A HISTORY OF BASTION THEATRE

by

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ABSTRACT

This M.A. Thesis describes the activities of Victoria's Bastion Theatre Company from its inception in 1963 up to May 1975. It recounts some of the successes and failures the company has experienced and endeavours to point out the financial and production problems encountered over the twelve years of its existence.

Primary source material was obtained from Bastion's company files; theatre programmes, director's reports, newspaper reviews and photographs were taken from twenty-five scrapbooks compiled by Founding Director Peter Mannering from 1963 to 1975; and additional material came from articles in the *Victoria Daily Times*, the *Daily Colonist*, the *Victorian* and the *Vancouver Sun*. The writer also had personal interviews with administrative and technical staff of Bastion Company and the McPherson Playhouse in addition to local actors and theatre patrons.

The thesis has been divided into two parts: Part I, in narrative form, is a general discussion of the company's achievements; Part II documents all the productions season by season.

The narrative section begins with an account of

Bastion's formation and its first year of studio productions in a small church hall. From March, 1965 onwards, productions were mounted in the newly refurbished McPherson Playhouse: a description is included of the theatre's origin in 1913, its metamorphosis into Victoria's civic theatre in February 1965, and its opening programmes.

A discussion follows of Bastion's progress from 1965 to 1975 within the areas of adult mainstage performances, children's plays, the studio company and the touring company. The main emphasis is on adult mainstage productions: for purposes of comparison, these have been grouped in three or four-year periods under the categories of musical comedies, comedies and farces, Canadian plays, classical and serious plays. Children's plays receive prominence in the final section of the narrative.

As the thesis is mainly concerned with financial problems and production standards, there has been no attempt at play analysis except in the case of new Canadian works. Brief biographies of some Bastion personnel are included as their names arise and mention is given to some former students of the company's theatre school who eventually achieved professional status.

Organization of the theatre school and touring company follows the pattern set by Manitoba Theatre Centre in 1958: with no innovations to record, discussion of these activities has been kept to a minimum.

Conclusions drawn at different stages in the company's development are included at the appropriate time in the narrative. Bastion's plans for the 1975-76 season are described in the final section.

Part II is a summary of all Bastion productions. Season by season, plays performed by the adult, children's and studio companies are documented: under each, the author, director, designer and cast are listed, followed by attendance and financial figures and ending with excerpts from newspaper reviews. The latter were chosen to throw light on the production as a whole rather than on individual performances.

Attendance and financial totals appear at the end of each season and overall statistics from 1965 to 1975 are shown in Appendix A. A selection of photographs appears in Appendix B.

The company's most successful development has been made in the field of children's theatre. These productions have provided opportunities for artists and writers within this region, thus creating that vital link with the community which is Bastion's primary aim.

TABLE OF CONTENTS

Page

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I should like to thank Dr. Alan Hughes of the Theatre Department, University of Victoria for his generous help and encouragement during the preparation of this thesis. My thanks are also due to Mr. Esse Ljungh and Professor Carl Hare for suggesting the project and to members of Bastion Theatre Company for their willing co-operation.

I. THE BEGINNINGS, 1963-64

In June 1963, seventy-five Victoria citizens met to discuss the possibility of founding a community theatre group which would, it was hoped, develop into a professional regional theatre. At the instigation of actor-director Peter Mannering, Miss Ann Adamson, drama consultant to the B.C. Community Programmes Branch, had called together local actors, theatre-goers and drama teachers. This action was precipitated by the recent public announcement that the old Pantages Theatre on Government Street, unused for ten years, had been willed to the city of Victoria by the late Thomas McPherson, to be refurbished from his estate and used for the benefit of all the people of Victoria. The City Council had already decided to restore the building to its original 1913 Edwardian elegance; and this work, with the addition of modern stage lighting, enlarged backstage facilities, new carpets and seat coverings, and a new foyer, would take eighteen months to complete.

Everyone at the meeting thought that an acting company proficient enough to fill the theatre on a regular basis should be started immediately. Peter Mannering agreed to give up his post at Manitoba Theatre Centre and settle in Victoria to found the new Victoria Theatre Studio.

A native of Vancouver, Mannering had graduated with distinction from the Pasadena Playhouse Theatre School in 1947 and then gained experience acting professionally with Theatre Under the Stars and Sydney Risk's Everyman Theatre in his home town. Next he spent a year in Hollywood doing repertory work among the rank and file of the profession but his ambition was to become a director so he returned to Vancouver in 1951 to direct for Totem Theatre, a group founded the same year by two young actors, Thor Arngrim and Stuart Baker. By 1953, the old wooden building occupied by Totem was torn down and, as no other suitable facilities were available in Vancouver, the company decided to move to Victoria: they rented the old Pantages Theatre owned by Thomas McPherson and now renamed The York. By Spring 1954, the company failed financially and the York-Pantages, which needed extensive repairs, was closed after their departure.

Mannering next became a co-founder, with Joy Coghill, of the Vancouver Holiday Theatre for Children where he acted, directed, arranged music and designed sets for one season. After this came a year of films, radio and television work in England, a season of touring coast to coast with Canadian Players, and two seasons as a stage manager at Stratford Shakespearean Festival Theatre under director Michael Langham. Then John Hirsch invited Mannering to join Manitoba Theatre Centre where, after a period of acting, he became director of the theatre school and touring company.

In founding the Victoria Theatre Studio, Peter Mannering planned to run it on the same lines as M.T.C. with seasons of adult and children's plays, plus a touring company to visit elementary and secondary schools throughout Vancouver Island, and a theatre school in the city for part-time drama students of all ages. This was directly based on John Hirsch's idea: the term "theatre centre", denoting a combination of the above-mentioned activities, was first used by Hirsch in 1954.[1]

Mannering outlined these details in a brochure circulated to the public in June 1963; the new artistic director also stressed that, in addition to training actors, he wished to encourage those who, by study and participation in theatre projects, would become part of a vital and growing audience of the future, carrying their knowledge into the development of community and educational theatre.[2] It was emphasized at that first meeting in June that actors taking part in productions would be primarily chosen from among students studying at the Victoria Theatre Studio.

Not surprisingly, this led there and then to thirty-seven registrations for the school, and the number increased to sixty by August. The next problem was to find suitable accommodation. Two drama teachers present at the

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[1] *Canadian Theatre Review 4*, Fall 1974, p. 27.

[2] *Victoria Theatre Studio Brochure*, July 1963.

meeting, James and Phyllis Dulmage, suggested an old disused church close to the downtown area which was available for rent. The next day Peter Mannering was at the real estate office and, with $100 borrowed from his old friend, actor Sam Payne, paid the first month's rent on the former Hope Lutheran Church.

For the next four weeks Mannering was booked into Barkerville Summer Music Hall but he returned on August 1st, bringing with him a former acting colleague from Vancouver, Stewart Paul, as stage and business manager for the new company. A former acting student also came from Winnipeg to take charge of set construction. This was Wolfgang Baba, a qualified cabinet maker and carpenter; his first job was to build an apartment in the basement of the church, where the three men lived for that first winter, keeping themselves warm with driftwood carried up from the beaches. Next, with portable screens and burlap curtains the church took on a new look, and old benches arranged in semi-arena style close to the level acting area provided room for one hundred people. By November an additional forty-eight patrons could be accommodated in newly purchased second-hand plush theatre seats, and the "management" announced that tickets for these would be $1.25, although prices would remain at one dollar for the church pews.

In this limited area, rehearsals for the first adult and the first children's play, in addition to drama classes

for a season total of ninety students, got under way. Those participating were encouraged by Peter Mannering's announcement:

> In some centres an energetic fund raising campaign has permitted the immediate establishment of a highly paid professional company which has been grafted on to the community tree in the hope that it will grow.
>
> We feel, however, that a project which grows from within the community to establish a Theatre Centre rather than just a theatre company, and which serves to train actors and audiences rather than only to employ performers is closer to the concept of regional theatre.[3]

Amongst the members attending short-term adult workshops were some experienced local amateurs, and these, together with some newly arrived ex-M.T.C. students, were cast in the first children's play, *Alice in Wonderland*, which opened on September 21st. Adapted and directed by Peter Mannering, it featured a local fourteen-year-old dancer, Wendy Packard, in the title role. Inaugurating a policy which continues in children's theatre to this day, the company planned a run of six consecutive Saturday matinées, but extremely heavy bookings led to two extensions with the play finally closing in mid-December.

The second children's play, *Hansel and Gretel*, translated from his native German by Wolfgang Baba, was

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[3]Peter Mannering, quoted in *Bastion: A Regional Theatre*, Brief to Canada Council, June 1965.

equally successful, with the first four houses completely sold out in advance bookings. As no adult play had been planned for January 1964, it was decided to offer *Hansel and Gretel* on Friday and Saturday evenings as well as the Saturday matinées throughout the month. The third and last juvenile production of the season was Stanley Kauffman's *Bobino*, chosen because it required a fairly large cast of children, thus giving the theatre school's youngest members a chance to perform and also to travel up-island to Port Alberni one week-end as part of the touring company's programme. It was not, however, as popular as the first two productions and is one of the few children's plays which has not been revived at a later date.

The adult programme opened on September 27th with another Mannering adaptation, this time from Molière's *School for Wives*. It ran for six weekends of Friday-Saturday night performances. Updated to the present, and with more easily pronounceable English character-names substituted for the original French ones, it retained, according to reviewers, all of Molière's verve and zest. A young best-actor-award-winner from B.C.'s March 1963 Dominion Drama Festival, Blain Fairman, won high praise for his portrayal of Arnold (Arnolphe), the cantankerous old man who is planning to marry his very young ward, Agnes. This actor is now

appearing professionally on London's West End stage.[4]

School for Wives closed on November 2nd and another classic, again adapted and directed by Peter Mannering, opened on November 15th for ten performances over five weekends. This was Nikolai Gogol's *The Inspector-General*; newspaper reviews favoured such epithets as "lusty; vigorous; strong; overpowering;" suggesting, perhaps, that the new company's enthusiasm was greater than its skill. A note of criticism came with the third adult play, Bernard Shaw's *Candida*, which reviewers felt was unsuited to intimate staging and arena style production. Due to casting difficulties, Peter Mannering himself undertook the role of Morell: the disparity between his fine performance and the efforts of his amateur colleagues led, it was pointed out, to an uneven production.[5]

With five cast members of *The Inspector-General* appearing concurrently in *Alice in Wonderland* and others in these plays also touring intermittently to Greater Victoria and Up-Island schools, it can be seen that a basic local company was already coming together early in the first season. Apart from Mannering, Stewart Paul and Ramona McBean, an Equity member then domiciled in Victoria, none were professionals. Former M.T.C. student actors such as

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[4]Blain Fairman appears in *The Ginger Bread Lady* by Neil Simon which opened at The Phoenix Theatre, London on October 23rd, 1974.

[5]Kirk Smiley, *Oak Bay Leader*, February 19th, 1964.

Wolfgang Baba, Wayne Fines and Doreen Breland became paid, permanent staff, performing numerous tasks, from set construction to secretarial work, as well as appearing on stage.

Local actors, including shift-workers and housewives, were part-time staff and, because it was the company's policy to encourage professional attitudes, they received, whenever possible, small payments or honoraria in recompense for their time and effort. This proved costly later in large cast musicals but, as Mannering pointed out, orchestra members in these musicals, most of whom performed in their spare time, received payment according to Musician's Union rates, so his decision was a fair one.

One enthusiastic local actress, Helen Simpson-Baikie, who worked as a radio continuity writer, volunteered to help part-time with the studio's publicity work. This gradually grew into the full-time jobs of publicity director, office manager and head of general operations, all of which she still performs today under the title of Executive Director.

From the beginning, money was always a problem, particularly for full-time employees. Box office receipts and students' fees barely paid their meagre wages, the rent of the church and the cost of construction materials. Mannering and Baba were managing without salaries when the Koerner Foundation's $500 grant arrived in December: they

paid some outstanding bills and shared the remainder for living expenses. At this time, Stewart Paul returned to Winnipeg as M.T.C.'s stage manager, and sent money back to help keep the Victoria Theatre Studio alive.

By January 1964, Baba had accepted a job as production manager in the University of Victoria's Theatre Department. Through financial necessity, the exodus continued over the years, but it is significant that many of the studio's original members have returned from time to time, often "jobbing-in" for minimum fees to join their old colleagues again.

The company began the New Year by changing its name to Bastion Theatre Studio in order to avoid confusion with Victoria Theatre Guild. The name "Bastion" was chosen because the group was negotiating with the city council for the rental of premises in Bastion Square but, in fact, four years passed before the space became available.

Bastion offered two other productions besides the three adult and three children's plays: a Christmas-time reading of selections from Charles Dickens by Mannering himself which did not draw very well, and *Shakespeare's 400th Birthday Party*, consisting of selections from seven Shakespeare plays interspersed by Elizabethan folksongs. This last production toured a number of Greater Victoria and Up-Island secondary schools during mid-week of its spring run. As artistic director, adapter, director of each production,

theatre school instructor and often scene-painter and designer, Peter Mannering was heavily occupied, and it is hardly surprising that business management was neglected: consequently, few financial and attendance figures survive from the company's first and second season.

Disruptions also occurred when the company had to undergo several moves. Hope Lutheran Church, which had always remained up for sale, found a buyer on March 1st and Bastion promised to vacate by the beginning of May. One third floor room measuring sixty by forty feet was found available at 1318 Broad Street for a monthly rent of $100 including heat and, with the help of friends and staff, Mannering carried all the company's equipment and costumes up the fifty-seven steps to their new room, which they were allowed to have rent-free until the second season's activities begain in mid-August. By this date, the scenery and equipment were moved to the old nineteenth century Winery building at 1404 Store Street. When this was torn down, a scene shop was set up at 700 Johnson Street.

Yet Bastion still lacked a performance area: the Broad Street room was adequate for the theatre school and for rehearsals but quite unsuitable as an auditorium due to fire regulations; the McPherson Playhouse would not be ready until February or March 1965. It was decided, therefore, that adult productions must wait until Spring and the company would spend the first six months of their second

season concentrating on the school, touring engagements, and children's plays which would be presented in the 623-seat auditorium at Oak Bay Junior High School.

This concentration on youth seemed a wise decision. A review of Bastion's first season showed that children had been much easier to please than adults; whereas the latter had filled 60% of the little theatre on an average, children's shows had frequently sold out completely with an overflow of little ones sitting on the floor. In discussing the problem, the *Daily Colonist* reviewer suggested that Bastion's cramped premises and church pews destroyed "theatrical illusion" for the adults, and the constantly reiterated educational aspect militated strongly against public interest. He felt that people wanted perfection in entertainment standards rather than to watch the developing histrionic progress of student actors and felt it was necessary to look beyond the tiny band of faithful subscribers who would brave everything because of their devotion and dedication to the art of theatre. "There's not enough of these to foot the bill," he said.[6]

With Bastion preparing to enter the 837-seat McPherson Playhouse for a commercial season, the warning was timely: the company's cosy family atmosphere was a long way from professionalism as yet. But along with criticism came

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[6]Bert Binny, *Daily Colonist*, January 12th, 1964.

honours. The mayor and city councillors lavished praise on Peter Mannering, promised to look into the possibility of a municipal grant, and even suggested that Bastion could lay claim to the description of "our civic theatre" when they occupied the new McPherson. As the theatre neared completion, Mannering was consulted for advice on choosing a theatre manager. He proposed that

> ... the city might consider the engagement of certain members of Bastion's staff to run the theatre, together with a business manager of their choice; such an arrangement to be made possible by the City's inclusion of certain of Bastion's educational projects as civic projects operated by the theatre.[7]

Acceptance of this suggestion might have changed Bastion's fortunes considerably but nothing further was heard of the matter. However when the company's first business manager, Stewart Paul, returned from Winnipeg in July, he was offered, and accepted, the post of full-time Playhouse Stage Manager to commence early in 1965.

A more signal honour came to Peter Mannering when he was invited to take part in the University of Victoria's *Shakespeare 64 Festival* through July and August. As director and costume designer for *Richard III* he scored a tremendous success with "an opening-night full house enthralled by

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[7] *Director's Report, Bastion Theatre*, February 1964.

this magnificent production."[8] The Festival, using a combination of Bastion and community members, university students and faculty, both onstage and backstage, flourished throughout August 1964. Bastion, however, was already at work preparing its second season: on August 11th Mannering signed up for 1965 play-dates in the Playhouse; by the 14th, Oak Bay Junior High School Auditorium had been booked for the season of children's plays and the programme and performance dates announced; and, as a send-off to the season, Bastion Theatre "produced and directed" a Theatre Arts Ball at the city's Crystal Gardens on September 25th as a Benefit for Children's Theatre.[9]

By October the theatre school had 110 students with Stewart Paul and Mannering instructing while guest teachers Carl Hare, Sam Payne and Tony Nicholson donated their services. The regular staff was augmented by Anthony Burton who taught Saturday morning classes and also directed Bastion's first Christmas Fairy Tale Spectacular,[10] *Beauty and the Beast*, which ran for ten performances over the festive season. Canadian playwrights may be struggling still for national recognition but there is no shortage of talent in the writing of children's plays: Bastion's four juvenile

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[8]Jack Richards, *Vancouver Sun*, August 3rd, 1964.

[9]Quoted from *Theatre Arts Ball Invitation Programme*, September 1964.

[10]A full-length Children's Play bearing similarities to English Pantomime.

presentations this season were all written by Canadians who got their start acting and directing with youth companies, testing their creativity and ingenuity on young audiences as they went along.

Three Little Pigs was undoubtedly the hit of the season with its enchanting characterization of Sammy Schlupp-Schlupp, the toothless wolf who slurped his soup and suffered endless Tom and Jerry Cartoon-style discomforts during his vain pursuit of the pigs. After its October performances at Oak Bay, the play went on tour during November to elementary schools in Greater Victoria and Up-Island followed by a spring tour of city schools. Appreciative letters from young audiences gave a far more vivid account of theatrical experience than adult reviews: Sammy Schlupp-Schlupp collected the most fan letters from the boys and Little Pig Sue proved to be the girls' favourite. This latter role was taken by Margaret Martin, a local actress who has performed regularly with Bastion ever since and has taught in the theatre school for the past five years. A leading player from the company's first season, Wayne Fines, earned high praise as the wolf and also in other starring roles but, like other impoverished full-time actors in Victoria, joined the trek East in search of greener pastures in 1965. With his wife, Doreen Breland, he later founded Montreal's Youtheatre Incorporated and is still involved in this successful venture.

If Bastion had any fears regarding the value of bringing live theatre to children exposed only to television and movies, they were dispelled by this note from a Grade III student:

> Dear Bastion,
>
> I liked the play but most I enjoyed having real live people.
>
> Anne
>
> November 12th 1964.[11]

The cast of *Three Little Pigs*, with tour manager Stewart Paul and five additional actors, visited thirty-six schools round Vancouver Island, playing to 14,800 students during the 1964-65 season. Nearly half of these were junior and senior high school pupils who saw the touring company's *Shakespeare 64*,[12] a series of excerpts from *Julius Caesar*, *Henry IV*, *Macbeth* and *Romeo and Juliet*. Some barely literate letters from Up-Island junior high school audiences bore testimony to a rather mixed reception.

The fan letters described Juliet as "dreamy"; Romeo as "a doll"; and another spoke of "that Macbeth chap in a green plaid dressing gown, we killed ourselves laughing when he fell down the steps, it was riots." A more favourably disposed writer declared, "I never became bored or uninteresting [sic] once" and a somewhat less enthusiastic

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[11]Other letters may be found in the 1964-65 Season Summary.

[12]Not to be confused with the University Festival: *Shakespeare 64*.

student wrote that "it was all right, better than school work anyway." Other letters in Bastion's touring file, unedited by teachers, were more rewarding: perhaps the most touching was:

> I would like to congratulate all of the fabulous actors for making my Tuesday afternoon be filled with much joy.
>
> Stan Strazza, age 14.

Victoria senior high school students were more articulate and objective in their criticism. One writer thought the actors relied more on comic business than on Shakespeare; another declared that Macbeth "overacted terribly" while yet another praised "the feeling he put into it." Some poor speech habits were not overlooked, and, after an arena-style performance, while one writer enjoyed the actors "roaming through the audience" another complained about them "running all over the place." None seemed to feel the lack of scenery or elaborate costumes for "they were the real characters anyway." This final letter to the touring actors needs no further comment:

> I think the last hour was well spent. The words of Shakespeare are dull when seen through the medium of black and white print but in presentation they come alive. You can really see what's happening instead of just reading, "Enter Brutus."

Obviously there was still much room for improvement: Mannering explained that initially he had picked mainly prose and comedy scenes rather than well-known soliloquies

because both actors and audiences were as yet inexperienced in the rhythm and "feel" of Shakespeare's verse. Added to this, he remarked, the echoing gymnasium acoustics of B.C. schools "are generally unsuited to anything but battle scenes."[13]

Nevertheless the company had made some progress towards achieving Peter Mannering's ideal of a regional theatre centre. His statement on the significance of this kind of theatre development is worth quoting:

> The most important development in theatre in Canada has been the indigenous regional professional theatre centre. Such centres are slowly creating a chain of communication across the nation. These centres, whose activities are equally divided between educational and entertainment projects, provide outlets in each region they serve for the creative artists living there, as well as opportunities for writers in the area to express ideas in vital, theatrical terms, ideas which should in time, have a profoundly healthy effect on the community as a whole. As such regional theatres grow, their work will be exchanged across the country, and will contribute greatly to national understanding.[14]

Bastion's artistic director had made a start on these objectives: he was soon to give a local playwright a chance to express himself and, much later, cross-country

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[13] *Bastion School Tour Reports*, 1964 and 1965.

[14] Peter Mannering, Interview with Patrick O'Neill in *Daily Colonist*, April 30th, 1967.

exchanges would come about. But now, with spring approaching, the company prepared for its major task of occupying the new civic theatre with adult productions of professional calibre.

II. THE McPHERSON PLAYHOUSE, 1965

> The footlights glowed again under the great crimson curtains and Victoria's old Pantages Theatre, built in 1913, was reborn as the McPherson Playhouse.[15]

More than a hundred years of theatrical activity had occurred before the civic theatre opened its doors on February 26th, 1965. Amateur theatre, promoted by the army and navy, appeared in Victoria during the eighteen-fifties, to be followed by professional companies who came north from California in the wake of the 1858 Caribou Gold Rush. Touring companies brought a variety of entertainment: legitimate, minstrel, opera, circus and music-hall companies came to theatres which had invariably been converted from buildings erected originally for other purposes. In 1885 the first edifice specifically designed as a legitimate theatre was built: the Royal Victoria Theatre lasted twenty-five years, housing only touring companies, for nine attempts to establish resident stock theatre were all unsuccessful.[16]

A few years later, in the wake of the Klondike Gold

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[15] Norman Cribbens, *Victoria Daily Times*, February 27th, 1965.

[16] Craig C. Elliot, *Annals of the Legitimate Theatre in Victoria, Canada From the Beginnings to 1900*, Ph.D. Dissertation, U. of Washington, 1969, p. 11 and p. 221.

Rush, the vaudeville craze came to Western Canada. A former Klondike concert-hall waiter and one-time cook in Victoria's Maryland Cafe (circa 1900) eventually became a leading showman in the world of vaudeville. His name was Alexander Pantages, and he was responsible for the erection of seventeen Pantages Theatres across North America. In 1913, he promised to bring year-round vaudeville to Victoria if a new theatre was built to suit his needs. Two down-town property owners, Richard Elliot and Thomas McPherson jointly built the theatre on land owned by Elliot, and Pantages agreed to become lessee, with the theatre taking his name.[17] Building began in August of the same year: it was designed by local architect Jesse Warren in the luxurious Edwardian style characteristic of its time. Costing more than $125,000, it had marble pillars at the rear of the "parquette", crystal chandeliers, padded seats covered in crimson plush, and its huge proscenium arch was embellished with gilt-painted scroll-work and florid plaster angels.[18]

McPherson bought Elliot out a few years after the theatre's completion: lessees changed over the years and the Pantages took on temporary new names according to the company occupying it: The Coliseum, The Empire, The York, and eventually, The Totem, after the theatre group brought

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[17] A. J. Helmcken, *The Daily Colonist*, November 26th, 1967.

[18] Jack Richards, *The Vancouver Sun*, September 4th, 1964.

over from Vancouver by Thor Arngrim, Stuart Baker and Peter Mannering. When this company failed financially in the 1954-55 season, the theatre was dark for ten years. The furnace had broken down, the roof leaked in many places including a spot directly over the lighting board, and the building itself was in a proposed "slum clearance" area. Most of this area, including the theatre, was now owned by local millionaire Thomas Shanks McPherson, who died in 1962 at the age of eighty-nine.

> His death brought the announcement that his entire estate had been left to the people of Victoria. Victoria City Council, in a far-sighted move, announced that the old Pantages would become this city's new civic theatre.[19]

Most of McPherson's four million dollars went towards building a new civic square to commemorate the city's centennial (1864-1964). Centennial Square was to contain a new city hall, municipal offices, law courts, police station, a "parkade", a shopping arcade, a central park with fountain, and the civic theatre with an adjacent restaurant. Of the total amount, $375,000 was set aside for refurbishing the theatre. City planner Roderick Clack and architect Alan Hodgson decided to restore the elegant décor of 1913 together with new additions in a dramatic modern style which would blend with the old.[20]

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[19] *The McPherson Playhouse: Victoria's Civic Theatre on Centennial Square*. Pamphlet, The Recreation and Community Service Advisory Committee, Victoria, 1965.

