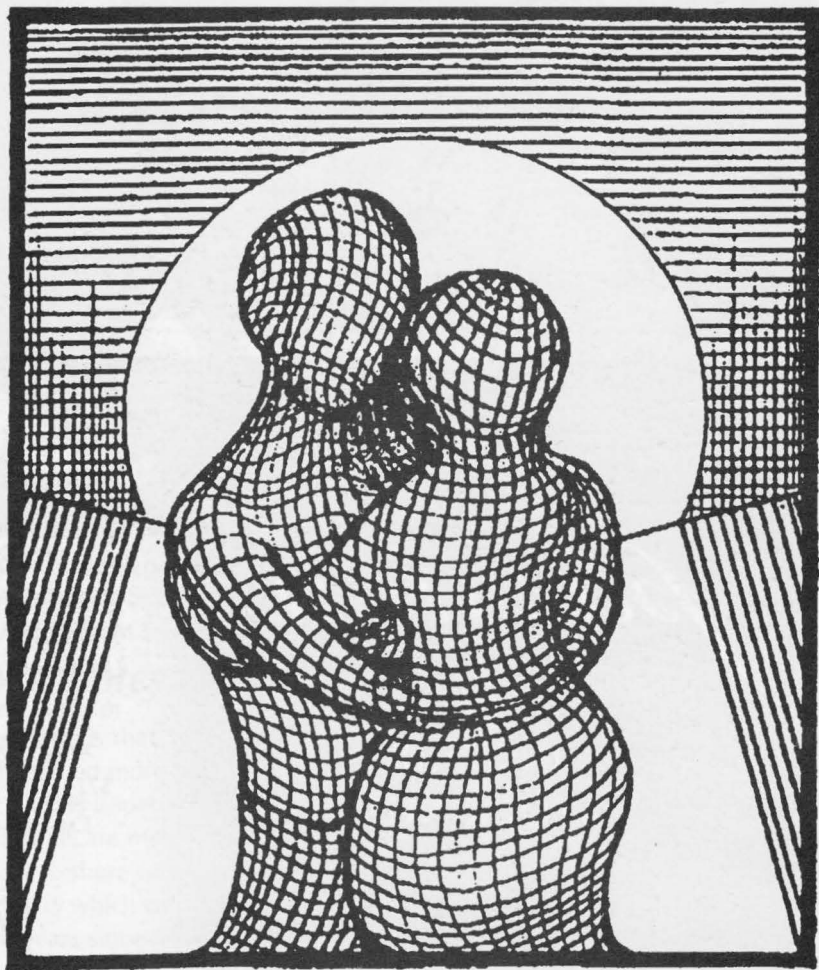


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Left, Costume Designer, Mary Kerr, centre, Linda Hardy, Director and right, Jeremy Gordaneer, Set Designer with the model of the Set of *Romeo & Juliet*

Director's Notes

Over the generations that Shakespeare has graced the stage, certain of his plays have stood out or seemed more apt for certain times. Perhaps it is just that we are able to see in them what is uppermost in our own minds. Shakespeare's *Hamlet* reminded us that plays, after all, are merely mirrors for us to look into and see ourselves. Tonight the cast and I want to share such a vision with you – an image of ourselves at the end of the twentieth century which we find very disturbing; partly because it hasn't changed in the four hundred years since Shakespeare wrote *Romeo and Juliet*. We looked and saw a thin veil of civilization covering what at bottom is very primitive behaviour. We saw a society in which children are caught in a web not of their own making and destroyed by it – a world in which the sins of the fathers are very much visited upon the heads of the young. It could be any number of places in today's modern world but we will call it Verona.

In Verona, a young man named Romeo, as much in love with love as any young man has even been, falls in love with Juliet, the daughter of his father's enemy. Juliet returns that love. Perhaps no one even knows what began this generation's old quarrel. It ends, however, with the deaths of these lovers which, the chorus tells us, is what it takes to bury their parents' strife. Hence the play does not end with the deaths of Romeo and Juliet on stage but with the reconciliation of their families.

