre; *Rocks*, Manitoba Theatre for Young People. Other selected credits Lighting Designer for 13 shows at Shaw Festival, most recently *The Madras House*, *Getting Married*, *Joy*, *Major Barbara*, *Will Any Gentleman?* and *Mr.*

*Cinders*; Other productions include; *Ethan Claymore*, The Grand Theatre, *Dinosaurs and all that Rubbish*, Carousel Players/Young People's Theatre; *TAP!*, Choreographer William Orłowski; *Angels in America Part Two*, *Rough Justice*, The Citadel Theatre; *If We Are Women*, Manitoba Theatre Centre and Theatre Calgary; *Possible Maps*, Tarragon Theatre; *Yard Sale*, Theatre New Brunswick; *Death and the Maiden*, Manitoba Theatre Centre and Canadian Stage Company; *Abundance*, Theatre Plus Toronto; *Steel Magnolias*, *Unidentified Human Remains*, Manitoba Theatre Centre; *Fallen Angels*, The Citadel Theatre; *Don Pasquale*, *Salome*, Vancouver Opera. Associate Lighting Design credits includes *Joseph and the Amazing Technicolor Dreamcoat* and *Aspects of Love*, Canada. Ereca has also won a Dora Mavor Moore Award for her design for *Death and the Maiden*.

## **Stacey Brown** *Composer/Musical Director*



Stacey Brown is completing her 3rd year of a Bachelor of Music in Composition at the University of Victoria School of Music. Her previous theatre experiences include Assistant Musical Director/Pianist, *West Side Story*, *Seven Brides for Seven Brothers*, Pianist *The Fantastics* for Western Canada Theatre Company, and Sound Designer, *Amadeus* for Western Canada Theatre Company and *Brighton Beach Memoir* for Kamloops Youth Theatre. This is Stacey's first venture into the realm of original music for theatre. Stacey studied for two years with Dr. John Celona and is now a student of Michael Longton.

## **Kim Isbister** *Choreographer*



After spending three months travelling through Europe, Kim is excited to be back at the Phoenix and to be finishing her degree in the Acting program. Before coming to Victoria, Kim trained in competitive dance for fifteen years and taught for two. Her work in Calgary included assistant choreographer for the musical productions of *Anne of Green Gables* and *The Wizard of Oz*. Kim's credits in Victoria include co-choreographer for last year's original dance production *Static* and choreography for *Colours In The Storm* in which she played Annie Fraser. Kim also appeared on stage as Quince in *A Midsummer Night's Dream*.

She would like to thank Director Brain Richmond for having faith in her as both a choreographer and an actor and for challenging her ability to do both.

# Aristophanes'

# FROGS

**A new stage translation by Jennifer Wise\*\***

## ***Creative Team***

Director	<b>Brian Richmond</b>
Set Designer	<b>Allan Stichbury*</b>
Costume Designer	<b>Mary Kerr*</b>
Lighting Designer	<b>Ereca Hassell</b>
Composer/Musical Director	<b>Stacey Brown</b>
Choreographer	<b>Kim Isbister</b>
Stage Manager	<b>Jennifer Baloc</b>
Assistant Director	<b>Alison Latimer</b>
Assistant Set Designers	<b>Patrick Duwors &amp; Andrea Vorstermans</b>
Assistant Costume Designer	<b>Fiona Deacon</b>
Assistants to the Costume Designer	<b>Jeremy McLeod Renée Stewart-Smith Heather Libby</b>
Makeup Design	<b>Mary Kerr*</b>
"Goddess Drops"	<b>Alexander Ferguson</b>
Additional Music	

\*Department of Theatre Instructors

**Frogs will be performed**

\*\*Prologue and Epilogue written by  
Aristophanes and  
\*\*\*Tower of Song







## Cast

Dionysus	<b>Meg Roe</b>
Xanthias	<b>Jay Bennett</b>
Mule	<b>Leslie Aimée Gottlieb</b>
Zeus (Drummer)	<b>Ryan Arnold</b>
Pluto/Aeacus #1/Persephone's Maid (Lead Keyboard)	<b>Alexander Ferguson</b>
Muse/Chorus Leader	<b>Kate Humble</b>
Muse/Dead Guy/Euripides' Maid	<b>Colin Chapin</b>
Muse/Charon	<b>Kate Braidwood</b>
Muse/Heracles	<b>Rebecca Henderson</b>
Muse/Inkeeper #1/Choreographer	<b>Kim Isbister</b>
Muse/Sheep/Inkeeper #2	<b>Mitch Pollock</b>
Muse/Aeacus #2 "The Beater"	<b>Emma Routledge</b>
Muse/Aeacus #3 "The Servant"	<b>Renee Geronimo</b>
Muse/Chorus Leader #2	<b>David Kopp</b>
Aeschylus	<b>Dalal Badr</b>
Euripides	<b>Zachary Stevenson</b>

ed with no intermission.