[20] Jack Richards, *Vancouver Sun*, September 4th, 1964.

The ornate scroll-work on the proscenium arch was cleaned and repainted, the magnificent red velvet curtains hung in the York Theatre era were drycleaned for one hundred dollars and the seats from that time were recovered in crimson plush at a cost of ten dollars each. Local organizations, the University of Victoria, and individuals, including even the illustrious Tallulah Bankhead, who had happy memories of vacationing in Victoria, subscribed towards the seat-covering operation, and a generous $5,000 donation from local benefactor, Mrs. Massey Goolden, paid for the alteration and enlargement of the orchestra pit.[21]

The work continued throughout 1964 and numerous articles in the city's *Colonist* and *Times* reported details of its progress. A fly gallery, scene storage area, modern stage lighting, new dressing rooms and a green room under the stage were completed, and, with a kindly thought for the theatre's patrons "the public lavatories and powder rooms above the lobby were extended and enlarged."[22] The estimated costs now stood at $475,000 with the expensive addition of a large terrazo-floored lobby and, above it, a balcony lounge and open gallery. *The Colonist* tells us that

> a large expanse of glass facing Centennial Square will permit theatre goers to look out and those outside

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[21] *Daily Colonist*, October 31st, 1964.

[22] Vivienne Chadwick, *Daily Colonist*, September 20th, 1964.

> to glimpse what the architect terms "all the intriguing movement and excitement in the main foyer.[23]

A few months later the public were informed that

> the cost of the McPherson Playhouse will leap from $475,000 to $600,000 if the city approves some proposed additions, chief of which are $55-60,000 on the restaurant and $40-50,000 for a scene loft.[24]

On June 1st, 1964 Robert Ellison, formerly Sales Promotion Manager of Toronto's Crest Theatre, arrived to assume the post of Playhouse Manager. Plans now went ahead to book in a variety of shows to "suit all tastes", and arrangements were made for the official opening ceremony, to be carried out by B.C.'s Lieutenant-Governor, George Pearkes, on February 26th, 1965.

Filed in Bastion's theatre scrapbook for the period October to December 1964 are three undated, untitled newspaper cuttings which state that "Victoria City Council has appointed Bastion Theatre Studio as producer of the opening night entertainment at the McPherson with a budget of $10,000." From fifteen to twenty local groups representing all the arts were to participate in the programme entitled *Lights Up*, to be directed by Peter Mannering. Following these cuttings is another, also undated, announcing that

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[23] *Daily Colonist*, June 3rd, 1964.

[24] *Daily Colonist*, December 5th, 1964.

international stage and screen star Elsa Lanchester would provide the first night's entertainment on February 26th with her music hall act involving a pianist and herself in the presentation of some sixteen skits and songs. This unexplained change led to some later criticism in the press, but, as the first McPherson Playbill shows, a number of Victoria and Vancouver presentations all shared in the honour of taking part in a full gala week of entertainment for the opening.

Miss Lanchester's show received very mixed reviews, most of which consisted of only a few lines hidden amongst whole pages describing the social occasion. A lengthy description was accorded to Lieutenant-Governor Pearkes who was escorted down the theatre aisle by pipers to snip the McPherson tartan ribbon strung across the stage; speeches (mercifully short) made by city and provincial dignitaries were recorded verbatim; fashions received prominence: there were gushing descriptions of black ties, dinner jackets, kilts and military dress uniforms and of glittering tiaras, mink capes and beautiful evening gowns; and in the foyer, "people greeted friends, talked of culture and soaked up the tingling atmosphere."[25]

A special souvenir programme was handed to each patron: on the back page, historical memoirs recorded that

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[25]Gary Oakes, *Daily Colonist*, February 27th, 1965.

a hundred years ago at concerts and entertainments in Victoria

> His Excellency the Governor, and suite, occupied the Royal Box. Always there was a Royal Box, even in the days when a barn-like structure served as the theatre.[26]

One wonders whether modern Victoria audiences, like their ancestors, would enjoy theatre only on special social occasions, caring little for the quality of what was happening on stage. Early theatre in eastern Canada tells the same story as we look into a description of *Macbeth*, presented in Quebec City in 1810. From the nearby tavern, actor-manager John Mills had borrowed white-handled dinner knives for the dagger scene and a kilt from a military lodger. The play, we are told, was a direful affair, but

> The Governor-General and his pretty young wife were there...besides the fashion of Quebec.... This brilliant audience, although they seemed to enjoy the performance with becoming grace and good humour, gradually withdrew....[27]

In the weeks that followed the McPherson opening, the fashion of Victoria gradually withdrew. Very poor houses were recorded for Vancouver Playhouse Company's production of Anouilh's *Ring Round the Moon* and were even worse for *Son of the Drunkard*, a nineteenth century melodrama. In

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[26] James Nesbitt in *The McPherson Playhouse Souvenir Opening Programme*, February 26th, 1965.

[27] Murray Edwards: *A Stage in Our Past*, pp. 10-11.

April, Seattle Repertory Company, who had received an $8,000 guarantee from the city, played *Twelfth Night* to a first night audience of fifty-one persons.

However, on the first of March, enthusiasm still ran high and Bastion Theatre achieved a great success with *Lights Up*: 150 local performers from drama groups, dancing schools, choral societies and orchestras took part in presenting play excerpts, skits, songs, ethnic dances, and concerted numbers from popular musicals. No doubt 150 performers had enough friends and relatives to fill the first night's house, but enthusiastic reviews helped to draw 85% capacity audiences for three more nights. Inevitably there was unevenness in this "pastiche" programme but unity and continuity were cleverly achieved by linking the history of past and present entertainment with the history of the playhouse during its previous twenty years. To do this, the Master of Ceremonies, professional singer-actor John Sparks, recalled his own real-life past as a stage-struck boy growing up in Victoria.

The show was simple and sincere; it evoked memories of the theatre's music-hall beginnings; and best of all, it presented Victoria's own citizens in their own civic theatre. Technical effects won high praise: ever-changing coloured light patterns on a stage-high screen gave each act its own tone and personality, with mood changes through

colour.[28] Reviewers claimed that *Lights Up* was the McPherson's genuine opener, giving Victoria pride of artistic accomplishment as a community. The director and co-ordinator, Peter Mannering, "has given us a great gift: he has shown us at our best."[29]

An extract from Mannering's original scenario evokes the mood:

> Before the curtain rises there is a short overture from the pit: the George Fairfield Orchestra performs a bouncy "show biz" introduction... As it ends a minor note is sounded on one instrument in the orchestra, and held as the curtain rises on what appears to be an empty stage:
>
> The scene drop is the representation of the back wall of the theatre with old posters showing past glories. A step ladder or two may be seen caught in strangely-coloured cross lights. Ropes hang loosely from the fly gallery.
>
> Wandering on to this deserted stage comes John Sparks... a young performer who has returned after years away... he explores the stage... he recalls humorously the time ten years ago when he was a schoolboy apprentice at the theatre... how the weight of the curtain ropes pulled him in to the air when he had to open and close them. He recalls the last production of the theatre, and wonders what's in store for its future:
>
> As he speaks, ropes fly up... lights change... strange sounds are heard... recorded voices from the past...

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[28] Ian Arrol, *Daily Colonist*, March 2nd, 1965.

[29] Ibid.

> shadowy forms float down and hang in the air, scarcely visible. He is puzzled... so is the audience... is something going to happen?
>
> Suddenly it's... *Lights Up* ... Signs with these words are lit and hang in the air.
>
> Voices are then heard singing... they are distant..., but as they grow nearer, the brick drop rises to show a chorus assembling and singing. Seen at first as silhouettes against a colourful sky... moving along platforms and down ramps....
>
> At a change in the music, the lights come up full and the singers and soloists fill the stage....[30]

Inevitably a great deal of public criticism on the McPherson's policy followed the first few weeks of the theatre's operation. Some people thought ticket prices were too high while others claimed they were too low to make the theatre pay its way. Many of the entertainment choices were condemned as unsuitable for the average man-in-the-street, and the question of money spent on "champagne" receptions and guarantees for out-of-town theatre companies raised such bitterness that manager Robert Ellison resigned his post. A deficit of $10,300 on the first week's operation was revealed: Elsa Lanchester's total of three performances netted $6,859 against an expenditure of $8,782 and the reception expenses for gala week patrons totalled

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[30]First Scenario for *Lights Up*, McPherson Playhouse, March 1-4th, 1965.

$5,200. *Lights Up*, on the other hand, cost $6,639 to produce and took in $7,940.[31]

The reputation of Bastion Theatre Studio stood high, therefore, in March 1965, but Peter Mannering knew that a hard task lay ahead, one which would need municipal, provincial and, hopefully, Canada Council subsidies to help the company fulfill its objectives. To this end, he prepared briefs and grant applications outlining Bastion's plans; but first, with practical good sense, he got down to the business of presenting three plays in the McPherson Playhouse.

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[31] "Playhouse Losses Reasonable", *Daily Colonist*, April 16th, 1965.

III. SEASONS 1965-1967

In this section, the period from Bastion Theatre Company's debut in the McPherson Playhouse up to the summer of 1967 will be reviewed: during this time, steady growth in Bastion's activities occurred. For the first time in more than a decade, a resident company was offering a full season of plays in an 837-seat theatre to a public unaccustomed to regular theatre-going. Yet, in this period, a greater number of plays with more performances per season was given than at any other time in Bastion's history. The group still had amateur status and had not received any major grants. Despite a full programme, losses were kept to a minimum and averaged $3,500 annually in the three year period from 1964 to 1967.

Faced with the double task of keeping expenses down and sending attendance averages up, Peter Mannering had to choose his plays cautiously and he announced:

> We will not attempt to produce daring, experimental theatre for some time. The university is doing an excellent job for people who know what theatre is all about but we must try to produce plays for a public that hasn't yet seen them done in the conventional way.[32]

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[32] Interview with Peter Mannering, Patrick O'Neill, *Daily Colonist*, April 18th, 1965.

This meant a few seasons, at least, of well-known comedies and musicals with little or no serious drama, for Mannering knew that to survive he must please a typical small-town audience which "likes to see plays it has heard of; likes to laugh; is wary of anything unusual."[33] This policy kept expenses down, too, for it meant that Mannering could choose plays he had directed and designed previously. Totem Theatre records show that *Life With Father*, *Dark of the Moon*, *Nina* and *Come Blow Your Horn* were all performed in Vancouver between 1951 and 1953 featuring Sam Payne, Stewart Paul, Don McManus, Daphne Goldrick and Betty Phillips in the various casts. All these performers agreed to repeat their former roles for Bastion at the minimum Equity wage scale which was then $25 per performance with no pay for rehearsal time. Parts once memorized were quickly recalled; the actors were familiar with Peter Mannering's style of direction and blocking; it was arranged, therefore, for them to arrive "at the last minute" with the director using stand-ins during regular rehearsals with the remaining cast of amateurs.[34]

The weaknesses of this system soon became apparent: minimum rehearsal time led to an unpolished production which revealed considerable variations between the style and

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[33] Julius Novick, *Beyond Broadway*, 1968, page 11.

[34] From the writer's personal interview with Peter Mannering, April 23rd, 1975.

performance standards of professionals and amateurs. At the same time, hurried work by inexperienced costumiers showed up in inadequate costumes; hastily borrowed props and furniture resulted in clashes of colour and style in the sets. A public unfamiliar with professional standards did not mind at first but were soon enlightened by the more sophisticated reviewers.

These factors were apparent in Bastion's first mainstage play at the McPherson, *Life With Father*. Guest actor Sam Payne from Vancouver gave a brilliant portrayal as Father which, according to the *Times* reviewer, left his amateur colleagues far behind; the critic also pointed out inadequacies in the set and costuming of the play.[35] With a longer rehearsal period and a large local cast, the second production, *Dark of the Moon*, fared much better, earning praise for its imaginative lighting and cleverly contrasting moods. The third and final production of the season, André Roussin's comedy-farce *Nina*, drew very satisfactory attendances averaging 499. A bonus price of one dollar for all seats with "two-for-one" on first night was part of the attraction, but reviewers gave credit for the play's success to Peter Mannering's "light-handed" direction which resulted in "superb comedy-farce style."[36]

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[35]See *Life With Father*, 1964-1965 Summary.

[36]See *Nina*, 1964-1965 Summary.

During the next two seasons Bastion presented sixteen adult mainstage shows which will be discussed under the categories of musicals, comedies, serious drama and Canadian plays. The most successful category was undoubtedly musical comedy: two were performed each season. Opening on December 27th, 1965, the *Wizard of Oz* was a happy choice for family parties at Christmas time, attracting an average attendance of 599. One criticism of this otherwise delightful production concerned the choice of a thirty-five-year-old mother of five to play the leading role of fourteen-year-old Dorothy. There are limits to suspension of disbelief and even the youngest children recognized a mature woman when they saw one. A month later, in February 1966, Bastion's second musical, *The Boy Friend*, broke all house records. The choreography of a local dance teacher, Bebe Eversfield, and the musical comedy talents of Victoria's Hosie family earned most of the credit for what reviewers described as a scintillating show. Normally conservative Victorians applauded and cheered wildly, demanding encores and curtain calls every night.

A musical adaptation of Molière's *School for Wives* opened the 1966-67 season. Originally adapted by Peter Mannering for Bastion's inaugural production in 1963, it had been overhauled by composer-musician Marge Adelberg and re-emerged with some new character names (such as Andrew for Arnold, originally Arnulphe), a location in Scotland, some

slight updating of the script, and some very catchy music and lyrics. Renamed *School for Wives (and Others!)* it unquestionably owed its success to the talented Hosies: Dorothy, her brother Bill, and his wife Sylvia, all of whom were gifted singers-dancers-comedians. Dorothy became a professional the following year and appeared later in musicals at *Charlottetown Festival*, but Bill and Sylvia continued to star with Bastion musicals, comedies and children's plays for several years, becoming members of its resident paid staff. Bill Hosie is now singing professionally with *Les Feux Follets* and Sylvia, remaining in Victoria with their young family, has become a regular director of Bastion's children's plays.

A small credit balance of $105 resulted from the Adelberg musical but the big moneymaker was Lionel Bart's *Oliver* which, over the 1966-67 Christmas holiday, drew a record attendance of 8,740 and netted $2,300 profit. Peter Mannering earned plaudits for his triple job as director, set designer and actor in the role of Mr. Bumble, but undoubtedly the charmers of the evening were the ten small "workhouse" boys in the cast.

Comedy and farce were popular during Bastion's first two years of operation, but the next two offered a mixed bag of mediocrities in these classifications. While they praised the slick direction, reviewers applied phrases like "Plot and situation unoriginal" and "an old formula

wrapped in clichés"[37] to *Come Blow Your Horn* and *Boeing-Boeing*. As *Sound of Murder* lacked the tension of a thriller, it, too, was defined as comedy by the *Times* critic who remarked of Peter Mannering's direction:

> ...where he has failed is in using too little spur and whip to galvanise his actors into a more taut style and tempo.[38]

This kind of criticism was also applied to Mannering's associate directors of this period, Stuart Baker and Eugene Gallant, both of whom were primarily employed as theatre school instructors. Gallant's production of *You Can't Take It With You* was condemned for its "long spells of tedium as the first act meandered slowly into oblivion." His fussy, cluttered blocking, his tendency to turn characters into caricatures, and his over-use of old-fashioned stage-business served only to make this 1936 play seem even more dated and out of touch with today's comedy ideas.[39]

The only classical comedy performed during these seasons was Shaw's *You Never Can Tell*, directed by Stuart Baker. Once again the critics said that "the pace lagged for long sequences" and, while compliments were paid to some

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[37] *Daily Colonist*, September 25th, 1965 and November 19th, 1966.

[38] Audrey Johnson, *Victoria Daily Times*, October 27th, 1965.

[39] Glenn Allen, *Victoria Daily Times*, February 18th, 1967.

cast members for their "mastery of elocution", this hardly suggests an exciting production. However, a brilliant portrayal of the waiter by local actor Harry Hill largely redeemed the play. Attendance figures show that houses averaged only 348 nightly but over 500 patrons took advantage of Bastion's new idea of admitting out-of-town students and old-age-pensioners to the final dress rehearsal at twenty-five cents a head.

Bastion continued to use guest professionals from time to time: Sam Payne returned to star in the comedy-fantasy *On Borrowed Time*, and again this drew unfavourable comments about the imbalance caused by mixing amateur and professional actors. Actor-singer Don McManus, who had formerly appeared with the Canadian Opera Company and Vancouver's Theatre-Under-the-Stars, performed regularly during this period, and in *Come Blow Your Horn* and *You Can't Take It With You*, his outstanding performances earned similar comments. It seems evident that a star attraction cannot make up for the absence of a unified, fast-paced production: this lack marred the comedies of the 1965 to 1967 seasons.

Bastion's productions of serious drama were the least successful of all in these early years, and Don McManus had the unfortunate experience of taking part in the two biggest flops of the company's history. Two newspaper headlines above reviews for Herman Gressieker's *Royal Gambit* read: "BORING, LIFELESS PLAY" and "LIVELY AS A CHESS MATCH."

This showed a rare concurrence between the *Times* and *Colonist* writers, and a strong performance by McManus as King Henry VIII could not save what the reviewers condemned as a verbose play which "distorted both history and religion." Attendance fell off as the week progressed, and the average house figure was only 268.

A record low house average of 241 was the result of Bastion's first attempt at tragedy in April 1967. *Point of Departure*, alternately known as *Legend of Lovers*, is a translation of Jean Anouilh's *Eurydice* (1941). A modern analogue of the Orpheus and Eurydice legend, the play's first act is set in a French provincial railroad station. A feeling of unreality and of timelessness gradually brings the audience to realise that this "station" is a point where travellers pause between this life and the hereafter. In the absence of the *Times'* and *Colonist's* regular critics, two new reviewers variously interpreted the play as "a love story outlasting life itself" and "a tepid, stilted action lacking in plausibility."[40] Anouilh never has intended his plays to be literally plausible, but it is possible that a mistakenly realistic and naturalistic approach in Mannering's direction caused some confusion.

A point of interest (and high cost) in this production was the inclusion of three professional actors:

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[40]See *Point of Departure*, 1966-67 Summary.

Don McManus and, for the first time, two Toronto actors, one of whom was Edwin Stephenson. That he and Peter Mannering were old friends can be seen from correspondence in the company's files:

Feb. 1st. Toronto

Dear Peter.

... Right. The money's O.K. I can just scrape through on that. Don't expect me to treat you to dinner, however. All for now. As ever

Ed.

Feb. 11th, Victoria

Dear Ed,

Nag nag nag. I'll even buy you dinner if you get your contracts in within forty-eight hours.

Peter.

Stephenson came back twice more as actor and guest director even when the money was not "O.K." and eventually became Bastion's Artistic Director. Interestingly enough, it was during *Point of Departure* rehearsals that Mannering first recognized Stephenson's potential as a director: the latter had never considered this before, but at Mannering's suggestion he began directing that same summer at Port Carling, Ontario.[41]

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[41]From the writer's personal Interview with Peter Mannering, April 23rd, 1975.

The temporary critics from the *Times* and *Colonist* came up with contradictory reviews on *Point of Departure.* While one found Stephenson's portrayal of Monsieur Henri (Death) to be impressive with its chilling impassiveness, the *Colonist* reviewer thought him unconvincing: more suave and polished than sinister. This same writer went on to say that, as Orpheus, Toronto actor Dan MacDonald "seemed to be trembling on the brink of a performance, but stopped short...."[42] As a result, Dan MacDonald took the unprecedented action of writing to the editor to protest in very strong terms. The patrons did not protest: they simply stayed at home and the financial loss on this play was $4,400, more than the entire season's overall debit balance.

Some theatregoers did protest, however, after seeing Shelagh Delaney's *Taste of Honey* the same season. The play's frank inclusion of illegitimacy, miscegenation and homosexuality shocked older patrons, who appeared to have overlooked the good-natured humour and sensitivity it contained. Audrey Johnson of the *Times* blamed guest-director Patrick O'Neill for ignoring the deeper implications of poignancy and tenderness in the play, turning it into just another sleazy comedy. Reviewers agreed that a complete misinterpretation of Jo's character was the production's main fault: the heroine emerged as a carbon copy of her

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[42]See *Point of Departure*, 1966-67 Summary.

"tarty" mother and the actress failed to find the sensitivity of this complex character.

Patrick O'Neill, who was employed as a feature writer with the *Daily Colonist*, had not been successful in his first directorial effort for Bastion, but he did achieve a measure of local fame as a playwright. With the approach of Centennial Year, Peter Mannering had been busy reading new Canadian playscripts and, from amongst twenty-five plays, he selected Patrick O'Neill's *Three Parts Benedict* to produce in Spring 1966. C.B.C. radio had previously accepted four of O'Neill's short plays but his work had not as yet received any publicity: this situation changed locally as the Victoria press gave prominence to Bastion's "discovery of a new playwright in their midst."[43]

The première performance attracted a large first night audience, but attendance fell off badly after Audrey Johnson of the *Times* and the *Colonist's* guest reviewer, Robert Hedley, both panned the play. The plot features a Stranger, an arrogant, egotistical freethinker, who intrudes into an excessively stable and pleasant suburban household where he jolts the family out of its mental ruts, exposing in particular the rules of society which convince a man that he is being responsible when he is only being conventional. "Nothing is resolved," wrote Robert Hedley,

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[43] *Daily Colonist*, March 20th, 1966; *Daily Times*, March 27th, 1966.

"the play is plotless and the characters simply discuss the thesis":[44] amongst the fragmentary material is a superficial suggestion of Ionesco but mainly it consists of a string of gags and clichés interspersed with visual mishaps which include a rampaging pig. Reviewers did, however, congratulate Harry Hill on his brilliant portrayal of The Stranger. He had previously earned "rave" reviews in *Nina* and *You Never Can Tell* and, the following year, gave up his teaching post in the University of Victoria's English Department to try his luck on the professional stage. He returned to Victoria two years later in a professional performance of Neil Simon's *The Odd Couple* but, unable to support himself on the stage, he later resumed teaching in Eastern Canada. Peter Mannering was also praised for his slick direction: the sizzling pace he maintained saved the production from complete disaster.[45]

The following year, Mannering was more cautious in his choice of a Canadian play for Centennial Year and came up with Lister Sinclair's eleven-year-old *The Blood is Strong*, the somewhat clichéd story of a pioneer family settling with difficulty and many hardships in this country a hundred and fifty years ago. The *Times* was not impressed and its critique was headlined: "THE BLOOD MAY BE STRONG; BUT AS

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[44] *Daily Colonist*, March 26th, 1966.

[45] *Victoria Times*, March 26th, 1966.

FOR THE PLAY___!" The *Colonist* was kinder: Bill Thomas enjoyed its unpretentiousness and congratulated Peter Mannering on his skilful direction which brought out the potential of every member of the cast.[46] In straight contradiction, the *Times* criticized poor grouping and condemned the production as lacking authority, depth, definition and pace.[47] Perhaps because the latter paper commanded the wider circulation, audiences were poor, but it is only fair to say that the reviewer had, time and again, proved herself more objective and articulate than other local writers on theatre.

Johnson

Bastion's third Canadian play was again written by Patrick O'Neill, a one-acter with the intriguing title of *Barbecueing an Indian*. Directed by the author, this appeared in the newly-formed eighty-seat Studio Theatre, which, with the assistance of a $1,000 Koerner Foundation Grant had been set up in a room at 1322-A Government Street. Bastion announced that this venture would be a showcase for experimental and classical plays, jazz concerts, musical recitals and art exhibitions; it would also give young writers, directors and students a place to try out their ideas and talents. While the concerts and exhibitions were well attended, the plays, unfortunately, were not: again

[46] *Colonist*, May 6th, 1967.

[47] *Times*, May 6th, 1967.

Victorians had reservations about new ideas in drama.

As it turned out, none of the plays were experimental in production style, and the only new one was *Barbecueing an Indian.* The play makes very interesting, in fact delightful, reading, and according to reviews, achieved the same effect in production. It poses this question: when five night-time strollers suddenly come upon an old man barbecueing a living, breathing Indian, what should they do? One stroller, in indignant horror, says:

You can't eat that fellow!

Old Man: Why not?

Stroller: He's a human being!

Old Man: He's an Indian.

Stroller: Oh, I see...an Indian.... Hmmm.

Later, a prim and proper lady looks sternly down at the captive, roasting slowly over the open fire.

Lady: Do Indians have souls?

Indian (dourly): What do you think we walk on?

Lady: How can you joke at a time like this?

Indian: Force of habit.

The playwright has a chance to make some very pointed remarks about a number of human failings: the scorn of some people for other races; people's preoccupation with their own affairs; the ruses they employ to build up their own security at the cost of others.