In the early days of rehearsal, we examined this play closely in the context of our modern experience. The question we kept coming back to was very bleak: when does this stop? In a society which ritualizes violence, even celebrates it, how hard is it to break the pattern of habitual response? We talked of Ireland, of the Middle East, of deep hatreds and tribal warfare in this century; of quarrels born of nothing but an "airy word" at home. We talked of love. And so, we share with you the story now in modern dress because we think it is a play for our time. What we've also discovered is how much it celebrates the sanctity of life, and the promise of love.

In closing, I would like to say a very special thank you to my designers and production team and to everyone has given so very much to this project.

Linda Hardy, Director
Romeo and Juliet

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Linda Hardy - *Biography*

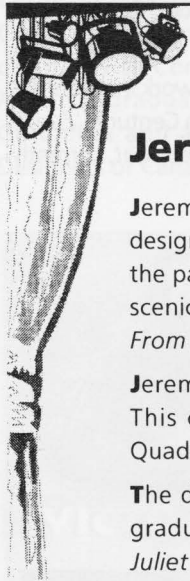
Linda Hardy's recent work includes directing Shakespeare's *A Midsummer Night's Dream* in Thai as Artist in Residence at Chulalongkorn University in Bangkok. This project was part of an international collaboration in honour of the University's 80th Anniversary in the summer of 1996.

This past summer she was in Berlin working with German colleagues on a translation of Margaret Hollingsworth's play *In Confidence* which is scheduled for production at The Attic Theatre in East Berlin in December.

Linda has also just been invited as Adjunct Professor to Milsaps College in Mississippi to direct *A Comedy of Errors*.

Her recent productions at the Phoenix include *Fantastic* translated by Nopamat Veohong and *Stepping Out*.

Linda has taught Acting and Voice in the Performance division for many years and is currently the Department's Graduate Advisor.



The Phoenix Spotlight is on

Jeremy Gordaneer - *Set Designer*

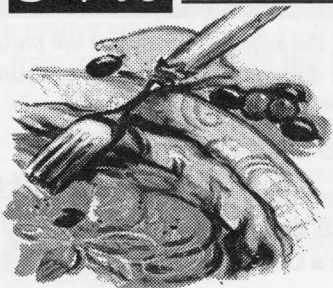
Jeremy is currently in his last year of a B.F.A. program, specializing in scenic design. He comes to the theatre via his work in painting and sculpture. For the past three years at the Phoenix, most of Jeremy's work has been seen as scenic painting and prop building for productions including *7 stories*, *Escape From Happiness*, *Stepping Out* and others.

Jeremy spent the summer of '98 as a props assistant at the Banff Centre. This coming summer he is planning to attend the prestigious Prague Quadrennial for Scenography.

The design for the set of this production of *Romeo and Juliet* is Jeremy's graduating project. He is also responsible for the design of the *Romeo & Juliet* graphic.

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Mary Kerr - *Costume Designer* (and new addition to our Faculty)

Mary Kerr has had a wide ranging career in Canadian Production Design. Her sets and costumes have been seen at the Shaw, Stratford, Banff and Guelph Festivals, most Toronto theatres and the major Canadian regionals.

She has designed operas for the Canadian, Vancouver, Banff and New Zealand opera companies. Her designs for dance include sets and costumes for the Paris Opera Ballet, the Royal Winnipeg Ballet, the National Ballet of Canada, the Ottawa Ballet, the Canadian Native Arts Foundation and she is the company designer for the Danny Grossman Dance Theatre.

Outside theatre, she has extensive production design credits in film, television and video working with such characters as Donald Sutherland, John Candy, Tony Perkins, Tommy Hunter, Sharon, Lois and Bram, the Dalai Lama, Robert Bly and Marion Woodman. Mary was also the production designer for the opening and closing ceremonies of the 1994 Commonwealth Games and the Canada Pavilion at Expo 86.

Mary has been the recipient of numerous theatre, film and television design awards and has represented Canada at the Prague Quadrennial. She was recently elected to the Royal Canadian Academy of Arts and her work is housed in the Mary Kerr Collection at the Metro Toronto Library.