by Brian Richmond with apologies to  
and Jennifer Wise.  
ng by Leonard Cohen

# Production *Team*

Production Manager

Technical Director

Assistant Stage Manager

Assistant Stage Manager

Electrician

Lighting Board Operator

Sound Coordinator

Sound Operator

Head of Scenic Construction

Properties Supervisor

Properties Coordinators

Painters for Goddess Drops  
and Costume Stencils

Head of Wardrobe/Cutter

Coordinating Wardrobe

Maintenance Supervisor

Wardrobe Maintenance Supervisor

Assistant Wardrobe Maintenance Supervisor

Hair and Makeup Supervisor

Dressers

Theatre Manager

Assistant Theatre Manager

Communications/Program

Communications Assistants

Poster Design

Graphic Design

Photographer

Lobby Display

Front of House Manager

Box Office

Opening Night Reception

Opening Night Bar

*\*Theatre Department Instructors*

**Bert Timmermans\***

**Steve Vrooman\***

**Jeffrey Stubbs**

**Yvonne Yip**

**Keith Houghton**

**Frank Morin**

**Jay Bennett**

**Jeremy McLeod**

**Charles Procure\***

**Denise deMontreuil\***

**Christine Coles, Selina Ewen**

**Fiona Deacon, Kris Johnston**

**Renée-Stewart Smith, Jeremy McLeod**

**Karla D. Stout\***

**Amanda Lehoux**

**Beth Scozzafava**

**Teminey Hamilton**

**Annette Dreshen**

**Rachel Haase, Carli Posner,**

**Scott Powell, Simon Rolston,**

**Naomi Weiler**

**Bindon Kinghorn\***

**Sandra Guerreiro\***

**Marnie Crowe\***

**Edward Guerrero, Katie Siney**

**Jennifer Wise\***

**Nathan Medd**

**Don Pierce**

**Edward Guerrero, Katie Siney**

**Justine Shore**

**Jackie Adamthwaite, Nate Wells,**

**Celine Stubel, Eric Henwood-Greer,**

**Immanuel Ilao, Marissa Fossum,**

**Sheila Smith, Darha Phillipot, Katie Lawson,**

**Shelley Dusterbeck, Nicole Beynon**

**Eric Henwood-Greer, Adele Sacks**

**University Food Services**

## **Programme Advertising, Design and Production**

Victoria Arts Marketing

P.O. Box 8629 · Victoria BC V8W 3S2

(250) 382-6188

Publisher: Philomena Hanson · Design/Production: Lyn Quan

# Acknowledgements

The Phoenix Theatres would like to acknowledge the following for their assistance and generosity:

The Times Colonist, Monday Magazine, The Saanich News, The Oak Bay News, The Victoria News, Where Magazine, CHEK Television, The Daily, Shaw Cable, CBC Victoria, The Q, CFX 1070, The Ocean, and CAMO and CFUV Radio Stations, The Ring, The Martlet, The Nexus, City View, Attractions Magazine, Richard Balomben, Matthew Takoski of the Victoria Dining Guide and Philomena Hanson of Victoria Arts Marketing.

Very Special Thanks to: Baggins of Market Square

## UVIC BOOKSTORE

Expires November 14, 2000

# \$5.00 OFF

### Any General (Non-Text) Book, with this Coupon.

Mon, Tues, Thurs, Friday 8:30 am to 5:00 pm

Wednesday 8:30 am to 7:00 pm

Saturday 11:00 am to 5:00 pm

721-8315

Minimum \$10.00 purchase required

Not valid with any other discounts

Does not apply to special orders

One coupon per purchase



2000 - 2001 SEASON

**ARTS CLUB THEATRE COMPANY**

Bill Millerd ~ Artistic Managing Director

## Neil Simon's Classic Comedy

*Starring*

Norm Grohmann *as Felix*

Stephen Dimopoulos *as Oscar*

# The Odd Couple

November 8 & 9



the ROYAL & MCPHERSON  
theatre society

Season Sponsors

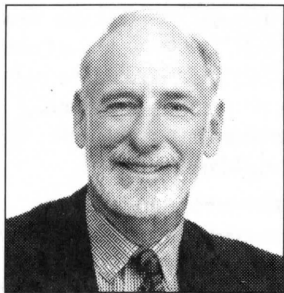


Media Sponsor



Royal Theatre, Victoria  
Wednesday, November 8 - 8pm  
Thursday, November 9 - 2pm\* & 8pm  
\*Murchie's Tea Matinee (free tea & cookies)  
For tickets call 368-6121