Bill Thomas, writing in the *Colonist*, described the

play as "Theatre of the Absurd with modifications" and enjoyed the cast's "definite flair for the ridiculous." The *Times* reviewer defaulted for want of the usual free tickets: we may assume that rivalry between the two newspapers was sometimes bitter from the following letter O'Neill wrote to Bastion's publicity director:

> Dear Helen,
>
> Just a line to request, as author of *Barbecueing an Indian*, that no comps for opening night be sent to the *Victoria Times*.
>
> I do not need a gratuitous attack and that is all we will get. If they pay money to knock it that's their business....

Average houses in the eighty-seat theatre were no better than 20% but picked up the following season when the studio's activities became more widely publicized in the local press.

Comparing attendance averages with the theatre reviews preceding them raises the suggestion that the press exerted a strong influence on casual ticket buyers. Bastion files reveal that the well-filled first night houses were heavily "papered" with distinguished citizens, provincial politicians and military officers; advance bookings for the rest of the run were generally light and mainly taken up by season ticket holders; the difference between success and mediocrity, then, depended on the patrons who made a last-minute dash to the box office when reviews were good. A case in point was *The Boyfriend*: a *Colonist* reviewer, giving

Box office

readers the impression that he had attended first night, actually watched a dress rehearsal and wrote, the day after its opening that the show lacked pace and form.[48] Second and third night houses were poor. He saw the show again on the third night and printed a retraction next morning: for the rest of the run the theatre was sold out. Incidentally, Bastion officials admit that since that date critics were never again invited to dress rehearsals.

When adverse reviews led to very poor attendances, the company evidently covered this up with complimentary tickets throughout the run. This can be deduced by looking at the unusually low revenue figures resulting from an average ticket price of $1.50:

	Attendance	Revenue
On Borrowed Time:	2,148	$ 1,873
The Blood is Strong:	2,935	$ 2,036
Point of Departure:	1,924	$ 1,136

In the 1966-67 season, Bastion increased the number of performances per play: where six to eight showings had been normal before, twelve to fourteen performances were now offered for both comedies and musicals. It proved worthwhile for the musicals but house averages went down for the comedies: *Boeing-Boeing* suffered a considerable drop despite excellent reviews, which suggests that light farce does not

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[48] E. D. Ward-Harris, *Daily Colonist*, February 5th, 1966.

merit a long run. It is significant, however, to note that it followed *Taste of Honey* which had repelled many theatre goers; *Three Parts Benedict* drew very badly after following the boring, lifeless *Royal Gambit*; *Blood is Strong* drew less than 40% attendance following on after the disastrous *Point of Departure*, clear cases of "once bitten twice shy" with Victoria audiences.

Victoria Audiences.

It seemed that Peter Mannering was not finding it easy to "educate local audiences to the point where they will accept plays in a variety of moulds." He spoke these words to *Times* writer Arthur Mayse, who cautioned him that "we're only a few years removed from the time when theatre in Victoria was an ordeal to be endured only when all escape routes were blocked."[49] So far the citizens had certainly proved themselves ultra-conservative: a letter to Bastion complained that *Come Blow Your Horn* was "shockingly suggestive" and added smugly, "thank goodness we are broad-minded." Another correspondent cancelled his subscription because "My God" was spoken four times in one act. Besides this, poor attendances showed plainly that audiences did not care for discursive plays like *Royal Gambit*, *Three Parts Benedict* and anything by George Bernard Shaw. All this makes an artistic director's job very difficult!

An added complication was Victoria's strong

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[49]Arthur Mayse, *Victoria Daily Times*, March 21st, 1966.

resistance to summer theatre, already noted by the visiting Canadian Opera Company, Vancouver Festival Society, and Jerry Gosley of *The Smile Show*.[50] In August 1965, Victoria Festival Society, sponsored by city council and downtown merchants, presented *Show Parade* for a three week run. Many Bastion actors and several professionals took part in the three plays comprising this presentation: fewer than 1,000 people attended the twenty performances and losses ran over $11,000.[51] The following July, Bastion offered the popular comedy *Bell, Book and Candle*, which drew average houses of only 250 to the McPherson Playhouse; and in summer 1967, a highly-praised and well-publicized musical, *Little Mary Sunshine* entertained average houses of only 191 through twenty performances.

The same slump did not affect children's theatre to such a marked degree. Young audiences were much easier to please; they had only a modest 75 cent admission charge to pay and also they had considerably more time on their hands than their busy parents who found (and still do) that Victoria's sunny climate meant extra work on gardening and entertaining visitors.

A delightful children's play, *Pinocchio*, directed by Peter Mannering, was the one redeeming feature of the summer

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[50] The *Daily Colonist*, March 12th, 1967.

[51] The University's *Phoenix Festival* also operated in the same period with the result that both seasons suffered.

Show Parade 1965. Its colourful and magical effects enchanted the children; Equity actors Ramona McBean as Jimminy Cricket and Mannering himself as old Gepetto added professional polish to the show; and fourteen-year-old Ian Pool scored a great success as the little puppet. A Bastion-trained student (along with his entire family), he later turned to backstage work, gained professional experience in England, and has now returned as the company's permanent stage manager.

Nevertheless, *Pinocchio's* summer audiences could not compare with those at its revival: in the fall it played to two near-capacity houses averaging 768, toured up-island for twenty packed performances, and went on to visit Olympia, Washington, where all the school districts within a forty mile radius transported approximately 4,500 children to the 900-seat Capitol Theatre for five performances. The Americans were delighted with the play and renewed the engagement for *Pied Piper* the following year.

Vancouver adapter-composer-musician Marge Adelberg figured prominently in the success of children's theatre, and she later joined Bastion's staff as musical director. Following her work on *Pinocchio*, she adapted *Hansel and Gretel* for the 1965-66 season. This drew nearly 17,000 young students to thirty-five Vancouver Island touring performances but did not do nearly as well in a continuous Easter run of eleven performances at the McPherson: once again, holiday

theatre proved less popular. In the summer of 1966, Bastion's revival of *Three Little Pigs* played to tourists at the famous Butchart Gardens' outdoor theatre. It was given a new look with the use of a gaily painted circus wagon[52] and, as might be expected, the free performances attracted good holiday crowds: yet its winter productions which followed at the McPherson did even better with average houses of 515.

Youth theatre was bringing in a very small but steady income: the combined figures for children's and touring plays showed a profit of $1,019 in 1965-66 and, despite a small loss on touring the following year, overall revenue was much the same in 1966-67. Theatre school enrolment grew to 160 with a credit balance of $1,194. During the same period adult theatre showed annual losses of between four and five thousand dollars but this was small compared to the three-week *Show Parade* loss of $11,000. Victoria's city council, who had picked up half of *Show Parade's* deficit, may have felt some obligation towards Bastion, who were clearly the best customers of the civic theatre; and, in conjunction with Greater Victoria municipalities, they contributed $7,955 and $8,645 in these two seasons. Rental charges for the McPherson had risen in 1966 to offset its $50,000 annual deficit, and it was

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[52]See 1966-67 Play Summary.

calculated that Bastion's overall total of ninety-one performances for 1966-67 had contributed $10,620 to the theatre's upkeep: an equal amount was granted to Bastion by the city at the start of the 1967-68 season.

The British Columbia Provincial Cultural Fund organizers had by this time announced that, in celebration of Centennial Year, they would contribute a considerable sum to the Arts (music, drama, and visual arts). Victoria's share was to be $100,000: Bastion received $2,500 of this and $7,500 a year later. All this was encouraging, but the company was hoping, above all, for recognition from Canada Council. In refusing Bastion's 1965 application for a $15,000 grant, the Council had listed several conditions which must be fulfilled first: improved artistic standards, increased ticket sales, substantial donations from city and province, and a move towards employing professional actors.

Canada Council

Peter Mannering had worked hard on all these conditions but not necessarily in the right way. He felt very strongly about building up a "truly regional theatre" with local actors and thought that by paying them he was creating semi-professionals which, to him, was a half-way move towards employing professionals (besides being much cheaper!). Naturally, Equity did not agree because to them it seemed like anti-unionism and they had to protect their members: it is not known if the Union actually brought pressure to bear on the Council, but it is significant that

the latter amended their conditions later to include the phrase "performers must come under Equity".

With regard to improved artistic standards, it appears obvious that quantity took precedence over quality with Bastion at this stage. Keeping up a full season of adult, children's, touring, studio and summer shows with a minimum staff meant that the same few people were working on three or four plays at once. Stuart Baker, who had arrived in 1965 to take charge of the theatre school, directed two mainstage adult plays, co-directed two more and was also touring company manager. Eugene Gallant, a National Theatre School graduate, taught in Bastion's theatre school, managed and directed for the studio company, worked on costumes and also directed some mainstage plays. Don McManus took leading roles in adult, children's and touring plays besides spending periods as production manager and musical director. Altogether, a full-time staff of eight was performing at least three jobs each and the results often showed in hurriedly executed sets and costumes and in productions where an over-worked director lacked the energy to "galvanize his actors into a more taut style and tempo."[53]

Despite these problems, Bastion was slowly building up a steady following. Overall average attendance had grown in two years from 45% to 50%, private donations increased

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[53]Audrey Johnson, *Victoria Daily Times*, October 27th, 1965.

until they reached $3,833 in 1966-67, and provincial government and city council were making annual contributions. "This is a dedicated company," declared Mayor Wilson. "Its members are putting heart and soul into it and taking very little out."[54]

Bastion, then, had reason to be optimistic. They made a further application to Canada Council, this time for $25,000, and hopes were raised when the Council's director, Peter Dwyer, sent a message informing Mannering that two or three Council members would visit Victoria in the fall to check on the group's activities.

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[54] *Daily Colonist*, December 3rd, 1965.

IV. SEASONS 1967-1971

The four seasons between 1967 and 1971 were very poor ones for Bastion both financially and artistically. Insufficient funds meant stringent economies leading to short cuts in production. Disappointed patrons became aware of inadequacies in direction and design with the result that attendances fell steadily. Average houses in the 837-seat Playhouse show this:

1965-66.....448
1966-67.....403
1967-68.....343
1968-69.....351
1969-70.....312
1970-71.....284

Some errors of judgement compounded Bastion's problems: long summer runs when the public had already shown itself unwilling to support holiday theatre; over-ambitious programmes for children's and touring plays which proved very expensive. The company also had its share of bad luck: lack of major grants; the unexpected competition of a rival theatre group; extremely bad weather conditions which kept patrons at home during the 1968-69 season.

The 1967-68 season began with a major disappointment. Early in September Bastion received word that Canada Council

had refused their application for a $25,000 grant and therefore the company's plans "to turn Equity" would have to be abandoned. Peter Mannering had already engaged a number of professional actors for the season and organized an ambitious programme. This now had to be changed: the expensive *School for Scandal* with its elaborate set and period costumes was cut from the season's repertory, and plans to hire larger orchestras for musicals were shelved.

Two young professionals, Ross Petty and Karen Austin, had been hired for a twenty-six-week period at the Equity minimum rate of $85 weekly but it would now be necessary to job them in for specified productions as guest artists at $25 a performance thereby cutting their salaries by one third. Don McManus had signed a staff contract enabling him to work as actor, musical director and production manager for his second season with Bastion, but Equity stepped in to prevent him from working alongside paid non-Equity employees. "I don't mind Equity protecting me," complained McManus, "but I do mind them protecting me right out of a job."[55]

The company retained twelve management-acting staff at minimum (non-Equity) wages but all other local performers agreed to continue without pay from October 1st onwards. During the year nine staff members left for better paid jobs

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[55] Interview with Patrick O'Neill, *Daily Colonist*, April 7th, 1968.

elsewhere: Bastion-trained stage manager Paul Smitz joined Neptune Theatre Company (but returned for Bastion's first professional season: 1971-1972); business manager Stewart Paul and designer Art Penson found work with Expo in Montreal; and Lawrence Eastick, who had acted in adult, children's and touring production since 1963, joined the McPherson Playhouse staff as resident stage manager, a position he still holds. While wishing every success to his former colleagues, Peter Mannering pointed out that theatre companies receiving Canada Council assistance could afford to drain away Bastion's talent from Victoria. The Canada Council sent a representative, M. Jean Boucher, to the city early in October 1967. This gentleman's opinion was that neither the city nor the provincial government was giving sufficient support to the performing or visual arts to merit additional aid from federal sources. He went on to say:

> People at Bastion are trying to do too many things at once and the artistic direction could well be improved. The staff are working under unfair conditions.[56]

With a depleted staff and so little money, the position was hardly likely to improve. Local grants received at this time were immediately spent: the city's $10,620 went straight back to them for Playhouse rental; the province's $7,500 settled some pressing debts: $4,500 had

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[56] *Daily Colonist*, October 15th, 1967.

been owing for advertising, printing, set and costume materials; $3,000 made up a partial repayment of Peter Mannering's personal loan to the company. Over the years, grants and donations were as follows:

		1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
School Board District 61	$	-	-	785	500	1,500	1,500
B.C. Provincial Cultural Fund	$	-	2,500	7,500	8,500	20,000	33,500
City of Victoria and Municipalities	$	7,965	8,645	10,620	9,645	11,000	13,568
Koerner Foundation	$	1,000	1,000	1,000	500	500	-
Donations	$	1,207	3,858	2,303	7,902	13,492	14,699
TOTAL	$	10,162	16,003	22,008	27,047	46,492	63,267

The sudden drop in personal donations in 1967-68 is worth noting. The *Colonist* and *Times* had printed an enormous number of articles re-iterating Bastion's financial woes and the hard-hearted attitude of Canada Council: it is just possible that this over-indulgence sickened the public. Much better results were obtained a year later when Bastion simply published its annual budget in a publicity brochure. This showed that staff salaries, guest performers, musicians, rentals of premises and playhouse, royalties, advertising, promotion, tour transportation, administration, workshop and

production materials would cost the company a total of $91,474 for the 1968-69 season. This evidently impressed the Province's Cultural Fund officials: the enormous increases in their grants between 1969 and 1971 not only kept Bastion in business but also paved the way for a change in Canada Council's attitude.

The Council did not overlook Bastion entirely, even in 1967. Amongst a list of personnel grants published on November 29th was one of $2,826 to cover the expenses of a director and a production organizer who would spend a limited period working with Bastion Theatre. Joy Coghill of Vancouver Playhouse and Tibor Feheregyhazi of the Royal Winnipeg Ballet were named respectively for these tasks, but pressure of work prevented both from accepting. Eventually, the Council agreed instead to finance Stewart Paul's return to Bastion as business manager for the 1968-69 season and also to pay for two guest directors.

Given the choice of directors but very limited funds, Peter Mannering invited two professional actor-directors from Vancouver: Peter Brockington directed *The Innocents* in April 1968 and Mannering's old friend, Sam Payne, directed Shaw's *Caesar and Cleopatra* in January 1969. Additional grants made it possible for Payne to return in May 1970 for *The Happy Time*, and in 1970-71 directors Edwin Stephenson and Colin Gorrie were financed for three productions.

It is worth looking at these six guest-directed plays as a group to see how directorial standards compared with Peter Mannering's. Attendance figures show that none of the productions was particularly popular with the public; in fact, four of them drew average houses below the 300 mark.

William Archibald's play, *The Innocents*, was based on Henry James' novel, *The Turn of the Screw*, and Audrey Johnson, in the *Times*, was extremely critical of the pace and tempo set by the director and the lack of suspenseful atmosphere. In conclusion, she stated that Brockington's achievement was unworthy of the Canada Council's grant.[57] In contrast, she commended Sam Payne's crisp tempo and well motivated blocking in Shaw's *Caesar and Cleopatra* but found fault with the leading performers. Her remarks concerning "pantomime glitter" and "silent movie heroine" were hardly flattering to Markyta Mares' portrayal of Cleopatra. A voluptuous blonde reminiscent of Marilyn Monroe, this young lady had appeared with success in many "sex-kitten" roles. The startling change to a brunette queen called attention, perhaps for the first time, to her acting talents and found them wanting in Audrey Johnson's opinion.[58]

Sam Payne returned the following year to direct

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[57]Audrey Johnson, *Victoria Daily Times*, April 17th, 1968.

[58]Audrey Johnson, *Victoria Daily Times*, January 31st, 1969.

Samuel Taylor's *The Happy Time*: the play was familiar to audiences who had seen or heard of the film version with Charles Boyer and the Broadway musical version starring Robert Goulet, so the production attracted fairly good houses but, once again, charges of a dragging tempo and pace were made by critics. This erratic progress in achieving correct pacing and rhythm appeared common to Brockington, Payne and Mannering. Local actors taking part spoke of an easy-going, undemanding attitude: all these directors, they suggested, were too often content to "run-through" at rehearsals without breaking down the scenes into directorial units which could be worked on in painstaking detail.[59]

Subsequent personnel grants from Canada Council brought Edwin Stephenson back to Victoria in 1970 to direct Neil Simon's *Star Spangled Girl* followed by the well-known Noël Coward comedy, *Blithe Spirit*. Stephenson himself and another Toronto professional, Bruce Gray, starred in the Simon comedy which received poor reviews and attracted the lowest attendance ever recorded for a Bastion winter season production.[60] This was surprising compared to the popularity of Neil Simon's other plays in Victoria,[61] but Audrey Johnson of the *Times* described this one as "not the

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[59]From the writer's interviews with local actors, 1969 to 1971.

[60]See Play Summary, 1970-1971.

[61]*Come Blow Your Horn*, 1965-66; *Barefoot in the Park*, 1967-68; *Plaza Suite*, 1971-72.

best of Neil Simon" and emphasized that any production suffers when its director also takes on a major acting role. The one word "turkey" appearing in the *Colonist* headline had perhaps the most disastrous effect on attendance figures. Both newspaper critics charged that the director had made gross caricatures out of the three roles in this play, and Audrey Johnson wrote that Stephenson also gave the same treatment to Madame Arcati in his next production, *Blithe Spirit.*[62] Stephenson's appointment as Bastion's artistic director a year later must have caused some misgivings with these reviewers but, as far as can be seen, the particular faults attributed to the director here were not repeated in his later work.

Poor houses were again recorded for Tennessee Williams' *Summer and Smoke*, the last play of this period directed by a Council grant recipient. The visitor was Colin Gorrie, one of four young Canadian directors selected for the Director-Training-in-Britain programme by the Ontario Department of Education the previous year. Gorrie's work in *Summer and Smoke* was highly commended by reviewers, and the production was enhanced by two talented performers from the University's Theatre Department: John Krich and Harriet Allen. Nevertheless, it drew average houses of only 295. The play's sombre tone may have discouraged comedy-

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[62]See Play Summary, 1970-71.

loving theatregoers, but undoubtedly a general slump had set in this season (1970-71).

The attendance figures point to Bastion's worst season ever, and guest directors did not solve the problem. The company itself financed the visit of Walter Burgess for their last show in the four year period: *Lock Up Your Daughters*. His imaginative directing and choreographic gifts created a brilliant musical production to end the year, yet still average houses were only 326.

Remarks made by both actors and audiences involved at the time[63] point to a careless attitude towards detail on the part of all these directors except Burgess: poor lighting because of late cues and over-sudden changes in intensity (*Summer and Smoke*); garish colours used in a solid middle-class drawing room of the thirties (*Blithe Spirit*): plain water issuing from a teapot at afternoon tea (*We Must Kill Toni*); "champagne" poured from a sparkling rosé bottle (*Any Wednesday*), and a tatty set in this last production which a reviewer described as "Early Goodwill" period. Completion of sets, costumes and props was rarely achieved before the final dress rehearsal; tired directors did not insist on the continual repetition needed to make scenes perfect. While all this may be attributed to the employment of over-worked, underpaid staff, the responsibility lies with the artistic

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[63]From personal interviews with actors and audiences 1969-1971.

director.

These opinions were corroborated by Council director Peter Dwyer who, in refusing the major Canada Council grant to Bastion in September 1967, said,

> The group has not come up to the required professional level and this is what we hear from our people on the spot.[64]

Dwyer's unnamed "people on the spot" had the opportunity (or misfortune) to see Bastion's first musical production of the 1967-68 season: *Bells Are Ringing*. Before leaving his staff job with the company, Don McManus had been responsible for this show which earned epithets such as "sloppy, dishevelled and poorly-paced."[65] Peter Mannering designed an ambitious revolving platform for it which was described as "a tatty economy package" by the *Colonist* reviewer.[66] This was the last month in which all local actors received payment: salaries for the large cast totalled more than $6,000 and the production lost $7,400.

This set a pattern for the four seasons under discussion: popular and profitable musicals were a thing of the past. Bastion was still reeling from the shock of its summer production *Little Mary Sunshine* which, despite good notices, had lost $7,200. However, it was unthinkable

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[64] *Daily Colonist*, September 2nd, 1967.

[65] See Play Summary, 1967-68.

[66] Bill Thomas, *Daily Colonist*, September 15th, 1967.

for them to let Christmas go by without a family musical, so the company tried again the same year with a low budget production of *Camelot*. This one almost broke even: Peter Mannering decided to avoid the "Broadway extravaganza" approach and follow more closely T. H. White's book, *The Once and Future King*. With a small orchestra, modest costumes and a single continuing set consisting of a stage-wide flight of steps, it became "a play with music" and appreciative audiences, who had been bewildered by the movie version of *Camelot*, wrote in to say, "at last we know what the story is all about."[67]

After the departure of Don McManus, Marge Adelberg became musical director on Bastion's regular staff. In this capacity she was responsible for the remaining musicals of the four year period (1967-71). The quality of the singing and music improved considerably under her leadership, but her efforts as writer-composer of full-length adult productions did not equal the success she had achieved with children's plays. The *Pied Piper* enchanted very young audiences but left older students and adults bored; *Man from Moscow*, her adaptation from *The Inspector-General* was an outright failure: a hard working cast could do little with the poor music and script.[68]

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[67]Bastion Company Files, January 1968.

[68]See Play Summary, 1969-70.

Bastion's favourite singer-comedienne, Dorothy Hosie, returned as a guest-professional in *Anything Goes* and, as usual, was credited with carrying the show: average houses were a healthy 405 but still the production lost money. Even greater losses were recorded for the 1970-71 musicals; *Carnival*, an unusual love story more suited to adult audiences, lost $5,087 over the Christmas season and *Lock Up Your Daughters* showed a loss of $9,300. Both these shows received good reviews but attendances were less than 40% of capacity.

The comparative failure of Bastion's Christmas 1968 production of *Peter Pan* was due to sheer bad luck. Very heavy snowfalls and near zero temperatures paralyzed the city: many cars and buses were immobilized due to treacherous road conditions and attendances were consequently reduced by at least one third of the expected total.

An old adage ascribes bad luck to bad management: this must surely apply to Bastion's biggest musical disaster of the period, *Salad Days*. Despite the consistent failure of summer theatre to attract Victorians and in the face of severe competition from the University's *Victoria Fair* at the McPherson, the company decided to present *Salad Days* at the newly completed Newcombe Auditorium through July and August 1969. Note that this is an auditorium, not a theatre. Forming part of the Provincial Museum Complex, it has 570 comfortable plush seats but a very small stage and wing

space and no theatrical lighting equipment. The idea of a long summer run was promoted by the Victoria Chamber of Commerce, who took charge of raising donations but did not guarantee sponsorship. In anticipation of $9,000 in donations and $10,000 in revenue from forty-seven performances, Bastion spent freely, deciding that local performers as well as four professionals should be paid for giving up ten weeks of summer to the theatre. The costs were as follows:

Royalties and Script Rental....	$3,279.30
Set and properties.....	942.64
Costumes and make-up.....	696.36
Supplementary Lighting.....	469.16
Promotion and Publicity.....	648.83
Salaries (Director, Assoc. Director, 13 actors, 2 musicians, stage manager).	13,577.65
	$19,611.94[69]

Meagre audiences averaging 102 nightly brought in a revenue of $6,254.52; the donation raising scheme disappeared without trace and Bastion was left holding the baby. The company had learned an expensive lesson: they abandoned adult summer productions and, from 1971 onwards, planned only one musical a year, generally at the "safe" time of Christmas.

Bastion had not neglected plays from the classical repertoire: Shakespeare's *The Taming of the*

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[69] Newcombe Auditorium was offered rent-free.

Shrew and *As You Like It* were produced in 1967 and 1969; the season between saw Arthur Miller's *The Crucible* and Shaw's *Caesar and Cleopatra* on stage; Brendan Behan's *The Hostage* was seen in 1967-68. The company's school and studio director, Eugene Gallant, directed *The Taming of the Shrew*: in a desire to be "different" he set the play in seventeenth century French-Canada, then added a Commedia dell'Arte touch with "pulcinellas" performing a mimed prologue and stylish scene-shifting duties. Fortunately for Shakespeare the French-Canadian setting went unnoticed: audiences bore with the pastiche effect but not the patchy unevenness in speech standards.[70] Gallant earned praise for his fast pacing, however, and thirteen performances attracted creditable average houses of 370.

Peter Mannering's production of *As You Like It* was not so fortunate, drawing an average of only 235 over ten performances. He attempted a modern version with young characters wearing "hippie style" dress, pointing up the timelessness of the generation gap. The only clear generation gap difference in this production was that the elders such as Jack Droy, Hugh Henderson, Peter Mannering and Stuart Baker Kent could cope with Shakespeare's speech and rhythms: the young actors could not.[71]

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[70] See Play Summary, 1967-68, *The Taming of the Shrew*.

[71] Audrey Johnson, the *Daily Times*, February 7th, 1970.