As well as designing for the Phoenix for the past three seasons, her recent work includes the critically acclaimed costumes for the Banff Festival's 1998 "Opera of the 20th Century", *Zurich 1916*, plus the sets and costumes for the award winning new musical, *Still the Night*, currently on tour across Canada.

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Alan Brodie - *Guest Lighting Designer*

Alan is a Vancouver based designer whose work has appeared many times in Victoria on the Belfry Theatre stage. Productions there include *Skylight*, *Come Rain or Come Shine* and *The Collected Works of Billy the Kid*. He is pleased to be back in Victoria to create the lighting for *Romeo & Juliet*.

Recent credits include the world premiere of *Dracula . . . A Chamber Musical* for Neptune Theatre in Halifax, *Lawrence & Holloman* for the Arts Club Theatre, *The Lady's Not For Burning* for the Shaw Festival and *The Overcoat* for Vancouver Playhouse, for which he received a 1998 Jessie Richardson Award.

Later this season he will light the Vancouver Opera production of *La Traviata* and *The History of Things to Come* for Vancouver Playhouse. Alan is a graduate of the University of British Columbia and a member of the Associated Designers of Canada.



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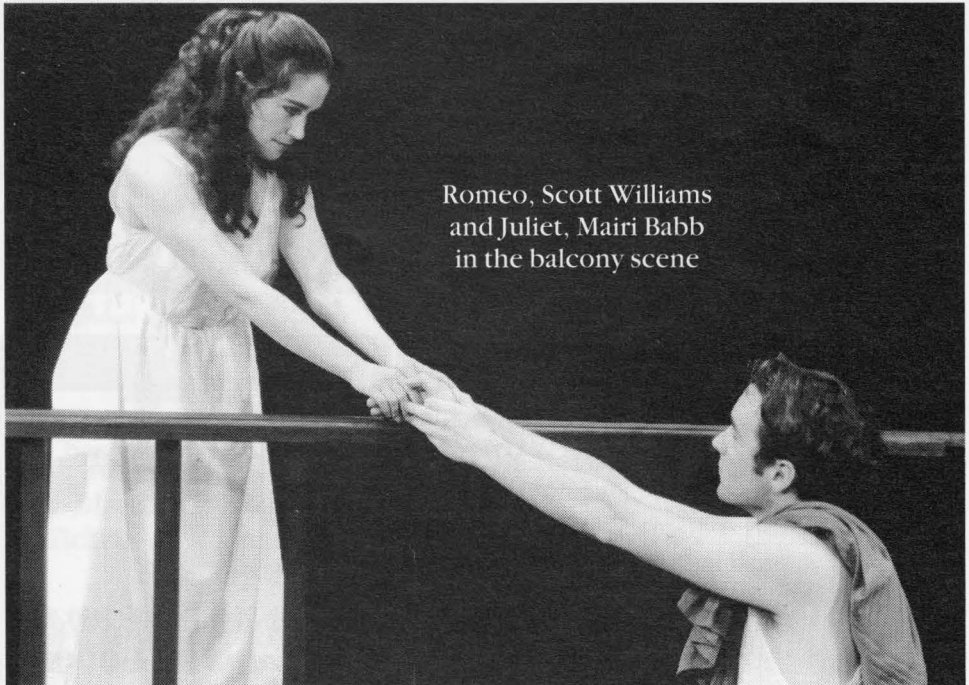
Romeo & Juliet

Creative Team

Director	Linda Hardy
Costume Designer	Mary Kerr
Set Designer	Jeremy Gordaneer
Lighting Designer	Alan Brodie
Sound Design and Music Consultant	Robert Holliston
Sound Design and Co ordination	Ryan Sheeley
Fight Choreographer	Nicholas Harrison
Dance Choreographer	Kelly Arnsby
Stage Manager	Pamela Bethel
Assistant Director and Fight Captain	Paul Donison
Assistant Costume Designer	Lindsay Walker
Ball Headdress Designer	Nicole Meeson
Assistant Lighting Designer	Larissa Beardmore