*"An avid supporter of  
community arts."*



**David Anderson**  
M.P. for Victoria  
Constituency Office  
922 View Street  
Victoria, British Columbia, V8V 3L5

Phone: 363-3600 · Fax: 363-8422  
E-mail: [anderd@parl.gc.ca](mailto:anderd@parl.gc.ca)

## ART LOVERS

If your passion is fine art,  
as well as fine music, choose Lunds  
Auctioneers and Appraisers.



**LUNDS**

Call 386-3308 for Auction details

### **Department of Theatre**

Leslie D. Bland  
Marnie Crowe  
Murray Edwards  
Denise de Montreuil  
Barbara Dillon  
Sandra Guerreiro  
Linda Hardy  
Giles Hogya – Dean of Fine Arts  
(on leave)

Alan Hughes  
Mary Kerr  
Bindon Kinghorn  
John Krich  
Patricia Kostek - Acting Chair  
Jim Leard  
Libby Mason  
Harvey M. Miller  
Peter McGuire  
Charles Procure  
Juliana Saxton  
Richard Stille  
Allan Stichbury  
Karla D. Stout  
Katherine Syer  
Bert Timmermans  
Tony Vickery  
Steve Vrooman  
Jennifer Wise  
Jan Wood  
Pia Wyatt

For the *Department of Theatre*:  
Robert Holliston, Music Consultant

### **Graduate Students**

Mark Anderson  
Colleen Carpenter  
Cam Culham  
David Everard  
Brian Finn  
Kate Jamin  
Tim Sutherland  
Sakalas Uzdavins  
Tony Vickery

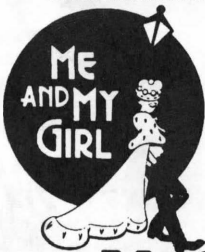
## Phoenix Phacts

... It's a Phact that Phoenix people are always busy working in the craft that they love. • **Jan Wood** directed a production of *Macbeth* for Shakespeare in the Park in Calgary this summer • Fort Steele Heritage Town was the scene of a busy troupe of Phoenix People as well. **Pia Wyatt** produced, choreographed and performed in the Fort Steele *Follies*. **Peter McGuire** directed this rollicking Musical Comedy. Behind the scenes were **Jackie Adamthwaite**, Stage Manager, **Christina Cicko**, Lighting Designer, **Katie Lawson**, Box Office Manager and Publicity. Strutting their stuff on stage were **Michael Rinaldi** and **Gregory Tees**. The script was written by **T.J. Dawe** and **Michael Rinaldi** • **Bridget McGuire** has been nominated for a Gemini Award for a *Star Gate*. • **Kellie Barnum** was Roy Surette's Assistant Director for the Belfry's production of *Kilt*, which features our own **Chris Martin** in a leading role and yes, that was his picture on the Fall Guide cover of *Monday Magazine* • **Leslie Bland** continues his role as Hoke in the Chemainus production of *Driving Miss Daisy*. He also directed and performed in Inspiration Theatre's production of *Three Viewings* at Dunsmuir Lodge. • **T.J. Dawe** and **Shannan Calcutt** were both huge hits on the Fringe Festival Circuit. • **Bindon Kinghorn** gave Directing Workshops in Madeira, Portugal and Directed the 2000 Parliament Buildings Players in Victoria • **Celine** and **Camille Stubel** travelled to Prague to perform with Sven Johansson's Dance Company. They were thrilled to be able to perform in The Estates Theatre where Mozart premiered *Don Giovanni*. • **Kate Jamin**, **Jane Duncan**, **Mary Kerr**, **John Krich** and **Jim Leard** have all provided input into the Royal B. C. Museum's *Circus Magicus*. • Working this summer at the Banff Centre for the Arts was **Karla Stout** as Wardrobe Manager. Students involved included **Robina Cook**, **Stephanie Shaw**, **Karen Goddard**, **Chris Oliver**, **Fiona Deacon**, **Lindsay Walker**, **Jeff Henry** and **Michael Meloche** • **Ross Desprez** was part of the *Lies and Legends* Company for the Belfry's summer musical. **Karen Levis** designed the costumes. • Vancouver's Bard On The Beach featured **Gerry Mackay**, **Deborah DeMille**, **Andrew Long**, **Jason Mitchell**. **Nicholas Harrison** was Fight Director. • *Aerwaco!* directed by **Ami Gladstone**, songs by **Lucas Myers**, featuring **Matthew Payne**, **Camille Stubel**, **Michelle Monteith**, **Ben Lawrence** performed at the Belfry in Victoria, in Toronto and at Vancouver's Fringe Festival. • **Colin Heath** is touring Japan with the ever popular #14 Bus.