The fad for modernising original versions pervaded Brendan Behan's *The Hostage* which claimed the lowest attendance of the 1967-68 season. Director Peter Mannering felt obligated to cast Ross Petty in the role of the cockney soldier, Leslie, because this young Canadian was under contract to Bastion for the season: unfortunately the actor could only speak with his native accent. Mannering therefore conceived the idea of a Canadian who had emigrated to England and joined the British Army: to justify this switch, the director also added topical references to Expo, the R.C.M.P. and General de Gaulle's recent visit to Canada.[72] The change solved Petty's speech problems but the remaining accents in the play were an attempted Irish brogue which Audrey Johnson described as "from babble to gibberish."[73] This production followed *The Taming of the Shrew*, and it was noticeable that, in both cases, opinions of the *Colonist* and *Times* critics were in violent opposition: the *Colonist* enthusiastically for, and the *Times* strongly against, the production standards.

Arthur Miller's, *The Crucible*, opened the 1968-69 season with *Colonist* feature writer Patrick O'Neill returning to the theatre scene in the leading role of John Proctor. Many of Victoria's reliable and experienced amateurs filled

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[72]From the writer's interview with Peter Mannering, April 23rd, 1975.

[73]See Play Summary, 1967-68.

major parts in the large cast with some talented young ladies from the theatre school giving good support to Abigail, played by Wendy Packard. Reviewers were, for a change, unanimous in claiming that director Mannering had failed to utilize this local talent effectively, particularly in the crowd scenes.[74]

The only production in the four year period to show a profit ($13, but still, a profit) was an evening of three one-act plays. A programme note explained the director's play choice as follows: "From the beginning of civilization, Man has frequently used a pretentious and self-deceiving attitude to cloak his own inadequacies: this theme is used to link up Molière's *Love's the Best Doctor*, Ionesco's *Improvisation* and Canadian author Anna Lippman's *The Babies*." Director Peter Mannering was assisted in these plays by John Heath, an ex-M.T.C. student who, in ten years to date with Bastion, has shown considerable talent in the fields of acting, directing, scene and costume design: all these talents were in evidence in the production. *The Babies* highlights the universal theme of Man and Woman living out a constricted and frustrating lifetime, symbolically shown by confining the two characters "He" and "She" in baby's blue and pink high chairs. This play was proclaimed the favourite of the evening by the many high school students

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[74]See Play Summary, 1968-69.

who attended, and it later went on tour to young audiences in Washington state high schools.

This play of Anna Lippman's was the sole original Canadian representative in the four seasons under discussion. Samuel Taylor's *The Happy Time* was billed as an original French-Canadian comedy but its only claim to this description was based on the fact that it was adapted from Robert Fontaine's *Canadian Stories* and the action was set in Ottawa. In actual fact the people featured in the play were French immigrants to Canada whose character traits and speech idioms were entirely Gallic, and Samuel Taylor is himself an American.

Youth Theatre was originated by Bastion in the 1968-69 season: for each of three adult mainstage plays, three evenings were set aside exclusively for young audiences at a cost to them of $2.25 a season ticket. In the first season they saw *The Crucible, Caesar and Cleopatra* and *Three One-Act Comedies*; the following year they attended *As You Like It, The Happy Time* and *That Man From Moscow*; the 1970-71 season offered them *Blithe Spirit, Summer and Smoke* and *Lock Up Your Daughters*. Approximately 1100 students joined Youth Theatre in each of these seasons: there was little profit to Bastion at these low prices but Peter Mannering, knowing this was a worthwhile project, said

> Students have enjoyed drama we have taken into their schools for the past five years and now it's

> time for them to learn the pleasure of coming regularly to the theatre.[75]

It had been Bastion's original intention to offer studio theatre performances to these young audiences commencing in September 1968, but the project had to be shelved. After a four year wait, the company had achieved its primary objective of occupying premises at 30 Bastion Square: their offices were on the ground floor of this city-owned building, and the former courtroom on the third floor was intended for the theatre school, rehearsals and a studio theatre. A check by the Victoria Fire Department on this Box-and-Cox arrangement revealed that the space was inadequate for audiences, and so the studio theatre's activities ceased for three years. In its place, Youth Theatre came into being at the McPherson Playhouse.

Before its demise, the studio theatre had one successful season at 1840 Blanchard Street (1967-68). Assisted by a $1,000 grant from the Koerner Foundation, the studio group designed a three-way theatre as shown. Seating capacity was forty-eight.

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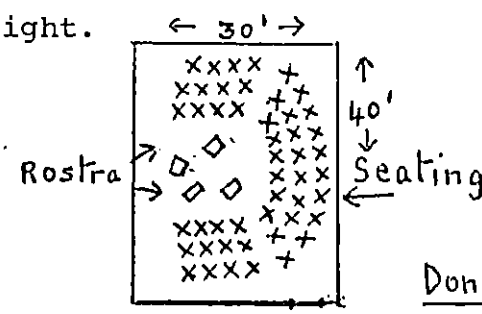
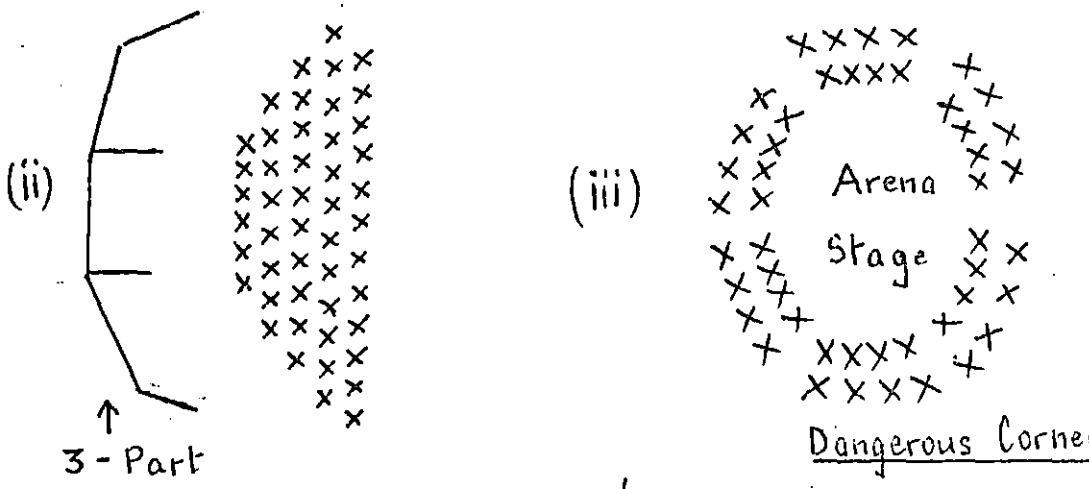


Don Juan in Hell

[75] Bastion Brief, October 1968.



Three productions were given: in October 1967 a two-part programme offered excerpts from Mozart's Opera, *Don Giovanni* followed by a "reader's theatre" production of the *Don Juan in Hell* scene from Shaw's *Man and Superman.* Appreciative audiences thought that Shaw's discursive style came over better in a reading than in a staged production. The small theatre achieved 75% of capacity houses for the second and third presentations: Lorca's *Blood Wedding* and J. B. Priestley's *Dangerous Corner.* The former received critical acclaim: the actors achieved a good understanding of this difficult poetic drama and its mood was beautifully evoked by John Heath's simple sets.[76]

Children's theatre over the period gradually lost popularity. A new play by Canadian actor Chris Wiggins appeared in the 1967-8 season following a successful revival of *Three Bears.* It was called *Please Don't Sneeze,* and although

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[76]See Play Summary, 1968-69.

its first run led to excellent reviews and a fair profit, it eventually suffered from over-exposure: with a touring company run and revivals over the next two seasons, its original novelty was exhausted. This was the first of two economy measures in children's theatre which did not pay off.

Cinderella and *Rumplestiltskin*, averaging houses of 495 and 424 respectively, were the successes of the 1968-69 season, and this was mainly due to the appearance in both plays of the popular *Smile Show* comedian Jerry Gosley, whose comic antics and professional polish attracted as many adults as children to the shows.

Principal director through this period was Sylvia Hosie: her choreography and ingenuity in staging earned much praise but she was criticized for deteriorating standards in speech and singing.

Bastion's second economy measure on children's plays came in 1970-71 when they moved the productions to the low-rental Newcombe Auditorium: attendance averages for the season showed an alarming drop after this, and use of the unpopular auditorium was abandoned completely.

A very popular innovation from 1969 onwards was *Theatre-in-the-Square*. Children's plays were presented twice daily through the summer holidays in Centennial Square and Bastion Square. These open-air performances were given free: private donations and financial support from downtown

merchants and the Victoria Business Community gave substantial assistance, but Bastion had to make up the considerable deficit. The touring company went deeper into the red during this period, too: ambitious "triple-headers" involving productions for elementary schools, secondary schools and adults cost a great deal, and only the plays for young children showed a profit.

Bastion had its share of setbacks, but the worst blow of all came at the hands of Victoria lawyer, Robert Price, a member of the company's board of directors. During 1967 board meetings he had often argued that Bastion's choice of plays could be much more attractive to Victorians: inevitably the challenge arose for him to prove his point and he decided to do so. His production of Neil Simon's *The Odd Couple* was presented at the McPherson in January 1968 with Price himself and guest-professional Harry Hill in the leading roles of Oscar and Felix. Bastion agreed to handle publicity and promotion and offered their rehearsal space; some Bastion backstage workers and actors including Dorothy and Sylvia Hosie took part. When the programmes appeared with the heading "Bastion Theatre presents...", most theatre-goers assumed that this was all part of Bastion's regular season and as late as June a *Colonist* writer began his review with the words, "The current Bastion Theatre production is..."[77]

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[77] Bert Binny, *Daily Colonist*, June 8th, 1968.

The Odd Couple attracted wildly enthusiastic reviews, large houses and a small profit: the same can be said of Price's June and July (1968) productions: the musical, *The Roar of the Greasepaint: The Smell of the Crowd* and *Luv*. "As a producer he outshines them all," wrote *Times* critic Audrey Johnson after a hurried interview with Price[78] between acts of *"Greasepaint."* She then reported:

> ...the first and second productions were mounted and presented on behalf of Bastion Theatre but from now on Robert Price intends to operate on his own...he has plans for a wide season ticket campaign.[79]

The article ended by saying that Bastion would be presenting plays the following season in an intimate studio theatre at 30 Bastion Square: it said no more than this but gave the erroneous impression that the company would not be presenting their regular adult and children's mainstage productions in the McPherson. A few weeks later in a Bastion Brief, Peter Mannering refuted this newspaper article: he maintained that Robert Price and Associates had been independent of Bastion from the start, taking advantage of Bastion's facilities and contacts in exchange for a promise of donations should they make a profit. Mannering also confirmed his company's intention of continuing with a

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[78] During the writer's interview with Price on May 4th, 1975 he maintained that he was not accurately reported.

[79] Audrey Johnson, *Daily Times*, June 29th, 1968.

full season in the McPherson, but he was a little too late: while R.P.A.'s season ticket campaign burgeoned, Bastion's sales dropped from a previous 1450 to 400 in 1968-69. The following two seasons saw only a slight rise to 450: Youth Theatre recorded a healthy 1100 but this brought no profit.

Meanwhile R.P.A. continued through the fall of 1968, usually mounting their productions two weeks ahead of Bastion's. Families with budgets which could allow for only one theatre visit a month seemed to be favouring Price's plays: *Funaddicts* and *Black Comedy* proved a big draw, but the public was not adequately informed beforehand of the content of Pinter's *The Homecoming* which followed. The uninitiated probably expected to see a "nice family re-union" play and this production led to expressions of shock and disgust which broke into an uproar when *The Killing of Sister George* was announced for November. Robert Price hastily cancelled this and substituted a comedy, *Generation*, but the damage was done: the first night audience consisted of "only thirty-five people and this was including friends of the cast and five press ticket holders."[80]

Two more plays were attempted without success, an application to City Council for a grant was rejected, and R.P.A. quietly folded at the end of the season. The bitterness caused by this rivalry damaged Bastion's reputation and contributed to the loss of popularity which hung on for two

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[80]Bill Thomas, *Daily Colonist*, November 15th, 1968.

seasons more. The company had learned one useful lesson from Price, albeit a discouraging one: Victorians preferred a bland diet and would not tolerate controversial plays.

This, then, was Bastion's worst period: one of overwork and under-achievement, of mismanagement and some staggering bad luck. Worry took its toll on Peter Mannering's health: local actors and audiences agreed that his work lacked energy and concentration. He would block a play in one or two rehearsals and then hand over to assistants Stuart Baker, Eugene Gallant or John Heath; choreographers and musical directors often assumed more responsibility than the director in musicals; children's plays were shared out between inexperienced directors Sylvia Hosie, Gini Lefever, John Heath and Judy Radu. No less than eight different designers in this period produced uneven results with the play settings, and programme notes for *The Crucible* and *Any Wednesday* acknowledged that the designs had been taken from the London and New York productions respectively. Inattention to detail in nearly every play betrayed the absence of a production manager who could co-ordinate every aspect of the productions.[81]

The loss of public support could only be regained by making a fresh start with considerable re-organization. As early as September 1969, Peter Mannering had stated

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[81]From the writer's interview with Peter Mannering, April 23rd, 1975.

> I don't want to go on being artistic director of this company: I never did. I'd like to concentrate on developing the tours, do some character acting, and possibly the odd spot of directing. If we can find the right person to take over I would like to step down.[82]

Two years after this, the right person came along with Canada Council's blessing, and a new phase in Bastion Theatre Company's history began.

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[82] Mannering's Interview with Bill Thomas, *Daily Colonist*, September 14th, 1969.

V. SEASONS 1971-1975

On June 12th, 1971, the *Times* and *Colonist* printed confirmation that the Canada Council had granted Bastion Theatre $14,000, given in order to assist the company's plans for a professional season in 1971-72. With this announcement came the news that Edwin Stephenson had been appointed by Peter Mannering to direct an Equity season of adult productions at the McPherson Playhouse. Stephenson, who trained at London's Royal Academy of Dramatic Art, had, in addition to his years of acting experience, produced and directed three seasons of professional summer stock at Port Carling, Ontario, and guest directed a number of times for Walter Learning's Theatre New Brunswick in Fredericton. Victorians, of course, remembered his 1967 appearance in Bastion's *Point of Departure* and his direction of *Star Spangled Girl* and *Blithe Spirit* in 1970.

The Company also announced the appointment of Colin Gorrie, whose previous directing experience had been with Tempo Theatre, Brantford, Ontario; Liverpool Repertory Company in England; and Bastion's production of *Summer and Smoke* in 1970. Gorrie was to take charge of the theatre school and a re-organized studio company in addition to assisting Administrator Helen Simpson-Baikie in areas of

management. The addition of these two resident directors enabled Peter Mannering to concentrate on children's theatre, the school touring company and the co-ordination of all facets of Bastion's programme.[83]

The Canada Council grant barely covered the salaries of the two new directors. However, with $32,000 from the B.C. Cultural fund plus other grants and private donations, Bastion was subsidized in the amount of $66,911 for their first professional season. Their budget estimate amounted to $106,384 so obviously the company would have to make up the rest with ticket sales. A successful season ticket campaign trebled the number of subscribers from the previous year: 1137 season tickets were purchased; 500 subscribed to the Youth Series for three annual productions and 217 to children's theatre. While ticket prices remained unchanged and season tickets gave a 20% discount, the company nevertheless achieved the hoped-for revenue: adult attendance average shot up to 489 compared to 287 in 1970-71. Unfortunately the budget was exceeded by $25,000, and this did not include the expenses of the new studio company which was maintained by grants from the Local Initiatives Project and the Opportunities for Youth scheme.

Costly additions to expenditure came from the hiring of fifteen professional actors from all over Canada, to be

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[83] News Release, Bastion Theatre Company, June 1971.

jobbed-in for specific plays. Equity rules specified that a bona fide professional company must hire a minimum of seven Equity members (actors or production workers) over any one season. Once this number was reached Bastion would be eligible for greater grants from Canada Council.[84]

Stephenson discounted the possibility of establishing a permanent stock company: the runs would not be long enough, nor the scheduled programme heavy enough, to warrant this. In addition, he wanted to leave openings for local actors thus preserving the company's original intention of being a regional centre within the community.

The adult mainstage season opening was deferred until December and the season's programme condensed to four productions "in order to achieve the higher standards expected, keeping in mind the higher costs of professional theatre."[85] The number of performances of each play was reduced to either four or five in 1971-72, raised to eight in 1972-74 and augmented by Saturday and Sunday matinées in the last season. The first programme consisted of a musical, two comedies and a serious play; the second professional season followed the same pattern with a classic, *Mrs. Warren's Profession* offered as its "serious" choice. By 1973-74 the company was able to expand to six productions

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[84]The *Victorian*, December 1st, 1971.

[85]Bastion Annual Report, 1972.

with a well-balanced selection: one musical and comedy-farce; two vintage comedy "classics" of the 1930's and 1940's: *Private Lives* and *Born Yesterday* representing a transatlantic balance; a modern suspense drama, *Child's Play*; and Arthur Miller's *Death of a Salesman*.

In 1973-74 an exchange system between Bastion and Theatre New Brunswick was inaugurated: "an exciting cultural event and a first for any two Canadian theatre companies" claimed Bastion.[86] The Touring Office of Canada Council agreed to pay travel expenses while the two theatre groups shared production expenses. TNB was responsible for *Death of a Salesman* in March 1974 and in April, Bastion sent *Born Yesterday* to New Brunswick where it toured several small towns after playing at TNB's theatre in Fredericton. In the 1974-75 season, TNB sent *The Fourposter* to Victoria and this play toured up-Island centres. The two companies were informed at this point that the Council's Touring Office grant of 1973-74 had been made for one year only and was not renewable. The exchange system therefore came to an end.

Another innovation, introduced only in this last season, was a Vancouver Island tour of two of Bastion's mainstage productions: *Butley* and *Nina*. A grant of $4,000 from the Council Touring Office and $7,000 from the Du Maurier Council for the Arts made this possible. The

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[86] *The Victorian*, September 15th, 1973.

performances, many in school gymnasia, were well-attended but, by Equity ruling, actors' salaries were raised considerably for touring engagements, so the company's expenses exceeded the grants. Other business firms besides Du Maurier showed willingness to help the performing arts. Assistance came to Bastion from Rothmans of Pall Mall who agreed to pay the printing costs of all mainstage programmes. They imposed the condition that twenty-five cents must be charged for each programme with the proceeds going to Bastion. A local firm, Monk Office Supply, agreed to become part-sponsors of *The Fantasticks* production: Bastion hopes that other Victoria merchants will follow this lead in future. The newly formed Council for Business and the Arts in Canada is formulating plans for similar projects. In a speech to members, President Arnold Edinborough emphasized that supporting the arts would result in increased business for corporations: it would be, he said, an investment rather than a donation.[87]

In the four year period under discussion (1971-1975), musicals once again returned to popularity, achieving high attendance figures comparable to those of the 1965-66 and 1966-67 seasons. Bastion's 1971-72 musical, *Once Upon a Mattress*, featured Dorothy Hosie in a part originally created for television star, Carol Burnett. Based on the

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[87]Arnold Edinborough, *The High Cost of Leisure*, quoted in *Communiqué, The Canada Conference of the Arts*, January, 1975.

old fairy tale, *The Princess and the Pea*, it exhibited some weaknesses in its script, and critics suggested that the singing could be better. The same criticisms were applied to *A Funny Thing Happened on the Way to the Forum* two years later. However, Bastion's 1972-73 musical production of *Where's Charley* (based on Brandon Thomas's *Charley's Aunt*) satisfied audiences in every department of production and achieved record house averages of 727. The orchestra, the singing, the choreography (by Walter Burgess), the scenery and costuming all attained the highest standards ever exhibited by Bastion, and a superbly trained chorus won as much praise as the talented principals. As might be expected, expenditures were high: salaries, including directors, actors, dancers, musicians and crew, totalled $16,381; costumes, including design, materials and labour came to $5,202; the revenue of $13,659 fell far short of the total expenditure of $31,293, yet it is difficult to see how the show could have been produced for less. The role of Charley was superbly portrayed by one of Canada's top professionals, Tom Kneebone: Bastion officials admit that, as an old friend of Ed Stephenson's, he agreed to work for a salary lower than he could command in Toronto.

The 1974-75 season ended with a well-known musical, *The Fantasticks*. Along with a talented cast of imported professionals, four Victorians earned special mention: actors Peter Mannering and John Heath; musical director

Peter Yakimovich; and lighting designer Alan Stichbury. The last three obtained their training and experience in Victoria.

However, the attendance average of 515 was low compared to previous musicals. *The Fantasticks* has, perhaps, suffered from over-exposure: this was its third production in Victoria since 1965. Moreover, an end-of-season slump in Bastion attendances was seen in 1975 following the controversial *Butley* and a disappointing revival of *Nina*.[88]

Victoria theatre goers received more than their fair share of light comedies and farces, but popular demand dictated this policy. Slick, fast-paced productions by Ed Stephenson of fairly recent Broadway and West End successes were well-attended: *Plaza Suite* (505), *Say Who You Are* (557), *You Know I Can't Hear You When the Water's Running* (505), *The Patrick Pearse Motel* (506), and *How the Other Half Loves* (553).

It is worth noting, however, that old favourites of the 1930-50 era were even more successful: average houses for *Born Yesterday* were 552; *Private Lives* drew 588, and *Arsenic and Old Lace* attracted 655. The last named was presented over the Christmas season instead of the usual musical comedy and drew the expected holiday crowds. Expenditure figures are not yet available, but company administrators confirmed that this was the first production in many years to show a

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[88]Compare *Nina*, 1964-65 Summary and 1974-75 Summary.

profit. It was not, by any standards, one of the company's best efforts: the thirty-five year old story of two dear old ladies who administer poison to gentleman boarders and bury the bodies in the cellar, does not invite naturalistic treatment, yet this is what it got. Later in the play, extremely stylized characterizations were displayed by the Brewster family's gangster brother and his eccentric doctor. This seemed more in keeping with the crazy plot, but the mixture of acting styles was disturbing to the play's unity.

The same disunifying element occurred in *Born Yesterday*, with junk-dealer Harry Brock and his brother, Eddie, overplaying to the point of grotesque caricature. In both cases, the actors responsible were Owen Foran and Al Kozlik, but it is the director's responsibility to establish a unified style: jobbing-in different actors for each production makes this a difficult task. Ed Stephenson has earned a reputation for slick-fast-paced direction and shows considerable talent for deploying a large cast effectively on stage, but unevenness in acting styles still mars his productions.

Guest director Timothy Bond allowed the same fault to occur in his production of *The Four Poster* which opened the 1974-75 season. The *Times* reviewer commended Ted Follows' lively interpretation but thought that, as his wife, Nuala Fitzgerald was acting "through a lightly fogged window;"[89]

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[89] *Victoria Daily Times*, October 19th, 1974.

the *Victorian*, on the other hand, contrasted her easy grace with the "arm-flinging foot-stomping histrionics" of Mr. Follows.[90]

Critics were unanimous, however, in praising Maurice Harty's direction of *Private Lives*: the style, the pace, the attention to detail, the "special brittle flavour that is a Coward characteristic"[91] captivated near-capacity houses. Mr. Harty obtained his directorial training in London and in New York (under Erwin Piscator). After some years of theatre school teaching and directing in England, he arrived in Victoria in 1973 to organize and direct Camosun College's two-year Theatre Arts Programme. As part of their training, his students perform walk-on parts and act as stage crew for Bastion productions: another example of Bastion's effort to create opportunities for youth in theatre.

Mrs. Warren's Profession and *A Doll's House* were the only classics produced between 1971 and 1975. There were also four serious modern plays: *Death of a Salesman*, *Five Finger Exercise*, *Child's Play*, and *Butley*.

Mrs. Warren's Profession drew guarded compliments: in the title role, local actress Margery Bridgeman held her own with a cast of professionals and, as the Reverend Samuel

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[90] *The Victorian*, October 21st, 1975.

[91] *The Victorian*, May 7th, 1974.

Gardner, Peter Mannering showed a true appreciation of the Shavian style. The *Times* reviewer, however, in using the phrase, "a smooth and sophisticated patina,"[92] dropped an unmistakable hint of an interpretation lacking in depth; it was also suggested that the acting style was not sustained throughout. This was the fourth Shaw play presented by Bastion,[93] but attendances show that they are not amongst Victoria's favourites.

Ibsen's *A Doll's House* in 1974 met with a hostile reception from the *Times* reviewer who described the production as "a long boring soap opera." This opinion, shared by many, came about because Bastion had chosen a new adaptation by Toronto writer, Marian Waldman, using contemporary speech styles. It was generally felt that modern idioms clashed oddly with the nineteenth century story, its settings and its costumes. The *Times* critic went on to suggest that rejection of theatricality had led to a drawing room level of energy and a "ho-hum" tempo.[94]

Arthur Miller's *Death of a Salesman* was Bastion's first exchange play from TNB, and Artistic Director Walter Learning's polished presentation exhibited higher standards than Victoria had seen from its "home team." A virtuoso

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[92]See Play Summary, 1972-73, *Mrs. Warren's Profession.*

[93]Others were: *Candida*, 1963-64; *You Never Can Tell*, 1965-66; *Caesar and Cleopatra*, 1968-69.