The setting: *Modern Day*

There will be one 15 minute intermission



Romeo, Scott Williams
and Juliet, Mairi Babb
in the balcony scene

CAST

Chorus/Old Capulet	Mary Simpson
Escalus, Prince of Verona/Man in Mantua	Gerry Turple
Paris	James Hallam
Montague/Man in Mantua	Alex Robertson
Capulet	Cam Culham
Romeo	Scott Williams
Mercutio	Michael Armstrong
Benvolio/Man in Mantua	Greg Landucci
Tybalt/Brawler	Jeffrey Fisher
Friar Lawrence/Singer	Paul Donison
Lady Montague/Rosaline/Sister Joanna	Helen Devine
Balthasar/Martial Arts Student	Jeff Kluge
Sampson/Martial Arts Student/ Man in Mantua	Geoff Chapman
Gregory/Sensei/Night Watch/Brawler	Michael G. Costa
Peter/Security Guard	Jeff Glenn
Abram/Transvestite	Rob Robinson
Apothacary/Security Guard/Delinquent/ Night Watch/Martial Arts Student	Drew Williams
Security Guard/Party Guest/Prostitute/ Chief Night Watch/Devotional Lady/ Martial Arts Student	Michelle Addison
Security Guard/Party Guest/Prostitute/ Martial Arts Student	Christina Cicko
Lady Capulet	Krista McKeachie
Juliet	Mairi Babb
Nurse to Juliet	Elisabeth Dent
Page to Paris/Martial Arts Student	Brodie Stevenson
Party Guest/Devotional Lady/ Ambulance Attendant/Prostitute/Servant	Heather Young
Party Guest/Devotional Lady/ Ambulance Attendant/ Prostitute/Servant/Woman in Mantua	Celine E. Stubel
Female Singer	Aurora Faulkner-Killam*

*Guest from The School of Music

Production *Team*

Production Manager	Bert Timmermans*
Technical Director	Steve Vrooman*
Assistant Stage Managers	Alison Latimer, Melissa Robertson
Electrician	Keith Houghton
Lighting Board Operator	Peter Booth
Sound Board Operator	Janna Lopez
Head of Scenic Construction	Charles Procure*
Assistant Carpenters	Renee Steward-Smith, Madeline Oudendarg
Properties	David Owen Lucas
Head of Wardrobe/Cutter	Karla D. Stout*
Assistant Cutter and Production Assistance	Joanne Stichbury
Assistant Head of Wardrobe	Heather Young
Co ordinating Wardrobe Supervisor	Valerie Houle
Wardrobe Supervisor	Katherine Van Der Gracht
Headdress Production Assistants	Ariel Buchan, Dorito Henriques, Heather Libby, Janna Lopez, Allison Mayert
Vocal Coaches	Leslie D. Bland*, Richard Stille*
Dressers	Lavinia Hollands, Emma Routledge, Laura Moore, Anne Dupree, Mandy Wood
Theatre Manager	Bindon Kinghorn*
Communications/Program	Marnie Crowe*
Communications Assistants	Shelley Dusterbeck, Jessie Hill
Lobby Display	Heather Libby, Shelley Dusterbeck, Jessie Hill
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The Times Colonist, Monday Magazine, The Saanich News, The Oak Bay News,
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CBC Victoria, CFAX, CKXM, The Q, CFAX, am 900, CIOC, CKMO, and CFUV Radio Stations,
The Ring, The Martlet, Matthew Takoski of the Victoria Dining Guide, Richard Balomben,
Victoria Arts Marketing, Attractions Arts and Entertainment Magazine.

Special thanks to: Black and Lee Formal Wear and Nick Blumberg and Mr. Ho
of the UVic Fencing Club for the fencing gear.