## The Music Plays On ... From Britain to Broadway

### Victoria Operatic Society's

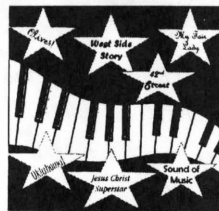
2000/2001 Season



### ME AND MY GIRL

November 24 -  
December 3, 2000

*The 'Happiest Show in Town'*  
is a saucy tale of a gala weekend where  
family and friends meet the long lost  
heir to the Hareford millions. Blimey!



### On Broadway

May 4 - 13, 2001

*Bob LeBlanc's fabulous*  
musical celebration of well loved show-  
tunes will have you toe-tapping and  
humming your Broadway favourites.

**SEASON PASSES ONLY \$46 EACH!** (Save \$10 over box office prices)

For ticket purchase or information call

**Victoria Operatic Society** • Phone 250.381.1021 • Fax 250.381.4252

# Friends of the *Phoenix*

The theatre faculty, staff and students would like to thank the following for their support of the Phoenix Theatre's 2000/2001 Season.

## SPONSORS

Ron Conway  
Lawrence Eastick  
Joan Lawrence  
Dr. and Mrs. R. McNeely  
Hilda A. Murray

Dr. G. W. Selleck  
Sheila Sheldon Collyer  
Lewis and Kay Smith  
Nelson and Karen Smith  
Ann Strother  
Mrs. Cicely Thomson  
Marion and Grant Thompson  
Vince Tiloshanec  
Ken Waldock  
E. A. Walker  
Diana and Joseph Wolf

Ian Hill  
Beverly Holmes  
Sam Hunter  
Anthony R. James  
Lionel Johnson  
Irene M. Johnstone  
Dennis Kershaw  
Elsie Lythgoe  
Frank McGilly  
Mr. Norman McLennan  
Doug and Jean McRae  
Mr. and Mrs. Robert Mais  
Dr. A. T. Matheson  
Daphne K. Morgan  
George and Angela Murphy  
Mr. and Mrs. J. Nemeth  
Mr. and Mrs. A. P. Newell  
B.K. Osborne  
Mrs. A. and A.M. Porzeczanski  
Ron and Mary Schaufele  
Mr. and Mrs. G. L. Seens  
William and Mary Steadman  
James Stewart  
Madeline Thomson  
Mr. and Mrs. William Watling  
Dr Lorne Wolch

## CONTRIBUTORS

Mr. and Mrs. Adamson  
Leonore Alers  
Ken and Sylvia Austin  
Jean Bain  
Raymond and Joyce Berry  
Lynne and Gunter Beyer  
Linda Calver  
Don and Elaine Curling  
Mrs. Pat Davey  
Pat and Don Dobson  
Harry P. & Eywonne Dominique  
William Finlay  
Marguerite Friesen  
Ms. Andrea Fulton  
Mr. Jim Fyles  
Mieczyslawa Gawlak  
Angela Gibson  
Jean Guthrie  
Lawrence and Margaret Hall  
Allan and Elisabeth Haythorne  
Dr. Bruce Howe  
Horst and Deborah Huelscher  
Don and Kathleen Hyde  
P.J. Kilner  
Margaret H. and Edward W. Kortez  
George Kyle  
Mr. and Mrs. Lane  
Maria Luisa Macrae  
George and Joyce Metson  
Dr. Reg Mitchell  
Lois and Lloyd Newsham

## DONORS

Mrs. Phyllis Allen  
Mr. and Mrs. David Barlow  
Andrew Baracos  
Dr. and Mrs. A. H. Batten  
Dr. and Mrs. H. W. Bauld  
Mr. Barry Beardsmore  
Hilda Bennett-Brown  
Robert and Queenie Benson  
Don and Violet Berringer  
P.M. Bond  
Gisela Bradatsch  
Ian and Rachel Brameld  
Hamish and Sheila Bridgman  
Mrs. C.A. Browning  
Mr. Ken Cairns  
Mrs. Beryl Cox  
Victor and Betty Dawson  
Joe Dorscher  
Mr. and Mrs. Peter Elcoate  
Frank and Linda Gower  
Floyd Hall  
Elsie Hamilton  
Allan Hanna  
Dr. Barbara Harris  
Robert and Mara Heasman  
Mr. and Mrs. Edgar Hemingway

Plus all those Donors, Contributors, and Sponsors who wish to remain anonymous.