[94]See Play Summary, 1974-75, *A Doll's House.*

performance was given by Henry Beckman as Willy Loman.[95]

Peter Shaffer's *Five Finger Exercise* (1958) was directed by Edwin Stephenson in 1972. Victorians evidently found this drama of a strife-torn family too strong for their tastes: average attendance at 397 was the lowest in the four year period. Local reviewers showed little intelligent understanding of the play: the *Colonist* suggested that it should be seen in order to leave families feeling better about their own problems,[96] while the *Victorian* thought that Sam Payne portrayed the father, Stanley Harrington, in a plodding insensitive manner (which was right for the character) and suggested that "more joviality" would have made him believable.[97] It was left to Christopher Dafoe of the *Vancouver Sun* to give a perceptive analysis of "an excellent production."[98]

The same treatment was accorded Bastion's 1974 drama, *Child's Play*, Robert Marasco's macabre tale of ritualistic murders in an English boarding school: Victoria reviewers were bored; Christopher Dafoe was impressed. Two Vancouver-based guest actors distinguished themselves in *Child's Play:* Peter Brockington, whose direction of Bastion's *The Innocents* in 1968 had been unsuccessful, gave a sensitive

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[95]See Play Summary, *Death of a Salesman*, 1973-74.

[96]Erith Smith, *The Daily Colonist*, February 9th, 1972.

[97]Cliff Clark, *The Victorian*, February 11th, 1972.

[98]Christopher Dafoe, *The Vancouver Sun*, February 9th, 1972.

portrayal of a tormented, suicidal classics teacher and returned a few months later as an effective Krogstad in *A Doll's House*. Another outstanding portrayal in *Child's Play* came from Owen Foran as a popular "Mr. Chips" teacher whose secret malevolence inspires the ritualistic murders. This was Foran's first appearance for Bastion in a serious play: earlier criticism of his work in comedy suggests that he was miscast in the latter genre.

This points up another disadvantage of the jobbing-in system: actors must be hired well in advance, and miscasting often results. For example, Edward Greenhalgh whose forte is musical comedy,[99] and Nonnie Griffin who excelled as the dumb blonde in *Born Yesterday*,[100] were incapable of realising the French farce style so necessary to *Nina*. On the other hand, regular guest actor Michael Ball, appearing consecutively in *A Doll's House* and *Arsenic and Old Lace* showed himself capable of versatility.

Hiring of actors for consecutive productions meant a saving for Bastion, particularly in regard to travel expenses. Called on to accomplish the transition from *Mrs. Warren's Profession* to the farcical *How The Other Half Loves* in 1973-74, Robert Graham acquitted himself admirably, but his

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[99] See *Lock Up Your Daughters*, 1970-71.

[100] See also *Plaza Suite*, 1971-72; *How The Other Half Loves*, 1972-73.

colleagues Milo Ringham and Jim McQueen failed to avoid the trap of using the same modern acting style for both plays. The most glaring example of this type of consecutive-play miscasting occurred in the spring of 1975 when Toronto actor Larry Aubrey "bull-dozed" his way through a light farcical role in *Nina* following an adequate portrayal of a sensitive homosexual in Simon Gray's *Butley*.

Butley (1971) is a bitter comedy concerning a university lecturer, Ben Butley, who alienates his wife, his students and his homosexual friends with his boorish behaviour, cruel wit and colourful language. This controversial play had repercussions in staid Victoria: while younger theatre goers acclaimed it as Bastion's finest choice to date,[101] the company's irate senior subscribers burst into print. Edwin Stephenson, as is his custom, had the unenviable job of writing soothing replies to the following:

> Butley! Why???...I have no wish to sit through foul and filth for two hours....
>
> Mrs. M.H.

> Butley...not only was it a disgusting subject but we missed half the dialogue.... When I go to the theatre I expect to be either amusingly entertained or enthralled with a good plot...
>
> C. G. D.

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[101] George Gerhardt, *The Victorian*, February 5th, 1975.

And, with emphatic use of underlining, came this threat:

> Three Years of Enjoyment for a large group of season ticket subscribers finished Sunday with your last production....surely one does not go out for entertainment to listen to the doings of homosexuals?
>
> A. J. W.

"Victorian audiences, in general, react against new trends," said Ed Stephenson to reporters during his April 1974 visit to New Brunswick. "It is difficult to do any experimenting.. ..nine out of ten regular theatre goers are older, retired people...." This statement is somewhat exaggerated: more and more younger citizens are attending the theatre, and they expect more than a bland diet of musicals and good clean situation comedies. Older citizens have a tendency to write protest letters to the management, but they do not necessarily represent the majority.

In 1971, when Canada Council appointee Colin Gorrie arrived in Victoria, he stated that Victorians were ready for *avant garde* theatre but thought that these modern offerings should not be mixed with Bastion's regular mainstage productions. It hardly seemed fair to exclude audiences of modern outlook from a comfortable theatre, but Gorrie was, at the time, publicizing his newly formed studio theatre: it was, in Gorrie's words, to be a bridge between children's theatre and the mainstage, an area for experimental works and lively arts presentations. The

company was formed to provide a combined learning and performing experience: approximately twenty young people were chosen through audition and each member paid a $40 fee to cover the cost of tuition in movement, voice and improvisation. Subsidized by L.I.P. and O.F.Y. grants, this company operated independently but Bastion lent necessary administrative staff and donated use of their promotion, advertising and space facilities.

The space used was an upper floor room at 538 Yates Street which Bastion had rented for $150 a month as an extra area for rehearsals and school activities. After four months of training, the studio group presented a spring season of plays in the 100-seat arena style auditorium. During February, March, and April 1972, adaptations of *Peer Gynt*, *The Marowitz Hamlet* and *The Trojan Women* were staged with minimal use of costumes, props and scenery. Much of the effect was gained through imaginative use of lighting, sound effects and a variety of playing areas: the floor, elevated platforms and even the beams in the roof area. At one point, in *Peer Gynt*, actors suspended on ropes from the roof beams simulated a drowning at sea by using swimming motions and then sliding down the ropes to drown in "the sea".[102]

Poetry readings and folk concerts also took place in the studio theatre and a Summer Season of Repertory was

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[102] *The Victorian*, February 16th, 1972.

offered from June to September 1972. This included adaptations from Fielding's *Tom Jones* and the revue *Jacques Brel* using an ensemble company recruited for the whole summer season. Although the newspaper critics attended each production and wrote encouraging "puffs" and reviews, the studio group was never successful in attracting good audiences. By December 1972, funds were exhausted, the grants were not renewed and the company closed down leaving Bastion to pick up a deficit of $7,000. Colin Gorrie returned to Winnipeg where he acted with Rainbow Stage and wrote radio scripts for C.B.C.

The little theatre reverted to its original use for rehearsals and theatre school, but Peter Mannering decided to produce one Canadian play a year in this space. The first (in 1973) was James Reaney's *The Killdeer*: experienced local actors auditioned and the cast was augmented by Don McManus, who was in Victoria for appearances in *Where's Charley* and *Mrs. Warren's Profession*. This brilliant and haunting piece deservedly drew 87% capacity audiences over an eight-night engagement.[103]

The following year a Koerner Foundation grant enabled Peter Mannering to work with B.C. writer Allen Morgan whose new play, *Gold*, needed revisions and preparation for production. The story of *Gold* begins in a B.C.

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[103]See Play Summary, Studio Theatre, 1972-73.

gold town saloon of the 1850's: the scene then changes to the present when two travellers explore the ghost town and become strangely involved with the ghosts of the past.[104] Reviews were lukewarm and audiences averaged 45% of capacity. The only other Canadian plays seen in this period were two one-acters presented in the studio theatre over the 1974 Easter holiday by Bastion's touring company: a revival of Anna Lippman's *The Babies* appeared on a double bill with another Allen Morgan play, *Eulogy for a Child.* The latter is about a little girl whose doll comes to life and together the two take on, by turns, the personalities of the child's friends, parents, and herself, thereby acting out some of her deep-rooted fears. This play was praised as an effective, tightly written piece by the critic of a weekly newspaper, *The Victorian.*[105] Morgan has written other one-acters and also some children's plays, one of which, *Pigs in a Poke* was performed in Bastion's popular *Theatre in the Square.*

Children's summer *Theatre in the Square* came to an end in 1974 due to lack of funds. For the children's mainstage seasons, Bastion once again rented the McPherson Playhouse. Four or five performances on consecutive Saturday afternoons attracted a total attendance of approximately 1100 for each play: with an average expenditure of $4,000 per play this

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[104] See Play Summary, Studio Theatre, 1973-74.

[105] George Gerhardt, *The Victorian*, March 29th, 1974.

resulted in considerable losses. The 1972-73 season was only slightly better; 1973-74 showed an improvement but this was entirely due to a revival of the ever-popular *Pinocchio* featuring an experienced, polished cast.[106] With production costs and theatre rental rising steadily, Bastion made the decision to present children's theatre in the studio from 1974 onwards.

This proved to be a wise move. The little theatre had undergone considerable refurbishing since the previous year, yet the rent still stood at $150 a month. The stairs, toilets, and the lounge area were painted in gay colours; a tiny box office, kitchen and lighting booth were situated near the stairway entrance, and at the opposite end of the hall were curtained-off dressing rooms.

There was a long bare wall at the back for back-drops and token scenery and the semi-arena style playing area was surrounded by three blocks of tiered sports stadium bleachers constructed by Colin Gorrie and his students in 1972. Actors were not restricted to only right and left entrances from the dressing rooms: in the dark they could walk quietly under the bleachers to reappear at the far end. The theatre seated 100 adults or 125 children, and its main attraction was that every spectator had a clear view of the action and was nowhere more than four yards from the floor level acting area.

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[106] Play Summary, *Children's Theatre* 1973-74.

Anyone who has seen children rushing for the front seats at the theatre knows that sitting in the twentieth row or in the upper balcony at the McPherson holds no charms for young theatregoers who want to be as close as possible to the action. That the children enjoyed the studio's intimate setting can be seen from the attendance figures. To make up for the limited seating, Bastion offered two daily performances over six Saturdays for each play. This offered a possible capacity of 1,500 per play as compared to 3,348 over four performances at the McPherson: yet attendance totals were nearly as high, with expenses considerably lower.

	No. of Plays	Total Attendance	Average Total Per Play	Theatre
1971-72	4	4,515	1,129	McPherson (837)
1972-73	3	3,665	1,222	McPherson (837)
1973-74	3	5,113	1,704	McPherson (837)
1974-75	5	6,087	1,217	Studio (125)

For the 1974-75 season, Bastion offered completely new plays. The familiar old fairy tales were replaced by new stories which encouraged constructive participation: rather than yelling advice to the players from their seats, the children were called onstage to help assemble a toy train or to hide a book of spells from the wicked witch (*The Mirror Man*). Their imagination needed no encouragement:

when Henry the Crow flapped his way up to the top of a ladder everyone knew it was really a tree (*Astrid the Ostrich*). Minimal scenic effects were inventive and functional: in the same play, a circular curtain arrangement of brightly coloured plastic ribbons dropped over Astrid the Ostrich to form her zoo cage; later, with a quick adjustment, the same ribbons formed a circus tent as clowns and acrobats came tumbling into the arena.

In James Reaney's *Names and Nicknames*, no props or set pieces were required: the cast by turns became days and months; rivers and hills; barns and farmhouses; farm animals and farm implements; even human beings! The season's last play, rejoicing in the irresistible title of *Nuts and Bolts and Rusty Things*, attracted sell-out houses for the entire run. The imaginative direction of these plays was shared by two Bastion-trained actress-dancers, Sylvia Hosie and Gini Lefever.

These new plays were a welcome departure from the repetitious adaptations of fairy tales. For years the children had known exactly what was coming: when the wolf sneaked up on the three little pigs, they were ready with shouts of "Look behind you!" The elements of surprise and tension were absent: boredom was relieved by "smart-Alec" remarks which eventually broke the concentration of both audience and actors. Consequently, acting standards suffered and audiences stayed away. During Bastion's

1974-75 productions, the complete concentration of children as young as two and three years old was a tribute to actors, producers and particularly to the playwright.

By contrast, the touring company's traditional *Dick Whittington* was poorly attended during its 1975 Easter run at the studio despite ambitious sets and costumes. The performances had been arranged because, due to a janitorial strike in Greater Victoria schools, the spring season of touring was cancelled. Nevertheless, actors under contract had to be paid so the touring company suffered severe financial losses.

Bastion ended its twelfth year of operation with financial problems pressing harder than ever. Inflation had, of course, been a major factor: the costs of costume materials, sets, props, lumber, theatre rental and salaries all rose sharply, but Canada Council and other grants had been made on the basis of the previous year's needs. The lengthy strike of Victoria's civic workers through February, March and April of 1975 affected the smooth running of the McPherson Playhouse to the extent that lack of heating and cleaning facilities deterred many patrons from attending Bastion productions: combined with other factors, this resulted in lower attendance averages for the last three plays of the season. Season ticket sales rose steadily through the four year period and for the 1974-75 season reached nearly 4,000. The newly formed women's committee did their share towards this achievement, but the

main credit went to Mr. Vince Dupuis, whom Bastion had hired that year as their "sales wizard." His sudden dismissal once the season was under way caused concern to company supporters: the facts were not publicized but it emerged that Dupuis had cost Bastion far more than he had gained for them. He ordered full page newspaper advertising and the printing of 154,000 glossy 3-colour brochures which cost more than $12,000. Against the advice of other company executives he had also inaugurated special bonus entertainments which brought Dinah Christie and Tom Kneebone to the Royal Theatre and Patrick Crean to the Playhouse: both shows resulted in heavy losses as did his organization of Vancouver Island tours for three mainstage productions. Another (and unavoidable) expense arose from Victoria's geographical position: travel expenses were a major item and often forced Bastion to hire lesser-known actors from Vancouver as an economy measure.

Artistically speaking the company has always been hampered in its choice of repertoire by the opposing tastes of young and old subscribers: increased ticket sales may buy security, but they also place severe restrictions on the company's freedom of choice in programming. Artistic progress comes to a dead stop if modern controversial works are avoided, yet the presentation of only one of these last season caused a considerable number of cancelled memberships amongst elderly subscribers. Perhaps, in future, Bastion

could avoid this problem by printing a "censor's warning" in brochure descriptions and then offer subscribers the choice of taking a four or five-play season ticket instead of the full six-play subscription.

Bastion made steady progress over the 1971 to 1974 period, but the drop in average attendances for the 1974-75 season could not be entirely attributed to one controversial play nor to the inconvenience caused by labour strikes. With 1,000 more season ticket holders than the previous year, house averages should at least have held steady. Perhaps the company's unexciting choice of plays was to blame: many subscribers thought that *The Four Poster, Arsenic and Old Lace* and *Nina* were too dated to be considered worthy of revival; that, after three Victoria productions of *The Fantasticks* within a decade, the musical was stale; finally, that the new, colloquial translation of *A Doll's House* did not fit well with the theme and setting of the play.

Undoubtedly, audiences were also becoming more demanding in their expectations of Bastion's artistic progress. Where musical comedies once led the field in popularity, closely followed by comedy-farces, average house attendances showed that the gap between classifications was closing:

Seasons	Musicals	Comedies) Farces)	Classical) Serious)
1971-72	509	505 557	397
1972-73	727	505 553	486
1973-74	639	506 552 588	506 639
1974-75	515	508 655 427	528 488

Clearly, then, a successful season was dependent on a well-balanced variety in play choice coupled with the highest possible standards in production. Looking to the future, Artistic Director Edwin Stephenson has worked on these aspects for the 1975-76 season. The mainstage programme will consist of the following: *Present Laughter; Godspell; The Man Who Came to Dinner; Sleuth; Saint Joan; Ring Round the Moon;* with the first, second and fourth plays going on tour to Vancouver Island centres. Stephenson will direct the first play himself, but he expects to hire three guest directors during the season.

In areas of production many improvements are being planned: instead of receiving sketches and plans from out-of-town designers as in the past, the company will job-in

one artist per production for a three-week period to supervise the practical realization of his designs. Ed Kotanen, who has frequently worked for Bastion, has been selected to design three plays; Allan Stichbury, formerly assistant stage manager, will be jobbed-in as lighting designer for all mainstage and adult touring productions. In planning to upgrade the quality of children's theatre and school tours, the company has made three personnel changes. In June 1975, John Heath will be appointed to Bastion's permanent staff where his talents as actor, director and designer can be utilized in children's and touring productions; he will also have the opportunity to direct and design one mainstage play. A young director-playwright[107] from Vancouver, Ron Chudley, will be hired shortly to re-organize the touring company: he will also direct children's plays and, perhaps, one adult mainstage play. He replaces Peter Mannering who, after years of strenuous efforts on behalf of Bastion, leaves in June for a "sabbatical." Most important of all, Bastion has finally found room in its budget for a production manager. Appointed to this vital position is Ian Pool, the Bastion-trained boy actor of 1963 who returned as stage manager in October 1974. All this will be an expensive undertaking, but the company has recently received word that their Canada Council grant has

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[107] Co-author of *Rumplestiltskin* and other plays.

been increased from $70,000 in 1974-75 to $105,000 for the coming season.[108]

Nevertheless, Bastion Theatre Company has never been far from the brink of financial disaster. Over the years, losses are cumulative and the company works on a deficit budget. Losses are actually covered by interest-free loans from private citizens and company directors. Every year many donors subtract amounts from their capital loans as a donation to the company.[109] Without volunteer workers, without staff members who regularly work a six or seven day week unassisted by overtime pay or fringe benefits, the company could not have continued to operate.

It cannot be denied that all Canadian Regional theatres are dependent on funding bodies for their continuing existence: Canada Council has led the way in this respect but has imposed conditions:

> In one way, at least, the Canada Council contributes to the leadership problem and fails the nation: its grants are directed toward supporting the kind of theatrical success which can be measured in box office tallies. To begin to receive money and to continue to receive money, a theatre is almost encouraged to develop a "formula" that will insure a steady pulse in ticket purchases. Thus, under the guise of *balance* the theatres tend,

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[108] From a Private Interview with Edwin Stephenson, May 1st, 1975.

[109] From a Private Interview with Helen Simpson-Baikie, March 29th, 1975.

> on an annual basis to arrive with near mathematical precision at the formula:
>
> 3 Broadway or London smash comedies
> 2 Modern, safe, well-known dramas
> 1 Classic, well-known.
>
> Equals 1 season with a large body-count.[110]

Bastion has followed other regional theatres in staying close to this formula. Executive Director Helen Simpson-Baikie said:

> We are concerned first and foremost with survival. We can be daring and experimental and die. Do you go down in flaming glory or do you *establish* first?[111]

In his choice of a "safe" repertoire for 1975-76, Edwin Stephenson describes the coming season as a period of consolidation. Bastion has, over the past four years, taken a firm grip on the community by seeking to provide the kind of plays the majority want to see. Daring or experimental plays and new Canadian works still belong in the studio theatre: to present them in the 837-seat McPherson Playhouse with its vast proscenium arch would be courting disaster. The Company hopes to re-introduce studio theatre, perhaps two years from now, but, in the meantime, their efforts will be concentrated on improving all areas of

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[110] D. A. Gustafson, *The Canadian Regional Theatre Movement*, Ph.D. Dissertation, Michigan State University, 1971, p. 59.

[111] From a Private Interview with Helen Simpson-Baikie, May 7th, 1975.

production.[112]

Bastion Theatre Company may not have established itself as a leader; yet, in the gradual building of a knowledgeable and intelligent audience, the company has played its part.

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[112] From a Private Interview with Edwin Stephenson, May 7th, 1975.

PART II

SUMMARY OF PRODUCTIONS

VICTORIA THEATRE STUDIO

Founded: September 1st, 1963 by Peter Mannering at Hope Lutheran Church Building, Princess and Chambers Streets.

BASTION THEATRE STUDIO

January 1st, 1964: Renamed and Registered under Societies Act.

STAFF		BOARD OF DIRECTORS
Artistic Director:	Peter Mannering	Roger Bishop
Stage Director:	Wolfgang Baba	Christine McNab
Production Manager:	Stewart Paul	Mrs. H. Turner
Secretary:	Doreen Breland	Anna Wootton
Accountant:	B. W. Fairweather	Alan Jones

SEASON: September to May,
Weekend Performances Friday and Saturday Nights, 6 weekends per play (approx.).
Saturday Matinees for Children, 6 weekends per play (approx.).

PROGRAMME: Studio Productions for Adults and plays for Children, using professional, amateur and student actors.
Theatre School for Children, High School and Adult groups.

AIM: "Bastion Theatre studio is a non-profit organization, founded summer 1963, with the aim of developing a fully-professional theatre encompassing a theatre school, and children's and adult productions in Victoria. Strong emphasis is placed on theatre for young people in order to recognize and train potential talent, and to develop an aware and responsive audience."[1]

Peter Mannering,
September 1st, 1963

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[1]Victoria Theatre Studio Publicity Brochure, September 1st, 1963.

SUMMARY

OF

BASTION THEATRE PRODUCTIONS

1963 - 1975

CONTENTS

(Chronologically by Seasons: July 1st to June 30th)

ADULT SEASON 1963-64

SCHOOL FOR WIVES

Molière

Adaptation by Peter Mannering

Directed and Designed by Peter Mannering

Christopher . . . . . Harold Gelling
Arnold. . . . . .Blain Fairman
Agnes . . . . . Doreen Breland
Alan. . . . . .Wayne Fines
Jeannette . . . . . Joy Pichards
Horace. . . . . Timothy Vernon
Henry . . . . . Trevor T. Anderson
Oronte. . . . . .Wolfgang Baba

THEATRE STUDIO: Princess and Chambers Street, Victoria
Opened September 28th, 1963 for 6 weekends
Friday, Saturday nights - 12 performances

Seating Capacity: 100[1]

Tickets: $1.00
Students: $ .50

CRITICAL COMMENTS:

Mannering has followed Molière's ideas with verve and zest. He has also added imagination, vitality and pace.

Kirk Smiley
Oak Bay Leader
October 2nd, 1963

Audiences were delighted with the ingenious way in which arena staging was devised in the intimate auditorium.

Audrey Johnson
Victoria Daily Times
October 3rd, 1963

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[1]Attendance and Financial figures not available until 1965-66.

...as Arnold, Blain Fairman is confident and vigorous...but there seem to be substitutions of energy for guile and oppressiveness for craft.... Joy Richards as Jeannette and Wayne Fines as Alan played vigorous comedy with great success.

Bert Binny
Daily Colonist
September 29th, 1963

THE INSPECTOR-GENERAL

Nikolai Gogol

Adapted and Directed by Peter Mannering

Hiestacov . . . . . .Wayne Fines
Ossip . . . . . .Lawrie Westendale
Mayor . . . . . Richard Litt
Anna. . . . . *Ramona McBean
Maria . . . . . .Margaret Newberry
Judge . . . . . .Ray Hewlett
Director of Charities . . . . . Helen Simpson-Baikie
Superintendent of Schools . . . . . Harold Gelling
Postmaster. . . . . .John Richards
Dobchinski. . . . . .John Hodder
Mme. Dobchinski . . . . . .Margaret Martin
Wife of Supt. of Schools. . . . . Anna Wootton
Lady Guest. . . . . Doreen Breland
Police Dept.. . . . . Robert MacDonald
Waitress. . . . . .Jill Peters

*Permission: Actors' Equity[1]

THEATRE STUDIO: Opened November 15th, 1963 for 5 Weekends.
Friday, Saturday nights: 10 Performances.

Seating Capacity: 100 Tickets: $1.00
Students: $ .50

CRITICAL COMMENTS:

"Nothing much to look at but strength enough to knock an elephant off its feet." This quote from *The Inspector-General* sums up the production...

Ray Sinclair
Victoria Daily Times
November 16th, 1963

Here is a well-trained and skilful cast throughout .... Everything seems to be lusty and sincere; there may be occasions when it is a trifle overpowering, due to the fact

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[1]Equity performers will be asterisked without further explanation from now to September 1971 when Bastion achieved professional status.

that the action takes place so close to the audience and at the same level.

...would have been improved by more and better scenery and greater aesthetic distance...

Bert Binny
Daily Colonist
November 16th, 1963

...Wayne Fines in the title role... his lightning, graceful movements and gestures had more relationship to the French comedy style than the broader heavier mannerisms of the Russian comedy theatre as played by the rest of the cast...

Kirk Smiley
Oak Bay Leader
November 20th, 1963

CHRISTMAS WITH CHARLES DICKENS

Arranged and Read by Peter Mannering.

THEATRE STUDIO: December 27th, 28th, 1963;
January 3rd and 4th, 1964.
Friday and Saturday nights: 4 Performances

Seating Capacity: 148

Tickets: $1.25, $1.00
Students: 60¢, 50¢

CRITICAL COMMENTS:

Mr. Mannering's reading is more expressive than most, and his make-up and presentation were impressive, but somehow the total effect was lacking. Contributory causes may well have been the smallness of the audience, and the fact that Christmas is over.