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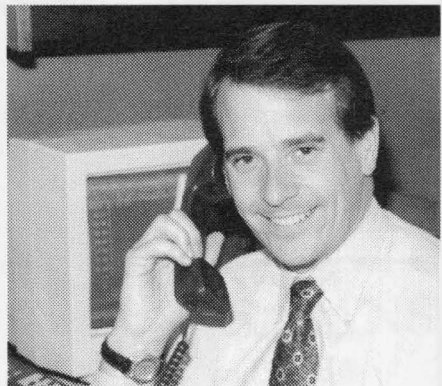
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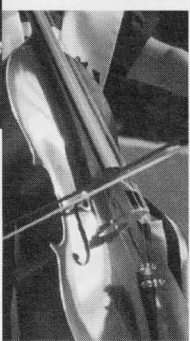
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Phoenix Facts

Of Two Minds at the Herald St. Centre for the Arts, was a production co written and directed by **Britt Small**, stage managed by **Kellie Barnum**, set design by **Sam Whittingham**, lighting **Cameron Stewart**, costumes by **Erin Macklem**, produced by **Tim Sutherland**, and featuring **Erin Ormond** and **Lucas Myers** in two of the roles. The script dealt with situations in the lives of patients of the Montreux Counselling Centres. The production may go on tour in the near future. • **Lelsey O'Connor** is one of the featured performers in the Victoria Operatic Society's musical production of *Legends* at the McPherson Playhouse. • And yet another familiar Phoenix face at the Belfry's Box Office will be **Kim Pinel**. • Langham Court's next production *A Flea In Her Ear* is directed by Phoenix Alumni **Janet Munsil**, stage managing the show for Janet will be **Liz Langford**. • *The Puppet Master of Lodz*, a Theatre Inconnu production performed at St. Anne's Academy Auditorium, features **Monica Graham** and **Trudy Pauluth-Penner**. • **Ashley Wright** is performing in Manitoba Theatre Centre and The Citadel Theatre's co production *Of Mice and Men*. • **Edward Belanger** is currently playing the role of Mercutio in the Globe Theatre's production of *Romeo and Juliet*. • **Michelle Oucharek-Deo** has a private practice as an Art Therapist in Vancouver. • **Christine Branyik-Thornton** designed the costumes for the Globe Theatre's production of *Wrong For Each Other*. She currently operates a consulting company that specializes in educator training and resources for drama teachers and just published a book entitled *Collective Creations in the Classroom*. • Recently appointed Phoenix Faculty member, **Mary Kerr** designed the costumes for the Banff Festival's 1998 "Opera for the 20th Century" *Zurich 1916*, plus sets and costumes for the award winning new musical, *Still the Night* which is currently on tour across Canada. Mary is the company designer for The Danny Grossman Dance Theatre and her work for the touring company is currently being shown at The Lincoln Centre. • **Larissa Beardmore**, the assistant lighting designer and our guest lighting designer, **Alan Brodie** have worked together before on the touring production of *Godspell* which should be touring to Victoria late November. • Good News for Theatre Groups in Victoria - the theatre reviewer for CBC Victoria is none other than our own theatre grad **Adam Sawatsky**. • And, **Heldor Schäfer** has a brand new website, The Vancouver Island Theatre Site, the address is www.islandnet.com/~my/theatre/



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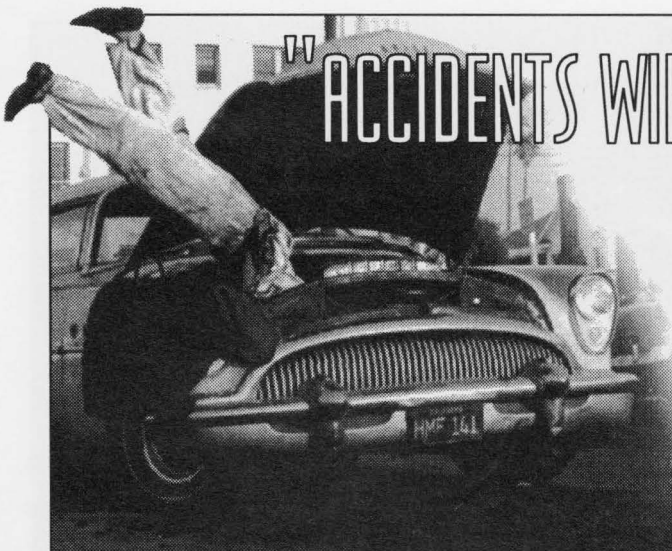
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