April 1 - Sept. 28, 2000

If you are on this list and do not wish to be acknowledged, or, would like to be acknowledged in another manner, please contact Sandra Guerreiro at 721 8003.

CLIP AND MAIL

If you would like to make a donation to the Phoenix Theatre please mail your cheque to the Theatre Manager, Phoenix Theatre, University of Victoria, Box 1700, Victoria B.C. V8W 2Y2. Tax Receipts are issued automatically for all donations over \$25.

Donor (\$5 - \$49).....Contributor (\$50 - \$299).....  
Performance Sponsor (\$300 - \$499).....Benefactors (\$500 - )

Enclosed is my cheque, made payable to The University of Victoria.

I/We would like to be acknowledged in your programs as follows:

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
POSTAL CODE \_\_\_\_\_ TELEPHONE \_\_\_\_\_

Many companies will match gifts made by employees. Please consult your firm's Personnel or Corporate Relations office and attach a Matching Gift form from your employer, if applicable.  
Thank you.

# WISH YOU WERE HERE



The 2000/01  
Schedule is  
now available

To advertise in the Phoenix Theatre  
production programme for

## The Seagull

by Anton Chekhov

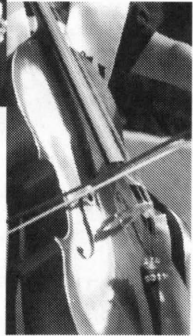
(November 15 - 25/ad deadline: November 1)

Call **Philomena Hanson at 382-6188**  
Victoria Arts Marketing

Congratulations



# Phoenix Theatre



thank you  
for your  
contribution  
to Victoria's  
vibrant  
culture.



FLEMING PRINTING Ltd

200 Esquimalt Road, Victoria, BC V9A 3K9  
(250) 386-7594 Fax: (250) 382-3931



# MURDER MYSTERY

Get set for Murder, mystery and intrigue  
set in the days of gangsters and dolls  
in the dirty thirties!

- A fantastic evening of fun for Hallowe'en  
**Saturday, October 28th**
- A delicious carved roast beef dinner
- Loads of entertainment by the gorgeous babes and cons
- A great "who-dunnit" for you and your friends to solve
- Prizes galore!!

Call 595-9970 for tickets right away! Only \$45.00  
Presented by the **Canadian College of Performing Arts**

Directors: Jacques Lemay/Janis Dunning  
1701 Elgin Road, in Oak Bay

2000 - 2001 SEASON

ARTS CLUB THEATRE COMPANY

# VICTORIA SUBSCRIPTION SERIES

at the Royal Theatre and McPherson Playhouse

## The Odd Couple

By Neil Simon  
Nov 8 - Nov 9, 2000  
Royal Theatre



Writers, Originally Directed and Choreographed by  
Mikhail Considine, Supervisor and Arranger/Orchestrator by  
Stuart Ross  
James Rait

Jan 31 - Feb 1, 2001  
McPherson Playhouse

## Under the Influence

By Michele Riml  
Mar 21 - Mar 22, 2001  
Royal Theatre



Susinn McFarlen in *Under The Influence*. Photo by: Nick Seiflow

Season Sponsors



Three Show Subscriptions From \$54  
Call 386-6121

A world premiere from the choreographer of CIRQUE DU SOLEIL

## LE GROUPE APOGEE

"A piece of daring and skill that breaks the boundaries of dance" — The Globe and Mail

NOVEMBER 15, 2000  
ROYAL THEATRE

Royal Winnipeg Ballet presents:

## BUTTERFLY

Inspired by Puccini's classic opera Madama Butterfly

FEBRUARY 26, 2001  
ROYAL THEATRE

Ballet British Columbia presents:

## THE FAERIE QUEEN

Ballet BC's first full length story ballet sparkles with charm

MARCH 24, 2001  
ROYAL THEATRE



### Leap Into a Luminous World

Subscriptions to 3 brilliant productions on sale now!

Subscribe from as low as \$53

MCPHERSON BOX OFFICE **386-6121**