Bert Binny
Victoria Daily Colonist
December 28th, 1963

CANDIDA

George Bernard Shaw

Directed by Peter Mannering

Miss Garnett . . . . . Joyce Stewart
Morell . . . . . .*Peter Mannering
Lexy . . . . . .Ian McIntyre
Mr. Burgess. . . . . .Stanley Bowles
Candida. . . . . Sheila Litt
Marchbanks . . . . . .John Bergbusch

THEATRE STUDIO: February 7th to March 14th, 1964
Friday and Saturday nights - 10 Performances

Seating Capacity: 148

Tickets: $1.25, $1.00
Students: $ .60

CRITICAL COMMENTS:

...an opportunity to see a fine, experienced actor-director practice what he teaches.

...some style was lacking, due perhaps to the proximity of the audience. This type of play does not belong in intimate theatre.

Kirk Smiley
Oak Bay Leader
February 19th, 1964

SHAKESPEARE'S 400TH BIRTHDAY PARTY

Arranged and Directed by Peter Mannering

Scenes from: *Twelfth Night, Julius Caesar, Hamlet, Midsummer Night's Dream, Love's Labours Lost, Romeo and Juliet, Henry V.*

THE PLAYERS:

Joy Richards	Doreen Breland
Wayne Fines	Margaret Adam
Wolfgang Baba	Judy Pool
Ian McIntyre	Barbara Dunn
Ian Pool	Timothy Vernon

Master of Ceremonies . . . . . John Richards
Elizabethan Folksongs. . . . . Ed Simpson-Baikie
Sandy Senyk

THEATRE STUDIO: March 20th to April 18th, 1964.
Friday, Saturday nights - 10 Performances.

Seating Capacity: 148

Tickets: $1.25, $1.00
Students: $ .60

CRITICAL COMMENTS

...a happy party. Best notes of comedy were struck in the letter scene from *Twelfth Night*. Also well done - the grave-diggers' scene from *Hamlet*, and the scene from *Romeo and Juliet* in which Juliet awaits news of Romeo's wedding plans from the nurse.

Ron Sudlow
Victoria Daily Times
March 21st, 1964

CHILDREN'S THEATRE 1963-64

ALICE IN WONDERLAND

Lewis Carroll

Adapted and Directed by Peter Mannering

Narrator	Wolfgang Baba
Alice	Wendy Packard
Mouse	Wayne Fines
Lory	John Hodder
Dodo	John Richards
Caterpillar	James Dulmage
Duchess	Dorothea House
Mad Hatter	John Hodder
March Hare	Wayne Fines
Dormouse	Helen Simpson-Baikie
Red Queen	Helen Simpson-Baikie
White Queen	Doreen Breland
Humpty Dumpty	James Dulmage
White Knight	John Richards
Cheshire Cat	Wolfgang Baba

THEATRE STUDIO: September 21st to December 14th, 1963.
Saturday Matinees - 13 Performances.

Seating Capacity: 100 Tickets: 50 cents

CRITICAL COMMENTS:

...Children's theatre but handled adroitly enough to imply good things when the Studio essays adult plays, acquires better facilities and achieves "professional polish."

...Audience seated in arena-style - the play goes on in front, behind, and among them.

Bert Binny
Daily Colonist
September 22nd, 1963

With its third Saturday matinee over, Bastion's box office is buzzing - bookings are being made three or four weeks in advance.

The whimsy and charm of the original has been well-realized by adapter-director Peter Mannering.... Young

audiences appreciate the lively action, the challenge to their imaginations, and their intimate contact with the players.

Audrey Johnson
Victoria Daily Times
October 5th, 1963

HANSEL AND GRETEL

Brothers Grimm

Adaptation by Wolfgang Baba

Directed by Peter Mannering

Narrator	John Hodder
Hansel	Ian Pool
Gretel	alternating (Kathleen Merrett / Debbie Mason)
Father	Wayne Fines
Mother	Helen Peaker
Witch	Doreen Breland

THEATRE STUDIO: January 4th to 25th, 1964.
11 Performances.
Fridays, Saturdays and Saturday Matinees.

Seating Capacity: 148 Tickets: $ .60

CRITICAL COMMENTS:

Child actors were delightful in the title roles.

...a traditional story-book witch...the children were opposed to letting her out of the oven for a curtain call...

The audience were involved in dialogue and a singing game...costumes, the gingerbread house and especially the oven intrigued the audience who were given a chance for closer inspection after the show.

Audrey Johnson
Victoria Daily Times
January 6th, 1964

BOBINO

Stanley Kauffman

Adapted and Directed by Peter Mannering

Clowns . . . . . Tibbie Mason-Hurley, Pamela Fairbairn
Stitchaway, a poor cobbler . . . . . John Richards
Bobino, his young son. . . . . .Wake Golby
Bulzaboo, a middle-sized giant . . . . . Wayne Fines
Queen Pompo, a non-thinking Queen. . . . . .Joy Larsen
Scioravante, her wicked Prime Minister . . Laurie Westendale
Fontanell, a melancholy prince . . . . . Brian Davis
Celestina, Queen Pompo's daughter. . . . . .Sherrie Stapells
Mother Crixnix, a lovelorn witch . . . . . .Dorothea House
The Horse. . . . . (Shelley McLellan
. . . . . (Deborah Mason
The Hen. . . . . .Phyllis Adam
Pompo's Page . . . . . .Peter Brimacombe
Scioravante;s Page . . . . . Glen LeBoutillier
Soldiers, Pages, Ladies. . . . . Derek Mason, Bruce Martin
. . . . . Marina Allen, Timothy Miles
. . Kathleen Merrett, Kathryn Knowles

THEATRE STUDIO: March 14th to April 18th, 1964.
Saturday Matinees: 6 Performances.

Seating Capacity: 148 Tickets: $ .60

CRITICAL COMMENTS:

...lots of fun. Some very young performers contributed handsomely to the play's success. Singing and dancing needs more attention.

Bert Binny
Victoria Daily Colonist
March 15th, 1964

MISCELLANEOUS 1963-64

BASTION TOURING COMPANY 1963-64

		TOURS
1)	*Bobino* (abridged) For Elementary Schools	Fall Tour 1963 Upper Vancouver Island Spring Tour 1964 Greater Victoria
2)	*Shakespeare's 400th Birthday Party* Selections: Arranged and Directed by Peter Mannering For Secondary Schools	Spring Tour 1964 Upper Vancouver Island Greater Victoria
3)	*Candida* George Bernard Shaw For Adults	April 11th, 1964 Port Alberni - 1 Performance

Productions Directed by Peter Mannering

THE COMPANY: Margaret Adam, Doreen Breland, Wolfgang Baba, Barbara Dunn, Wayne Fines, Ian McIntyre, Joy Richards.

Total Performances: 19
Total Attendance: 10,010

TOUR RATES:

1963 . . . . . From $35 to $50 per school. No details available.

1964 . . . . . ELEMENTARY SCHOOLS: First two performances $90 each; next two $80 each; next three $70; subsequent performances $50 each.[1]

SECONDARY SCHOOLS: First performance $75, second $65, others $55 each.[2]

ADULT PERFORMANCES: $100 guarantee per performance plus 50% of gross over $100.

[1 & 2] Sliding scale arranged for the benefit of School District headquarters through which charges were paid.

COMBINATION PRODUCTION

Shakespeare '64
University of Victoria Festival
In Celebration of Shakespeare's 400th Anniversary

July 16th to August 8th, 1964

In Repertory:	*Richard III*	William Shakespeare
	Midsummer Night's Dream	William Shakespeare
	The Alchemist	Ben Jonson

Richard III directed by Peter Mannering.

Casts and Production Staff for all Plays combined the talents of members of the

Community
University of Victoria
Bastion Theatre Studio

ADULT SEASON 1964-65

LIFE WITH FATHER

Howard Lindsay and Russell Crouse

Directed by Peter Mannering

Designed by Art Penson

Father	*Sam Payne
Vinnie	Joy Richards
Clarence	John Bergbusch
John	Barry Flatman
Whitney	Adrian Chaster
Harlan	Matthew Webster
Cora	Fat Adam
Mary Skinner	Judy Pool
Rev. Dr. Lloyd	Gerald Webb
Dr. Humphreys	Ted Gaskell
Dr. Somers	Bill McBean
Margaret	Gertrude Ball
Annie	Toni Burnett
Delia	June Nickson
Nora	Margaret Martin
Maggie	Margaret Ley

McPherson Playhouse: March 23-27, 1965. 5 Performances.

Seating Capacity: 837

Tickets: $2.25, $1.50, $1.00
Students: $1.75, $1.00, $ .50

Average House: 352

Total Attendance: 1759

Financial Record not Available.

CRITICAL COMMENTS:

Life With Father was not nearly as amusing as we had hoped.... Sam Payne carries the show, with laughter and applause saluting almost his every entrance and exit. A close second is John Bergbusch as Clarence, the eldest son.. unfortunately these two were almost the only believable (and clearly audible) characters on the stage.

...more effort could have been put into the costumes. It is not possible that the ladies in the play would wear

the same dresses over a period of several weeks and at different times of day.

The set was attractive, but marred by a large red chair which almost completely obscured Father as he sat at the breakfast table during three out of the six scenes.

...the pace was almost unbelievably slow...

Joan Mason-Hurley
Victoria Daily Times
March 24th, 1965

DARK OF THE MOON

Howard Richardson and William Berney

Directed by Peter Mannering

Set and Costume Design by Art Penson

John, the Witch boy	Blain Fairman
Conjur Man	Art Penson
Dark Witch	Ginny Lefever
Fair Witch	Wendy Packard
Conjur Woman	Phyllis Gaskell
Hank Gudger	*Stewart Paul
Edna Summey	Marilyn Norman
Mr. Summey	Harold Gelling
Mrs. Summey	Dorothea House
Miss Metcalf	Helen Simpson-Baikie
Mrs. Atkins	Doris Exton
Greeny Gorman	Nesta Morriss
Uncle Smelicue	Lawrence Eastick
Floyd Allen	Sandy Senyk
Mr. Bergen	Stanley Bowles
Mrs. Bergen	Margaret Martin
Ella Bergen	Barbara Waldner
Leafy	Jo Pepper
Burt Dinwhitty	John Hodder
Marvin Hudgins	Jim Andrews
Barbara Allen	Sylvia Mobey
Mrs. Allen	*Ramona McBean
Mr. Allen	Lawrie Westendale
Preacher Haggler	Robert Price
Accordianist	Joy Richards
Villager	Howard Crimp

McPherson Playhouse: May 4th - 8th, 1965. 5 Performances.

Seating Capacity: 837

Tickets: $2.25, $1.50, $1.00

Students: $1.75, $1.00, $ .50

Attendance/Financial Figures not Available.

CRITICAL COMMENTS:

...a strange, gripping play.

...Blain Fairman is magical, believable...a brilliant performance.

It is a play of contrasts. There are sombre scenes on the mountain top where the witches live. Here an eerie wind howls among blighted trees and rocks, and flashes of sinister lighting illuminate the weird figures of the pitiless Dark and Fair Witches.

Then there are the homespun, earthy scenes in the village with singing and dancing which was completely captivating in its enthusiasm.

...a beautifully conceived production with most artistic scenery and thoroughly imaginative lighting.

Joan Mason-Hurley
Victoria Daily Times
May 6th, 1965

NINA

Andre Roussin

Adaptation by Samuel Taylor

Directed by Peter Mannering

Set/Costume Design by Art Penson

The Wife . . . . . .*Daphne Goldrick
The Husband. . . . . .Harry Hill
The Lover. . . . . Paul Bettis
Redon-Lemur. . . . . John Richards

McPherson Playhouse: May 25-29, 1965. 5 Performances.

Seating Capacity: 837

Tickets: $1.00[1]

Average House: 499

Revenue: Expenditure: Figures not Available

Total Attendance: 2497

CRITICAL COMMENTS:

Cheap seats paid off handsomely...613 laugh-drenched patrons attended on first night.

Bastion ended the season on a memorable note with this sophisticated French farce played in superb farce comedy style by a top calibre cast.

There is firm, beautifully integrated team work between the three principals who are well-matched in training, talent and style. It's hard to separate them, but despite Daphne Goldrick's swash-buckling verve and the elegance of Paul Bettis, Harry Hill just managed to steal the show now and then. Mr. Hill is a delightful comedian - his talent is a versatile bag of tricks that contains sublety, the naive wide-eyed quality of the born clown, a hint of poignancy and a sure instinct towards the farcical.

Set and costumes were well-conceived and properly

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[1]Bonus Production: all seats $1.00; Two-for-one on Opening Night.

related with emphasis on bright, clear, slightly sizzling colour.

The success of *Nina* is a real feather in the cap of its light-handed director, Peter Mannering.

Audrey Johnson
Victoria Daily Times
May 26th, 1965.

CHILDREN'S THEATRE 1964-65

THREE LITTLE PIGS

Ralph Kendall

Directed by Peter Mannering

Three Little Pigs:
Curly). . . . . Art Penson
Burl). . . . . Wake Golby
Sue). . . . . .Margaret Martin
Sammy Schlupp-Schlupp, the Wolf . . . . . .Wayne Fines
Prince. . . . . Lawrence Eastick
Princess. . . . . .Jenny Chaster
King of the Leprechauns . . . . . .Margaret Johnston

OAK BAY JUNIOR HIGH SCHOOL AUDITORIUM: October 10th, 1964.

Matinées at 1 p.m. and 2.30 p.m. 2 Performances.

Seating Capacity: 623 All Tickets: $ .60

Attendance/Financial Figures not Available.

CRITICAL COMMENTS:

The old tale is given a wonderfully funny, sparkling new look by former Victorian, Ralph Kendall.

Enchanting characterizations....the wolf is a gorgeous concept.

It will be performed in local elementary schools November 2nd to 13th followed by an Up-Island Tour.

Audrey Johnson
Victoria Daily Times
October 12th, 1964

LETTERS TO BASTION FOLLOWING TOUR:

Dear Sammy Schlupp-Schlupp

I liked the way you slurped your celery soup and when you got your foot caught in the rat trap and I hope you don't have a sore toe. But when you blew the house down I saw the three pigs behind giving it a push...

Dear Little Pig Sue

I liked the play but I loved you best of all...

Dear Bastion

I liked the play but most I enjoyed having real live people...

Grade III students
Royal Oak Elementary School
November 12th, 1964

TRAPPED

OR SYLVESTER SAVES THE DAY

Tom Hendry

Directed by Peter Mannering

Sylvester, an 11-yr. old boy. . . . . Peter Brimacombe
Miss Thomson, his aunt. . . . . Doris Exton
Mrs. Twitt, the housekeeper . . . . . Dorothea House
Mr. Big, a villain. . . . . .Wayne Fines
Slatszy, his sidekick . . . . . Art Penson
Ex-burglars: Peaches . . . . . Ian McIntyre
Louie . . . . . Rick Darnell
Detective Parkins . . . . . Stanley Bowles

OAK BAY JUNIOR HIGH SCHOOL AUDITORIUM: November 21, 28, December 5, 1964. Saturday Matinées, Twice Daily, 6 Performances.

Seating Capacity: 623 Tickets: $ .60

Attendance/Financial Figures not Available.

CRITICAL COMMENTS:

...kind-hearted crooks, the funniest combination of safe-crackers in history: Peaches and Louie.

...strong competition from Peter Brimacombe, a little boy with a big future.

Ted Gaskell
Oak Bay Leader
November 25th, 1964

BEAUTY AND THE BEAST

Nicholas Stuart Grey

Directed and Designed by Anthony Burton

Mr. Hodge, the wizard . . . . . Harry Hill
Mikey, his nephew . . . . . Julie Petersen
The Prince. . . . . Lawrence Eastick
Mr. Clement, a merchant . . . . . Clive Yoxall
Mr. Clement's daughters:
Jessamine . . . . . .Wendy Packard
Jonquiline. . . . . Toni Burnett
Jane, called Beauty . . . . . .Stella Yoxall

OAK BAY JUNIOR HIGH SCHOOL AUDITORIUM: December 26th, 1964-
January 2nd, 1965.
Evenings and 4
Matinées -
10 Performances.

Seating Capacity: 623

Tickets: $1.75, $1.25
Students: $1.25, $ .75

Attendance/Financial Figures not Available.

CRITICAL COMMENTS:

...a charming piece of seasonal entertainment...the play is a trifle talky...it takes a long time to get off the ground...but all came vitally alive in the second act.

Bert Binny
Victoria Daily Colonist
December 27th, 1964

CINDERELLA

Book, Music, Lyrics by John Chappell

Directed by Peter Mannering

Set/Costume Designs by Art Penson

The Stepsisters - Hortense). . . . . Art Penson
Hepzibah). . . . . Ian McIntyre
Cinderella. . . . . Barbara Dunn
Stepmother. . . . . Helen Simpson-Baikie
The Duke. . . . . .Lawrie Westendale
The Prince. . . . . Lawrence Eastick
Fairy Godmother . . . . . Joy Richards

OAK BAY JUNIOR HIGH SCHOOL AUDITORIUM: January 30th, February 6th, 13th, 1965.
Twice Daily.
Saturdays.
6 Performances.

Seating Capacity: 623

All Seats: $ .60

Average House: 330

Revenue: Figures not Available
Expenditure:

Total Attendance: 1980

MISCELLANEOUS 1964-65

BASTION TOURING COMPANY 1964-65

	TOUR DATES
The Three Little Pigs by Ralph Kendall For Elementary Schools	November 2nd - 13th, 1964 Greater Victoria November 16th - 22nd, 1964 Up-Island
Shakespeare '64 Excerpts from *Julius Caesar, Henry IV, Romeo and Juliet, Macbeth.* For Secondary Schools	November 2nd - 13th, 1964 Greater Victoria November 16th - 22nd, 1964 Up-Island
The Three Little Pigs *Shakespeare '64*	March - April, 1965 Victoria Schools

Directed by Peter Mannering and Stewart Paul

The Company: Stewart Paul (manager), Paul Smitz (asst. manager), Jennifer Chaster, Barbara Dunn, Lawrence Eastick, Wayne Fines, Wake Golby, Margaret Johnston, Ian McIntyre, Margaret Martin, Art Penson, Joy Richards, Helen Simpson-Baikie, Lawrie Westendale.

Total Performances: 36

Total Attendance: 14,800

No Financial Figures Available

TOUR RATES as for Spring 1964

SPECIAL PRODUCTION 1964

LIGHTS UP

A revue, directed and co-ordinated by *Bastion Theatre Studio*. Commissioned by *Victoria City Council* for the new *McPHERSON PLAYHOUSE*, March 1st - 4th, 1965.

General Director. . . . . .Peter Mannering
Musical Director. . . . . .Howard Denike
Master of Ceremonies. . . . . .John Sparks

Theatre Groups

St. Matthias Little Theatre
St. Luke's Players
University of Victoria Theatre Department
Victoria Operatic Society
Victoria Theatre Guild

Schools of Dance

Adeline Duncan Dancers
Vivian Briggs Dancers
Bebe Eversfield Dancers
Wynne Shaw Dancers

Musicians

George Fairfield Orchestra
Fred Usher and Orchestra
Terry Cain and his Entertainers
J. M. Gayfer and Orchestra
Orion Choir

Vocalists

Peggy Walton Packard
Erika Kurth
Allan Husband
Margaret Hall
Janet Senior
Harry Elsdon
John Sparks

Solo Performers

Jerry Gosley
Art Budd
Carl Hare
Margaret Hall

McPHERSON PLAYHOUSE: March 1st - 4th, 1965. 4 Performances

CRITICAL COMMENTS:

...enthusiastic audience occupied 80% of seating capacity...ticket sales are spurting for the rest of the run

...*Lights Up* brightens outlook for Playhouse....

Daily Colonist
March 3rd, 1965

...*Lights Up* is peppy, amusing, colourful, bulging with talent...simple unit scenery was greatly enhanced by projected light effects on the cyclorama screen.

...some inevitable unevenness in such a pot-pourri but Peter Mannering has put the elements together with skill.

Audrey Johnson
Victoria Daily Times
March 2nd, 1965

...a cast of more than 150...representing more than 20 organizations...came together last night to give Victorians pride of artistic accomplishment as a community.

...technical excellence...a stage-wide, stage-high screen on which coloured light patterns were suffused to give each act its own tone and personality...mood changes through colour...Excellent!

Ian Arrol
Daily Colonist
March 2nd, 1965

...the best revue this writer has seen in over three decades of residence in Victoria....tremendous task of co-ordination...the man responsible for its tremendous success:- Peter Mannering.

Vera Trueman
Oak Bay Leader
March 3rd, 1965

SPECIAL PRODUCTIONS

Sponsored by Bastion Theatre

1) *Susana Y Jose* ..... Spanish Dance Company
Produced, choreographed and
Performed by Susana Audeoud
and José Udaeta

at
McPHERSON PLAYHOUSE: March 15th, 1965. 1 Performance.

Seating Capacity: 837 Tickets: $3.00, 2.25, 1.50
Students: $2.50, 1.75, 1.00

CHILDREN'S PLAY:

2) *Son of the Dragon* ..... Holiday Theatre, Vancouver
Alan Cullen Director: Kenneth Kramer

at
OAK BAY JUNIOR HIGH SCHOOL AUDITORIUM: October 24th,
31st, November 7th, 1964
6 Performances, Saturday
Matinées, twice daily.

Seating Capacity: 623 Tickets: $ .60

No Attendance/Financial Figures Available.

ADULT SEASON 1965-66

COME BLOW YOUR HORN

Neil Simon

Directed by Stuart Baker

Set and Costume Design...Art Penson

Alan Baker . . . . . .Rick Darnell
Peggy Evans. . . . . .Kip Wallis
Buddy Baker. . . . . Bob Lutes
Mr. Baker. . . . . .*Don McManus
Connie Dayton. . . . . .Betty Phillips
Mrs. Baker . . . . . .Margaret Belford
Aunt Gussie. . . . . .Toni Burnett

McPHERSON PLAYHOUSE: September 24th to October 2nd, 1965.
8 Performances.

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	382	Students	: $1.75, 1.00, .50
Total Attendance:	3,057	Revenue	: $3,984.65
		Expenditure:	$3,716.21

CRITICAL COMMENTS:

Mr. Simon's numerous witty lines...and a vivid contemporary setting by designer Art Penson set the pace of the evening.

Absolutely capital performance by Don McManus... unfortunately no one else came anywhere near him in style and effectiveness.

Betty Phillips was pleasant and lively, a completely naturalistic performance which was difficult to reconcile with the near-grotesque style permitted Kip Wallis.... There were other, slighter discrepancies in style...some rather awkward movements and grouping....

Joan Mason-Hurley
Victoria Daily Times
September 25th, 1965

Fast, crisp, smartly done and funny....Stuart Baker's astute direction, clever blocking....Kip Wallis as Peggy Evans was hilariously scatterbrained....rock of the

show was Rick Darnell as the hero, Alan.

Patrick O'Neill
Daily Colonist
September 25th, 1965

SOUND OF MURDER

William Fairchild

Directed by Peter Mannering

Set Design by Peter Mannering

Charles Norbury . . . . . John Drean
Anne Norbury. . . . . .Vanessa Lax
Miss Forbes . . . . . Joy Richards
Peter Marriott. . . . . Lawrence Eastick
Inspector Davidson. . . . . .John Martin
Constable Nash. . . . . Bud Bishop

McPHERSON PLAYHOUSE: October 26-30, 1965.
5 Performances.

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	452	Students	: $1.75, 1.00, .50
Total Attendance:	2260	Revenue	: $2,555.85
		Expenditure:	$2,453.09

CRITICAL COMMENTS:

...popular entertainment of the kind that has been sadly missing from the Victoria scene...everyone enjoys a thriller;...great stuff....direction was, on the whole, good and imaginative...the powerful emotions of wife and lover didn't always come across.

Production extremely effective, especially the storm scene. The lighting reached a high standard and added enormously to the suspense.

E. D. Ward Harris
Victoria Daily Colonist
October 27th, 1965

...apart from a couple of electrically charged moments, the play was more of a comedy-drama with very little suspense element at all...probably the author did not intend this but that is how the Bastion production came out.

Peter Mannering directs smoothly and certainly... the right basic atmosphere with good mood lighting...where he has failed is in using too little spur and whip to galvanise his actors into a more taut style and tempo.

Effective sound by Art Hall...good storm, realistic rain and other nice atmospheric touches.

Audrey Johnson
Victoria Daily Times
October 27th, 1965

YOU NEVER CAN TELL

George Bernard Shaw

Directed by Stuart Baker

Set Design by Art Penson

Mr. Valentine. . . . . Bruce Sharp
Dolly Clandon. . . . . Wendy Packard
Parlourmaid. . . . . .May Mack
Philip Clandon . . . . . .John Bergbusch
Mrs. Clandon . . . . . .Jennifer Chaster
Gloria Clandon . . . . . *Pat Gage
Fergus Crampton. . . . . .Robert Price
Finch M'Comas. . . . . .Stanley Bowles
The Waiter . . . . . .Harry Hill
Jo . . . . . Rick Stanford
Chef . . . . . .Brock Brower-Berkhoven
Mr. Bohun Q.C. . . . . Bruce Banyard

McPHERSON PLAYHOUSE: November 20th-26th, 1965.
6 Performances.

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	348	Students	: $1.75, 1.00, .50
Total Attendance:	2087	Revenue	: $2,275.05
		Expenditure:	$3,206.26

CRITICAL COMMENTS:

Bastion again acted wisely in its choice of play. Bastion is constantly striving to top its standards in every department and succeeding, too.....not an easy play to stage. Like all Shaw, it's the dialogue that counts... depends largely on elocution. With only minor flaws, the cast vaulted this hurdle in style.

Outstanding as the elderly waiter is Harry Hill... voice, hands, body stance...a consummate artist. Pat Gage and Jennifer Chaster...mastery of elocution, professional performances.

...pace lagged for long sequences.

...effective, economical sets devised competetently by Art Penson.

E. D. Ward Harris
Victoria Daily Colonist
November 21st, 1965

...Harry Hill, as the waiter...voice, movements, turn of phrase, inflection and timing could not have been improved upon.

Jennifer Chaster as Mrs. Clandon...chose to interpret the part in the manner of Lady Bracknell.

The sets were artistic and visually attractive. Costumes were good...but Father, - a rich yacht builder, should not have worn unpressed trousers and an overcoat with the hem hanging down.....

I pay Bastion the compliment of criticizing them on a professional level, because I think their general excellence deserves it.

Joan Mason-Hurley
Victoria Daily Times
November 21st, 1965

THE WIZARD OF OZ

Frank L. Baum

Adaptation by Frank Gabrielson

Music and Lyrics by Harold Arlen, E.Y. Harburg

Directed by Peter Mannering

Set Design by Art Penson

Musical Director: Merlisse Hill

Choreography: Wynne Shaw

Dorothy. . . . . Barbara Desprez
Uncle Henry. . . . . Lawrie Westendale
Aunt Em. . . . . Doris Exton
Scarecrow. . . . . .Art Penson
Tin Woodman. . . . . .Ian McIntyre
Cowardly Lion. . . . . Dougal Fraser
Wicked Witch of the West . . . . . .*Ramona McBean
Good Fairy of the North. . . . . .Barbara Dunn
The Wizard . . . . . .John Heath
Lord Growlie . . . . . Basil Issigonis
Gloria . . . . . Ginny Lefever
Other roles by . . . . . .*Paul Blakey
Peter Brimacombe, John Carney, Madeleine DeLeenheer, Lawrence Eastick, Barry Flatman, Peter Gordon, Patrick Henry, Margaret Martin, Ian Pool

Chorus: Wendy Copeland, Suzanne Salmond, Cathy Horne, Donna Turner, Barbara Tomlin, Pamela Stamford, Barbara Hatch, Matthew Webster, Debbie Ramsay, Heather Regehr, Kyra Smitz, Debbie Mason, Judy Pool, Kathy Merrett

Dancers: Nancy Watt, Maureen Lawson*, Wendy Tebo, Gail Brandon, Paul Blakey, Irene King, Leslie Olson, Colleen DeCorte, Robin Porteous, Dana Hajnal, Gillian Regehr, Valerie Smith

McPHERSON PLAYHOUSE: December 27th 1965 to January 1st, 1966. 8 Performances including 2 Matinees.

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	599	Students	: $1.75, 1.00, .50
Total Attendance:	4,793	Revenue	: $4,952.10
		Expenditure:	$5,991.72

CRITICAL COMMENTS:

....delightful, captivating, children enraptured.... ...at one point, when principals invited the audience to join in a chorus, there was no response. It was obvious why, the children were transfixed by the story and couldn't equate fantasy with reality...might be wise to drop it.

Casting of Barbara Desprez as Dorothy was an error.. ..she could not leap the age-barrier. Children I spoke to did not believe she was a young girl.

The cast and particularly the backstage crew excelled themselves.

E. D. Ward Harris
Victoria Daily Colonist
December 29th, 1965

Happy children were thrilled at the adventures of Dorothy...Scenery, costumes, sound effects...dazzling. The Scarecrow, Lion, and Tin Woodman were entirely delightful but is there a shortage of talented little girls here? Barbara Desprez did a coyly adequate job, but she is the mother of five, and by no possible effort of the imagination could one believe she was 12 years old.

Joan Mason-Hurley
Victoria Daily Times
December 30th, 1965

THE BOY FRIEND

Sandy Wilson

Directed by Stuart Baker

Supervising Director: Peter Mannering

Sets and Costumes: Art Penson

Musical Director: George Fairfield

Choreographer: Bebe Eversfield

Young Ladies at Mme. Dubonnet's School:

Maisie. . . . . Dorothy Hosie
Dulcie. . . . . .Gini Lefever
Fay . . . . . .Sylvia Hosie
Nancy . . . . . Pam Trueman
Polly Browne. . . . . Vanessa Lax

Young Men:

Marcel. . . . . .Art Penson
Pierre. . . . . Barry Flatman
Alphonse. . . . . .Christopher Ross

Madame Dubonnet. . . . . .Peggy Walton Packard
Hortense . . . . . Barbara Waldner
Bobby van Husen. . . . . .Roy Silver
Tony, a messenger boy. . . . . .Bill Hosie
Lord Brockhurst. . . . . .Norman Tyrrell
Lady Brockhurst. . . . . Phyllis Gaskell
Maitre-D, Gendarme . . . . . .Brock Brower-Berkhoven
Waiter . . . . . David Wilkinson
Pepe . . . . . .*Paul Blakey
Lolita . . . . . .Sylvia Hosie

Orchestra

Piano: George Fairfield; Drums: Ralph Adolf;
Banjo: Al Hall; Saxophone: Irving Lozier;
Trumpet: Bob Heriot.

McPHERSON PLAYHOUSE: February 4th - 12th, 1966.
9 Performances including 1 Matinee

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	709*	Students	: $1.75, 1.00, .50
Total Attendance:	6,381	Revenue	: $8,224.21
		Expenditure:	$7,298.20

*House Record

CRITICAL COMMENTS:

Six shine in musical...in order: Dorothy Hosie, Norman Tyrrell, Bill Hosie, Gini Lefever, Sylvia Hosie, Pam Trueman. As Polly, Vanessa Lax never really gets into the swing of musical comedy. The singing of Peggy Packard as Mme. Dubonnet lifts the whole production but her acting and dancing slows it to a crawl....show lacks pace and form.

E. D. Ward Harris
Daily Colonist
February 5th, 1966

....what a difference a couple of days make....Now transformed into a zippy, scintillating musical...audience applauding like mad after each appearance, song, and throughout encores! I'm going back a third time....

E. D. Ward Harris
Daily Colonist
February 8th, 1966

Wilson's affectionate lampoon of the twenties - truly vintage, peppy, colourful, and fun every inch of the way.... Blasts off the ground with the first brazen notes of the excellent 5-piece band....Bebe Eversfield's choreography is the backbone of the piece.

Audrey Johnson
Victoria Daily Times
February 5th, 1966

ROYAL GAMBIT

Hermann Gressieker

Directed by Peter Mannering and Stuart Baker

Set/Costume Design: Art Penson
Connie Underhill
Lawrence Eastick

King Henry VIII. . . . . .*Don McManus
Katarina of Aragon . . . . . .Jo Palfrey
Ann Boleyn . . . . . Markyta Mares
Jane Seymour . . . . . .Ann Purdon
Anna of Cleves . . . . . Joy Chapple
Kathryn Howard . . . . . .Rita Coe
Kate Parr. . . . . Nesta Morriss

McPHERSON PLAYHOUSE: March 8th - 12th, 1966.
5 Performances.

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	268	Students	: $1.75, 1.00, .50
Total Attendance:	1339	Revenue	: $1,246.20
		Expenditure:	$3,081.25

CRITICAL COMMENTS:

Royal Gambit ...is a bad play...an unnecessary play. It distorts history and mocks religion. Worse, it is boring.

Within the framework of a ludicrous role, Henry is magnificent. Of the cast of queens, only Jane Seymour (Ann Purdon) carries any real conviction...one saving grace is that the cast is audible.

E. D. Ward Harris
Daily Colonist
March 9th, 1966

BASTION PLAY LIFELESS, BORING.

...a long series of dialogues placed end to end reach out to the ultimate of boredom....it has no historical significance, for its portrait of Henry VIII is one-dimensional and his six wives are nothing but shadows on a screen.

A cast of superb actors with voices to match might

make something of the material - but unfortunately - none of the six queens here had the desirable qualities. Sometimes on the mere threshold of audibility, there was a dull sameness in their speech levels and pace.

Don McManus provided relief with a vital, strongly projected performance but nevertheless lacked the personal charm which was one of royal Henry's attributes.

...might more suitably have been done as a reading - here movement was restless and pointless.

Audrey Johnson
Victoria Daily Times
March 9th, 1966

THREE PARTS BENEDICT

Patrick O'Neill (Canadian Author)

Premiere Performance

Directed by Peter Mannering

Set Design by Art Penson

Son. . . . . .John Heath
Father . . . . . .John Drean
Mother . . . . . Margaret Martin
Daughter . . . . . Bronwen Palfrey
Anne . . . . . .Nancy Watt
The Stranger . . . . . .Harry Hill
Charlie. . . . . .Robert Price
Roger. . . . . .Ian McIntyre
Peter the Pig. . . . . Himself

McPHERSON PLAYHOUSE: March 25th to April 2nd, 1966.
6 Performances.

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	277	Students	: $1.75, 1.00, .50
Total Attendance:	1661	Revenue	: $2,555.35
		Expenditure:	$3,645.13

CRITICAL COMMENTS:

...fullest credit to Peter Mannering for starting off Centennial Year programme with an original play. Unfortunately it turns out to be little more than an exercise for the author and a tour de force for one strong actor - Harry Hill.

In construction, the plot lines go nowhere. The enunciation of the first act has no sequential development in the second, and a fragmentary, unsupported climax in the third. There were too many clichés, too much sign-posting of the gag lines, too many near-puns, too much repetition...

In direction, Mr. Mannering has set a sizzling pace which helps to keep the fragmentary material together, rather like swinging the bucket fast enough to keep its contents in place.

Audrey Johnson
Victoria Daily Times
March 26th, 1966

The first night audience was responsive to the polished, slick, well-timed production of Peter Mannering and the glib superficiality of Mr. O'Neill.

There was genuine humour...but Mr. O'Neill has already written professionally for Radio, T.V. and the theatre so we should be able to expect more than a collection of puns, verbal gags, and misinterpretations, tagged end to end without visible means of support.

The play is a discussion which does not require the theatre...plotlessness...extremely tiring.

Sets and costumes...barely adequate.

Robert Hedley
Victoria Daily Colonist
March 26th, 1966

ON BORROWED TIME

Paul Osborn

Directed by Peter Mannering

Set Design by David Belford

Pud	Bobby Jones
Julian Northrup (Gramps)	*Sam Payne
Nellie (Granny)	Joy Richards
Mr. Brink (Death)	John Martin
Marcia Giles	Barbara Dunn
Demetria Riffle	Doris Exton
A boy	John Fowler
Workmen	Ian McIntyre Jonathon Raitt
Dr. Evans	Hugh Henderson
Mr. Pilbeam	Don Jacobs
Mr. Grimes	Bob Lutes
Sheriff	John Richards
Dog	Ramona

McPHERSON PLAYHOUSE: May 23rd - 28th, 1966.
6 Performances

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	358	Students	: $1.75, 1.00, .50
Total Attendance:	2148	Revenue	: $1,873.23
		Expenditure:	$2,542.63

CRITICAL COMMENTS:

Sam Payne...carries the show. But he is required to carry too heavy a load. The gulf between his ability and that of the rest of the cast is too great, causing imbalance, the heavy cost of the star system.

An eleven year old's performance (Bobby Jones) was most endearing - and surprisingly audible in a long part - it is evident Peter Mannering has a way with children.

Loose direction...in smaller parts....

E. D. Ward Harris
Victoria Daily Colonist
May 24th, 1966

BELL, BOOK AND CANDLE

John van Druten

Directed by Peter Mannering

Set Design by Art Penson

Gillian Holroyd. . . . . .Ann Purdon
Shepherd Henderson . . . . . .Lawrence Eastick
Miss Holroyd (Aunt Queenie). . . . . Gertrude Ball
Nicky Holroyd. . . . . .John Bergbusch
Sidney Redlitch. . . . . .Hugh Henderson
Pyewacket (a cat). . . . . Vicki

McPHERSON PLAYHOUSE: July 22nd - 30th, 1966.
8 Performances

Seating Capacity:	837	Tickets	: all seats $1.50
Average House :	250	Students	: $1.00
Total Attendance:	2004	Revenue	: $1,971.71
		Expenditure:	$2,519.20

CRITICAL COMMENTS:

...the patchy, coy and palpably uncomic story of love in a New York apartment house cabal. It has the whole range of double-entendre, Doris Day-Rock Hudson lust and sight gags - yet for two acts, director Peter Mannering fails to glean what humour is available to the situation. The stage business is at once wooden and over-precise.

Ann Purdon and Lawrence Eastick are smoothly accomplished but don't seem to like what they are doing. Brilliant performances from Hugh Henderson and Gertrude Ball come like an electric shock - they show us what comedy is all about.

But comedy isn't supposed to need comic relief! Glib, glossy, gimmicky, a full two hours of innuendo and gags without wit.

Glen Allen
Victoria Daily Times
July 23rd, 1966

CHILDREN'S THEATRE 1965-66

PINOCCHIO

Adapted by Marge Adelberg

(Revival)

Directed by Peter Mannering

Musical Director: Merlisse Hill

Gepetto. . . . . .*Don McManus
Pinocchio. . . . . .Ian Pool
Cricket. . . . . .*Ramona McBean
Mr. Fox. . . . . .Art Penson
Mr. Cat. . . . . Barry Flatman
Blue Fairy . . . . . .Kip Wallis
Mr. Fireater . . . . . .Lawrence Eastick

McPHERSON PLAYHOUSE: September 11th, November 27th, 1965.
2 Performances. Saturday Matinees.

Seating Capacity:	837	Tickets	: $ .75
Average House :	768	Revenue	: $3,664.73
Total Attendance:	1536	Expenditure:	$3,289.75

CRITICAL COMMENTS:

See Show Parade, August, 1965. This revival was produced for Bastion's Touring Season 1965-66, and two Special Children's Parties on November 27th and December 18th, 1965.

Revenue and Expenditure figures include Touring and Party performances.

ALICE IN WONDERLAND

Lewis Carroll

(Revival)

Adapted and Directed by Peter Mannering

Set/Costume Design by Art Penson

Alice. . . . . Wendy Packard
Narrator . . . . . .Lawrence Eastick
White Rabbit . . . . . .John Bergbusch
Mouse, March Hare. . . . . .Art Penson
Lory, Jury Foreman . . . . . Judy Pool
Dodo, White Knight . . . . . John Richards
Caterpillar, Mad Hatter. . . . . John Hodder
Duchess. . . . . .Dorothea House
Dormouse, Red Queen. . . . . .Helen Simpson-Baikie
Red King . . . . . .George Spelvin
Tweedledum . . . . . .Ian Pool
Tweedledee . . . . . Barry Flatman
White Queen. . . . . Gertrude Ball
Jurors:- Adrian Chaster, Wendy Copeland, Karen Jones, Bobby Jones, Kathy Merrett

McPHERSON PLAYHOUSE: September 18th, 25th, October 2nd, 1965. Matinees twice daily. 6 Performances.

Seating Capacity:	837	Ticket Prices:	.75
Average House :	276	Revenue :	$1,242.75
Total Attendance:	1661	Expenditure :	$1,113.97

COMMENTS:

This production commemorates the centenary of publication of Lewis Carroll's *Alice in Wonderland* (1865).

Wendy Packard and others recreate the roles played two years ago for Bastion's first children's show in Victoria.

New characters and scenes have been added for this production.

THE RED SHOES

Hans Christian Anderson

Adapted and Directed by Gini Lefever

Musical Director - Peter Yakimovich

Set/Costume Design - John Scaife

Karen. . . . . Wendy Packard
Granny . . . . . Margaret Martin
Gypsy. . . . . .Lawrence Eastick
Burgomaster. . . . . .J. F. Carney
Nels . . . . . .Peter Gordon
Gemmo. . . . . .John Heath

McPHERSON PLAYHOUSE: January 29th, February 5th, 1966.
Matinees twice daily.
4 Performances

Seating Capacity:	837	Ticket Prices:	$ .75
Average House :	386	Revenue :	$1,141.50
Total Attendance:	1547	Expenditure :	$ 810.57

CRITICAL COMMENTS:

...a slick entertainment package, the only drawback is the diversity of items in the package, which diffused the effect.

...directors yearn to hear children shouting at the actors - but in *Red Shoes*, the cast tried too often and too predictably to milk "spontaneous" outbursts.

Patrick O'Neill
Victoria Daily Colonist
January 31st, 1966

HANSEL AND GRETEL

Brothers Grimm

Adaptation, Music, and Lyrics by Marge Adelberg

Directed by Peter Mannering

Musical Director: Merlisse Hill

Set/Costume Design: Art Penson

Mother. . . . . Jennifer Chaster
Father. . . . . Lawrence Eastick
Gretel. . . . . Barbara Dunn
Hansel. . . . . Art Penson
Witch . . . . . .Margaret Martin
Cat . . . . . Bill Hosie

Lawrence Eastick doubles as Rooster and the King
Jennifer Chaster doubles as the Duck and the Queen
Bill Hosie doubles as the Prince

McPHERSON PLAYHOUSE: April 12th - 16th, 1966.
Matinees twice daily. Once only on
April 30th, 1966. 11 Performances.

Seating Capacity:	837	Ticket Prices:	$ .75
Average House :	266	Revenue :	$4,501.06[1]
Total Attendance:	2932	Expenditure :	$4,316.86

CRITICAL COMMENTS:

...the kids immediately identified with the children on stage, suffered with them through their ordeals....and rejoiced with them when the witch's spell was broken. There was nary a fidget.

E. D. Ward Harris
Victoria Daily Colonist
April 13th, 1966

...grown-ups in the audience were just as enchanted as the bug-eyed youngsters....

Audrey Johnson
Victoria Daily Times
April 13th, 1966

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[1]Revenue/Expenditure figures for Touring performances were not listed separately before 1966-67 season. Above figures appear to include amounts from 23 Victoria schools and Up-Island performances.

MISCELLANEOUS 1965-66

BASTION TOURING COMPANY 1965-66

	Tour Dates
1) *PINOCCHIO* Adapted by Marge Adelberg FOR ELEMENTARY SCHOOLS	November 1st to 30th, 1965, Greater Victoria
(Cast - see Children's Theatre PINOCCHIO, 1965-66)	December 1 - 4th, 1965. 5 Performances. Capital Theatre, Olympic, Washington. Seating Capacity - 900. Attendance - 4400
Christmas Party Sponsored by B.C. Forest Products, Crofton at cost of $400.00.	December 18th, 1965. 1 Performance. Duncan High School Auditorium
2) *HANSEL AND GRETEL* Adapted by Marge Adelberg FOR ELEMENTARY SCHOOLS (Cast - see Children's Theatre, HANSEL AND GRETEL, 1965-66)	April 4th - 9th, 19th - 24th, 1966, Greater Victoria Schools. April 25th - 28th, 1966. Up-Island Schools.
3) *Scenes from SHAKESPEARE* Compiled by Peter Mannering FOR SECONDARY SCHOOLS	November 1st - 30th, 1965, Greater Victoria and Up-Island.

The Shakespeare Players: Jennifer Chaster, Barbara Dunn, Lawrence Eastick, Don McManus, Stuart Baker (manager).

No. of Performances: 35

Total Attendance: 16,665 Financial Figures not Available.

TOUR RATES 1965-66 continuing up to present

Elementary Schools with Attendance up to 200	$ 75.00
Elementary Schools with Attendance from 200-400	$100.00
Elementary Schools with Attendance from 400-600	$150.00
Elementary Schools with Attendance over 600	$175.00
Secondary Schools (with travelling allowance extra)	$ 90.00
Adult Productions (plus 40% of gross over $200)	$200.00

SHOW PARADE 1965

presents

BASTION THEATRE STUDIO'S

PINOCCHIO

Musical Adaptation by Marge Adelberg

Directed by Peter Mannering

Musical Director: Merlisse Hill

Gepetto. . . . . .*Peter Mannering
Pinocchio. . . . . .Ian Pool
Cricket. . . . . .*Ramona McBean
Mr. Fox. . . . . .Art Penson
Mr. Cat. . . . . Barry Flatman
Blue Fairy . . . . . .Kip Wallis
Mr. Fireater . . . . . .Lawrence Eastick

McPHERSON PLAYHOUSE: August 16, 18, 21, 23, 25, 30th, September 1, 4th, 1966. Matinees only. 8 Performances

Tickets: $ .85

Arranged and Sponsored by: Victoria Festival Theatre Society
Victoria City Council

No figures available.

CRITICAL COMMENTS:

Show Parade '65 has a certain winner in Bastion's *Pinocchio* ...some 400 children were charmed and delighted.

...the audience rose to the occasion shouting directions at Pinocchio in his difficulties and mis-directions at Mr. Fox and Mr. Cat.....

Gepetto received plenty of advice...children suggested that the villains should be roasted or hung - or both - right on stage!

The show moved beautifully and was a delight from beginning to end.

Jack Richards
The Vancouver Sun
August 19th, 1965

...out of the gloom comes a snake, a tree rustles as it moves across the stage, a puppet's nose goes out inch by inch...the production is a masterpiece of effects.

A circus charges out of the balcony, complete with balloons and effective shadow-play; a blue fairy sweeps through the audience.....

Patrick O'Neill
Victoria Daily Colonist
August 17th, 1965

Such empathy did the cast achieve with its juvenile audience that not only did everyone join in the singing, but shrill squeaks from tiny voices all over the theatre delivered advice and instructions to all actors on stage.

Joan Mason-Hurley
Victoria Daily Times
August 17th, 1965

SPECIAL PRODUCTIONS

1. Les Jeunes Comédiens
   in
   Lessons on Love
   (Extracts from Plays by Molière)
   Presented (in French)
   by
   Canadian Players Foundation
   Director: Jean-Pierre Ronford
   Sponsored by
   Bastion Theatre
   at
   McPherson Playhouse
   March 22nd, 1966 at 4 p.m. 1 Performance

2. Butchart Gardens Summer Show
   A Summer Season of Children's Plays
   presented by
   Bastion Touring Company
   Director: Peter Mannering

   a) *Box of Smiles* by John Hirsch

   b) *Three Little Pigs* by Ralph Kendall

   at
   Butchart Gardens Open-Air Theatre
   Vancouver Island
   July 12th - August 31st, 1966
   3 Times Weekly, 22 Performances

STATISTICS 1965-66

	No of Productions	No of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
Mainstage	8	61	405	23,726	27,666.64	31,934.49	4,267.85 Dr.
Children	4	23	334	7,676	10,550.04	9,531.15	1,018.89 Cr.
Touring Company	3	35	476	16,665			
Totals	15	119	405	48,067	$38,216.68	$41,465.64	$3,248.96 Dr.

ADULT SEASON 1966-67

SCHOOL FOR WIVES (AND OTHERS!)

Adapted by Peter Mannering and Marge Adelberg[1]

from Molières *School for Wives*

Music and Lyrics by Marge Adelberg

Directed by Peter Mannering

Musical Director: Mertisse Hill

Set/Costume Designer: Art Penson

Christopher. . . . . Michael Higgins
Andrew . . . . . .Bill Hosie
Agnes. . . . . Dorothy Hosie
Alfred . . . . . .Ian McIntyre
Georgette. . . . . .Sylvia Hosie
Flowerwoman. . . . . .Nancy Hind
Horace . . . . . .Art Penson
Ormond . . . . . .John Heath
Henry. . . . . .Hugh Henderson

Chorus: Danny Costain, Anne Crawford, Howard Crimp, Barbara Dunn, Barry Flatman, Patrick Henry, John Howe, Bridget Lawson, Linda Patterson, Helen Simpson-Baikie, Roberta De Vale, John Heath, Nancy Hind.

McPHERSON PLAYHOUSE: September 16th to October 1st, 1966.
13 Performances.

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	464	Students	: $1.75, 1.00, .50
Total Attendance:	6028	Revenue	: $8,321.41
		Expenditure:	$8,216.03

CRITICAL COMMENTS:

...a musical pastiche...little left of Molière outside the simple skeleton of the plot. It's all good fun with a bright, pleasantly tuneful score that most people will forgive for being largely derivative.

Duets from the Hosies are among the evening's best moments. There is a fine display of teamwork, the timing is sharp, the action crisp and well-defined.

---

[1]Peter Mannering's 1963 adaptation partially re-written by Marge Adelberg and adding her own music and lyrics.

It is difficult to understand some of the songs... the words are drowned out by the four-piece orchestra.

Audrey Johnson
Victoria Daily Times
September 17th, 1966

...the principals are adept with the satire and wit of this piece and the chorus sang well, moved well and never got in the way.

Art Penson's set is functional in a Pop-art way.

William Thomas
Daily Colonist
September 17th, 1966

TASTE OF HONEY

Shelagh Delaney

Directed by Patrick O'Neill

Set/Costume Design by John Heath

Helen. . . . . .Joan Fordham
Jo . . . . . .Gina Bigelow
Peter. . . . . Louis Wayte
Jimmie . . . . . .Richard Wood
Geoffrey . . . . . Ed Simpson-Baikie

with

The Darren St-Claire Jazz Quintet

McPHERSON PLAYHOUSE: October 14th - 22nd, 1966.
8 Performances

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	360	Students	: $1.75, 1.00, .50
Total Attendance:	2882	Revenue	: $2,684.49
		Expenditure:	$3,224.10

CRITICAL COMMENTS:

TASTE OF NOTHING in TASTE OF HONEY.

If done perceptively with delicate, probing skill, this play is rewarding to the actors and a moving and haunting experience for the audience. This production goes in for many external effects that reflect nothing. The director provides no interior development, no dimension other than a sleazy comedy. The humanity, poignancy and tenderness are missing, we have only a formless landscape, a dull tempo, an effect of glib and empty talk.

The actress playing Jo gives us a shallow characterization as if she understood nothing beyond the surface meaning of the lines. Joan Fordham's Lancashire dialect is convincing...but the most satisfactory performance of the evening comes from black actor Richard Wood as Jimmy.

Audrey Johnson
Victoria Daily Times
October 15th, 1966

As Helen, Joan Fordham is delightfully tarty - plenty of punch without becoming too vulgar.

Unhappily, Miss Bigelow responded in full blown kind. Jo's view of life is depicted as a great, big joke... the basic weakness of an otherwise excellent production.

As the negro sailor, Mr. Wood has a fine voice and a warmth that is apparent even in his brief appearance. The director has given us a rather wooden homosexual in Geoffrey - he produced more laughs than sympathy from Friday night's audience.

The lechery of Peter is magnificent: mother and her boyfriend dominate in this production - certainly a new look for *Taste of Honey*.

William Thomas
Daily Colonist
October 15th, 1966

BOEING-BOEING

Marc Camoletti

Adapted by Beverley Cross

Directed by Stuart Baker

Supervising Director: Peter Mannering

Set/Costume Design: Ayn Lougheed

Janet. . . . . .Pamela O'Neill
Bernard. . . . . .Roy Silver
Bertha . . . . . .*Ramona McBean
Robert . . . . . .Ian McIntyre
Jacqueline . . . . . .Nancy Watt
Judith . . . . . Markyta Mares

McPHERSON PLAYHOUSE: November 18th - December 3rd, 1966.
12 Performances

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	321	Students	: $1.75, 1.00, .50
Total Attendance:	3855	Revenue	: $3,684.81
		Expenditure:	$4,982.99

CRITICAL COMMENTS:

A barrel of laughs. Clearly this is the intention of the play - it makes no pretensions in the direction of high drama. There is little that is original about the plot or the situation, but the production has excellent directing, acting and particularly good timing.

Outstanding were Ian McIntyre and Ramona McBean. If a slight criticism is in order, the German air stewardess leaned in the direction of French passion, while Jacqueline, the French stewardess, seemed to favour an Anglicized approach. Janet, the American stewardess, hit off her nationality pretty well.

It's certainly worth seeing.

Bert Binny
Daily Colonist
November 19th, 1966

OLIVER

Based on Charles' Dickens' *Oliver Twist*

Book, Music and Lyrics by Lionel Bart

Directed and Designed by Peter Mannering

Musical Directors: Marge Adelberg and Don McManus

Oliver. . . . . Martin Screech
Mr. Bumble. . . . . *Peter Mannering
Mrs. Corney . . . . . Sylvia Hosie
Mr. Sowerberry. . . . . John Heath
Mrs. Sowerberry . . . . . .Margaret Martin
Charlotte . . . . . Nancy Watt
Noah Claypole . . . . . Ian Pool
Artful Dodger . . . . . .Glenn MacDonald
Fagin . . . . . Bill Hosie
Nancy . . . . . .Marge Bridgeman
Bet . . . . . .Susan Belford
Bill Sikes. . . . . Lawrence Eastick
Mrs. Bedwin . . . . . Sylvia Hosie
Mr. Brownlow. . . . . .Bruce Banyard
Dr. Grimwig . . . . . Jim Dunn
Publican. . . . . .Lawrie Westendale
Old Sally . . . . . Barbara Dunn
An Old Woman. . . . . .Roberta De Vale

Boys: John Fowler, John Horning, Bill Johnston, Ronnie Kidd, Wyck Porteous, Bob Webster, Martin Richards, Matthew Webster, Timothy Webster.

Londoners: Paul Blakey*, Toni Burnett, Jonathon Raitt, Dorothy Wallace.

McPHERSON PLAYHOUSE: December 26th, 1966 to January 7th, 1967. 14 Performances (including 3 matinees)

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	624	Students	: $1.75, 1.00, .50
Total Attendance:	8740*	Revenue	: $12,356.07
		Expenditure:	$10,063.47

*Total Attendance Record.

CRITICAL COMMENTS:

Peter Mannering deserves a triple dose of credit:

he directed, designed clever sets that work smoothly and was an excellent Mr. Bumble... Almost the entire cast suffered from sound problems...inaudible when players moved upstage. Correct amplification is needed. This is not opera and a good sound system is imperative where actors are cast in musical roles. The damp accoustics did not, however, bother the magnificent Bill Hosie.

Experienced actors, fine sets...but above all, ten small boys having a whale of a time.

William Thomas
Daily Colonist
December 27th, 1966

...sentiment and pathos as well as humour. The gaggle of raggedy urchins supply the latter ingredient...

Martin Screech...wistfully natural as Oliver...

...well-timed, vivid characterization by Bill Hosie as Fagin.

Audrey Johnson
Victoria Daily Times
December 27th, 1966

YOU CANT TAKE IT WITH YOU

Moss Hart and George Kaufman

Directed by Eugene Gallant

Designed by Glenn MacDonald

Penelope Sycamore	Evanne Murray
Essie Carmichael	Sylvia Hosie
Ed Carmichael	Bill Hosie
Paul Sycamore	*Stuart Kent
Ruby	Barbara Waldner
Donald	Ian McIntyre
Mr. de Pinna	Don Jacobs
Martin Vanderhof	Robert Price
Alice Sycamore	Wendy Packard
Henderson	Lawrence Eastick
Tony Kirby	Roy Silver
Boris Kolenkhof	*Don McManus
Gay Wellington	Dorothea House
Mr. Kirby	Hugh Henderson
Mrs. Kirby	Gertrude Ball
Olga	Margaret Hall
Three Men	Norm Dyson, Dave Weir, Glenn MacDonald

McPHERSON PLAYHOUSE: February 17th - March 4th, 1967.
14 Performances

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	360	Students	: $1.75, 1.00, .50
Total Attendance:	5033	Revenue	: $5,588.43
		Expenditure:	$6,043.60

CRITICAL COMMENTS:

Director Eugene Gallant allows the first act to meander slowly into oblivion. He deploys a large cast ineptly so that his actors confuse the audience...moments of enjoyment punctuated with long spells of tedium.

The jokes are dated and the topical illusions wasted...lacks vitality...needs to pick up pace and vigour.

Bill Thomas
Daily Colonist
February 18th, 1967

Explosively funny second act, bright performances by many individual players...but production only marginally successful.

...over-energetic and guileless caricature not enough...the characters use too many old clichés of stage business:- a double-take means surprise; finger to head means a good idea.

The set is pedestrian and a little cluttered.

Glenn Allen
Victoria Daily Times
February 18th, 1967

POINT OF DEPARTURE

(Legend of Lovers)

Originally titled Eurydice

Jean Anouilh

Translated by Kitty Black

Directed by Peter Mannering

Designed by John Heath

Father	Jim Dunn
Orpheus	*Dan McDonald
Cashier	Gertrude Ball
Station Waiter	Roland Goodchild
Monsieur Henri	*Edwin Stephenson
Mother	Doreen Crook
Eurydice	Markyta Mares
Vincent	Jeremy Boultbee
Matthias	Jonathon Raitt
First Girl	Nancy Watt
Second Girl	Gina Bigelow
Hotel Waiter	Bill Hosie
Dulac	*Don McManus
Manager	Ian McIntyre
Clerk	Lawrence Eastick
An actor	John Heath

McPHERSON PLAYHOUSE: April 7th - 15th, 1967
8 Performances

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	241	Students	: $1.75, 1.00, .50
Total Attendance:	1924	Revenue	: $1,136.87
		Expenditure:	$5,535.36

CRITICAL COMMENTS:

There are enough moments which touch close to the heart of this strange sweet thing called love to make this Bastion production worth seeing. As Anouilh sees it, love outlasts life itself and will flourish when the prejudices and caprices of life are left behind. Dan Macdonald and Markyta Mares breathe the legend to life...

Edwin Stephenson, as Death, is impressive with his chilling impassiveness and tight control on a role nicely underplayed.

Only two sets back this play and they are both outstanding, enriched by superb lighting.

Don Vipond
Victoria Daily Times
April 8th, 1967

The dialogue was stilted and the action frequently tepid, interspersed with glimpses of plausibility... The play in its original language undoubtedly offered a depth of cynicism and a height of poignance that the English translation seems to have destroyed.

Dan MacDonald, as Orpheus seemed to be trembling on the brink of a performance but stopped short of moving his audience. Eurydice was unconvincingly chaste, particularly in the bedroom scene. Edwin Stephenson was more suave and polished than sinister - unconvincing as a messenger from beyond.

There were one or two flashes of naughtiness but the dialogue fell short of the zest the subject sought, the enjoyment died still-born.

With subsequent performances some quality may be added, but the prospects of it being a hit are remote.

George Inglis
Daily Colonist
April 8th, 1967

THE BLOOD IS STRONG

Lister Sinclair

Directed by Peter Mannering

Designed by Glenn MacDonald

Barney Hannah. . . . . .Bill Hosie
Joe Threefingers . . . . . .Jonathon Raitt
Mary MacDonald . . . . . Margaret Martin
Kate . . . . . .Gina Bigelow
Murdoch MacDonald. . . . . .Robert Baird
James. . . . . .John Heath
Mrs. Reading . . . . . Doris Exton
Mrs. Morrison. . . . . .Joy Richards
Hector Morrison. . . . . Victor Williams
Mr. Reading. . . . . .Jim Dunn
A Stranger . . . . . .Norm Dyson
Wedding Guests . . . . . Denny Eberts, Cam More,
Judy Pool, Marta Sutherland

McPHERSON PLAYHOUSE: May 5th - 13th, 1967.
9 Performances

Seating Capacity:	837	Tickets	: $2.25, 1.50, 1.00
Average House :	326	Students	: $1.75, 1.00, .50
Total Attendance:	2935	Revenue	: $2,036.52
		Expenditure:	$3,601.47

CRITICAL COMMENTS:

THE BLOOD MAY BE STRONG BUT AS FOR THE PLAY -
...well-mounted as to set, and, with one or two reservations, as to costumes and lighting; but there was little else to justify its two and a half hours playing time.

Lister Sinclair, as a stage playwright, is seldom brilliant, often unconvincing - he has attempted to blend comedy and poignancy...to what extent this elusive trick can be brought off would take a more sensitive production and more competent acting to resolve.

...poor grouping played hob with the relationship of characters...

...production lacks authority, depth, definition and

professional pace.

Audrey Johnson
Victoria Daily Times
May 6th, 1967

Hurrah for Margaret Martin and for Lister Sinclair's play, *The Blood is Strong* - a smashing success.

The set is simple and adequate - fills the bill, but does not intrude.

Special credit to Peter Mannering who has directed his cast skilfully...bringing out the potential of each member.

This is a thoroughly enjoyable play, unpretentious and rewarding.

Bill Thomas
Daily Colonist
May 6th, 1967

CHILDREN'S THEATRE 1966-67

THREE LITTLE PIGS

(Revival)

Ralph Kendall

Directed by Peter Mannering

Burt) . . . . . .Ian Pool
Curly) Three little pigs. . . . . Barry Flatman
Sue) . . . . . Margaret Martin
Sammy Schlupp-Schlupp. . . . . .Bill Hosie
(a toothless wolf)
Princess Elinore . . . . . .Barbara Dunn
Prince Fred. . . . . .Lawrence Eastick
Aloitus O'Horus. . . . . Michael Higgins

McPHERSON PLAYHOUSE: September 17, 24; October 1st, 1966. 3 Performances. Saturday Matinees only.

Seating Capacity:	837	Tickets	: 75 cents
Average House :	515	Revenue	: $1,149.75
Total Attendance:	1545	Expenditure:	$814.55

COMMENTS:

Originally presented October 1964 at Oak Bay Junior High School Auditorium.

First 1966 production as Outdoor Summer Show at Butchart Gardens from July 26th to September 2nd, 1966.

CRITICAL COMMENTS:

A gaily painted circus wagon is pulled onstage by the cast, who take out set pieces from the wagon and set up - the wagon becomes a stage within a stage.

Enchanting...delightful. Audiences join enthusiastically in helping the pigs to mislead the wolf.

Bill Thomas
Daily Colonist
September 18th, 1966

THE PIED PIPER

Book, Music, Lyrics by Marge Adelberg

Directed by Peter Mannering

Musical Director: Mertisse Hill

The Pied Piper. . . . . Bill Hosie
Jan, the lame boy . . . . . John Heath
Lisa. . . . . Gini Lefever
Town Crier. . . . . Art Penson
Mayor Mueller . . . . . Lawrence Eastick
Herr Schiller . . . . . Gene Gallant
Frau Schiller . . . . . Joy Richards
Lady Mayoress . . . . . Helen Simpson-Baikie

McPHERSON PLAYHOUSE: November 19, 26, December 3rd. 3 Performances. Saturday Matinees only.

Seating Capacity:	837	Tickets	: 75 cents
Average House :	552	Revenue	: $1,346.75
Total Attendance:	1656	Expenditure:	$789.80

COMMENTS:

This musical version has been updated from the original legend and has children in the audience taking part. The story has a happy ending with the safe return of the children to Hamelin.

Prior to its run in Victoria, the company toured to Olympia, Washington, and played to over 4,000 children in 6 performances at the Capitol Theatre, Olympia (900 seat capacity).

CRITICAL COMMENTS:

....900 hushed youngsters...

....screams of delight when virtue is triumphant.

....round, sad eyes when the parents are grieving for their kidnapped children.

Eve Coupland
The Daily Olympian
November 4th, 1966

The show has speed, vitality, excellent characterization. Costumes, lighting and design were all good - especially the Rat Fountain.

Bert Binny
Daily Colonist
November 20th, 1966

THE ENCHANTED PRINCESS

Based on Tales of Hoffman

Adapted and Directed by John Heath

Musical Director: Peter Yakimovich

Olympia (the doll). . . . . .Wendy Packard
Coppelius . . . . . Eugene Gallant
Spalanzani. . . . . Bill Hosie
Mme. Spalanzani . . . . . Sylvia Hosie
Prince Christopher. . . . . *Paul Blakey
Chancellor. . . . . .Glenn MacDonald

NEWCOMBE AUDITORIUM (i): March 27th - 31st, 1967, Continuous

McPHERSON PLAYHOUSE (ii): April 1st and 8th (Saturday Matinees) 7 Performances

Seating Capacity (i):	550	Tickets	: 75 cents
(ii):	837	Revenue	: $2,535.00
Average House :	412	Expenditure:	$2,403.62
Total Attendance :	2889		

CRITICAL COMMENTS:

CHILDREN NOT ALL ENCHANTED...on Tuesday, a well-filled house was generally restless and talkative...

...too many songs, too much classic type choreography, too little overt action.

Audrey Johnson
Victoria Daily Times
March 29th, 1967

BASTION STUDIO THEATRE 1966-67

THREE WORLDS OF PEGGY WALTON PACKARD

A Disply of 1) Paintings
2) Sculpture
3) Classical Songs

by Peggy Walton Packard

Accompanist. . . . . .Donna Denike
Dance Sequence . . . . . Wendy Packard

STUDIO THEATRE, 1322A Government Street:
October 30th, November 6th.
2 Presentations

Seating Capacity:	80	Tickets :	$1.00
Average House :	73	Revenue :	$143.00
Total Attendance:	147	Expenditure:	$130.00

RED EYE OF LOVE

Arnold Weinstein

Directed by Eugene Gallant

Wilmer Flange, a poor young fool. . . . . John Heath
O. O. Martinas, richer, older . . . . . .Dan Christian
Selma Chargesse, a loving young thing . . . .Barbara Waldner
1st Policewoman; a music lover. . . . . Edith Smith
2nd Policewoman; a people hater . . . . . .Anne Crawford
Cabdriver; Vendor; Night Watchman . . . . . .Len Bentham
Newsboy; Enemy Soldier, a boy . . . . . .Suzanne Salmond
Waitress; Scrubwoman; boy's mother. . . . . Joy Richards
Young Bez . . . . . Wendy Copeland
Tough; Alum; Uncle Sam. . . . . .John Richards
Soldiers. . . . . .Len Bentham, Anne Crawford, Edith Smith
The Mimes:
High Hat Robber . . . . . .John Richards
Victim. . . . . Marta Sutherland

STUDIO THEATRE: December 2, 3, 4; 9, 10, 11; 16, 17, 18, 1966. Fridays, Saturdays and Sundays. 9 Performances

Seating Capacity:	80	Tickets	: $1.00
Average House :	15	Revenue	: $138.00
Total Attendance:	138	Expenditure:	$292.15

CRITICAL COMMENTS:

...worthy of a packed house...cast 11, audience 5. The play is funny, marvellous scenes - a lot of people doing a lot of work to please us.

Patrick O'Neill
Daily Colonist
December 11th, 1966

...the comedy is far too self-conscious to be infectious in this presentation.

...to play these parts (Absurdist) as deliberate laugh-seeking clowns is to defeat their purpose.

Audrey Johnson
Victoria Daily Times
December 3rd, 1966

THE TIGER and THE TYPISTS

2 One Act Plays by Murray Schisgal

Directed by Eugene Gallant

Designed by Glenn MacDonald

THE TIGER

Gloria. . . . . Patricia Seale
Ben . . . . . Ian McIntyre

THE TYPISTS

Sylvia. . . . . Joy Richards
Paul. . . . . .Glenn MacDonald

STUDIO THEATRE: April 28, 29, 30, 1967. 3 Performances.

Seating Capacity:	80	Tickets :	$1.00
Average House :	19	Revenue :	$58.00
Total Attendance:	58	Expenditure:	$71.83

CRITICAL COMMENTS:

We few, we happy few, had a very good time... The scant audience in no way discouraged the players...

Schisgal's plays are message theatre which could be tedious, but that is not the case here.

Bill Thomas
Daily Colonist
April 29th, 1967

BARBECUEING AN INDIAN

Patrick O'Neill

Directed by Patrick O'Neill

Lady. . . . . Joan Fordham
Leader. . . . . .Dan Christian
Boy . . . . . .Barry Flatman
Uncle Slim. . . . . Ed Fordham
Girl. . . . . .Bronwen Palfrey
Indian. . . . . .Glenn MacDonald
Old Man . . . . . Jim Cotton

STUDIO THEATRE: May 12-14th; 20-21st, 1967.
5 Performances.

Seating Capacity:	80	Tickets :	$1.00
Average House :	16	Revenue :	$81.75
Total Attendance:	80	Expenditure:	$105.76

COMMENT:

This new play, by Victorian Patrick O'Neill, was premièred by the Studio Company in Port Alberni, May 6th and 7th.

CRITICAL COMMENTS: A TASTY MORSEL - RARE, YET WELL DONE!

Truly experimental, absurdist with a number of modifications. Easy to follow, fast patter jokes...worth seeing.

Bill Thomas
Daily Colonist
May 13th, 1967

MISCELLANEOUS 1966-67

BASTION TOURING COMPANY 1966-67

		Tour Dates
1.	*THE PIED PIPER* Adapted by Marge Adelberg for Elementary Schools	November 2, 3, 4th, 1966 Olympia, Washington State, U.S.A. (6 Performances, Attendance 4,600)
2.	*THE PIED PIPER* *MODERNS: Scenes from Canadian Plays* By Lister Sinclair: *The Blood is Strong* By Felix-Antoine Savard: *La Dalle Des Morts* By John Coulter: *Riel* By Emily Carr: *Hundreds and Thousands* By Eric Nicol: *Sense and Nonsense* for Secondary Schools	January 31st to February 10th 1967. Upper Vancouver Island Schools
3.	*THE PIED PIPER* *MODERNS*	February 20th to March 14th, 1967. Victoria and Greater Victoria Schools

Directed by Peter Mannering

The Company: Mertisse Hill (Musical Director), Margaret Martin, Bill Hosie, Gina Bigelow, Don McManus*, John Heath, Gini Lefever, Art Penson, Glenn MacDonald, Larry Eastick, Eugene Gallant, Joy Richards, Helen Simpson-Baikie.

TOTAL FIGURES		TOUR RATES as per 1965-66	
THE PIED PIPER:			
Performances:	42	Revenue :	$3,516.32
Attendance :	20,918	Expenditure:	$3,841.50
MODERNS:			
Performances:	13	Revenue :	$1,120.00
Attendance :	1,787	Expenditure:	$1,023.18

STATISTICS 1966-67

	No of Productions	No of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance
Mainstage	7	78	403	31,397	35,808.60	41,667.02	5,858.42 Dr.
Children	3	13	468	6,090	5,031.50	4,007.97	1,023.53 Cr.
Touring	2	55	413	22,705	4,636.32	4,864.68	228.36 Dr.
Studio	5	21	20	423	375.78	601.39	225.81 Dr.
Total	17	167	-	60,615	$45,852.20	$51,141.26	$5,289.06 Dr.

ADULT SEASON 1967-68

BELLS ARE RINGING

Book and Lyrics by Betty Comden and Adolph Green

Music by Jule Styne

Musical and Stage Director: Don McManus

Assisted by: Bebe Eversfield

Set Design by: Peter Mannering

Sue	Sylvia Hosie
Gwynne	Barbara Waldner
Ella Peterson	Dorothy Hosie
Carl	Dan Costain
Inspector Barnes	Dan Christian
Francis	John Heath
Sandor	Bill Hosie
Jeff Moss	*Ross Petty
Larry Hastings	Jim Dunn
Telephone Man	Stew Motteram
Ludwig Smiley	*Eugene Gallant
Charles Bessemer	Mark Smith
Dr. Kitchell	Roy Silver
Blake Barton	Ian McIntyre
An Actor	Ed Simpson-Baikie
Another Actor	Jonathon Raitt
Joey	Mike Dyson
Olga	Margaret Martin
Corvello Mobster	Ed Simpson-Baikie
Other Mobster	Jonathon Raitt
Carol	Nancy Watt
Paul Arnold	Mark Smith
Michelle	Jennifer Spicer
Master of Ceremonies	Denny Eberts
Waiter	Stuart Wallace
Police Officer	Stew Motteram
Madame Grimaldi	Niki Lindberg
Mrs. Mallet	*Ramona McBean

Chorus:

Girls: Gina Bigelow, Niki Lindberg, Margaret Martin, Wendy Packard, Bronwen Palfrey, Jennifer Spicer, Joyce Stratton, Pam Trueman, Nancy Watt.

Men: Dan Christian, Dan Costain, Mike Dyson, Denny Eberts, Stew Motteram, Glenn MacDonald, Rick Simmonds, Ed Simpson-Baikie, Mark Smith, Stuart Wallace.

Dancers: Lana Check, Cam Connolly, Marcia Howe, Dan Costain, Glenn MacDonald, George Marshall, Rick Simmonds.

McPHERSON PLAYHOUSE: September 14th - 30th, 1967.
16 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	316	Students	: $1.75, 1.00, .50
Total Attendance:	5051	Revenue	: $5,500.84
		Expenditure:	$12,903.37

CRITICAL COMMENTS:

...a hodge podge show...a good start with the Black and White prologue, but the quality was not maintained.

...The complicated ponderousness of a revolving platform cuts up the stage and results in dreadful crowding with the big cast and a good deal of clumsy movement. The chorus singing was as dishevelled as its movement. This show needs some hard discipline and grooming in most of the ensemble work.

Audrey Johnson
Victoria Daily Times
September 15th, 1967

Bells are Ringing, ding, dong, thud.

The show lacks fire when Dorothy Hosie leaves the stage, it's strictly a one-girl show.

...The biggest disappointment are the sets. This may be an economy package, but does it have to look so tatty?

The chorus was ragged...poor ensemble singing. The show needs tightening and firmer direction.

Bill Thomas
Daily Colonist
September 15th, 1967

BAREFOOT IN THE PARK

by Neil Simon

Directed by: Eugene Gallant

Designed by: Glenn MacDonald

Corie Bratter. . . . . *Karen Austin
Telephone Repairman. . . . . Dan Christian
Delivery Man . . . . . .Don Jacobs
Paul Bratter . . . . . *Ross Petty
Corie's Mother (Mrs. Banks). . . . . Margaret Hall
Victor Velasco . . . . . .Robert Price

McPHERSON PLAYHOUSE: November 10th - 25th, 1967.
14 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	315	Students	: $1.75, 1.00, .50
Total Attendance:	4410	Revenue	: $4,554.26
		Expenditure:	$4,584.96

CRITICAL COMMENTS:

Barefoot is not great art but is artfully done. Karen Austin is the best comedy actress we have seen in many a day...the dominant personality in this epic, she set a rather blistering pace for her male lead, Ross Petty. The secondary roles are handled beautifully, and the bit parts are gems.

Director Eugene Gallant needs to do a little patching and tightening - but with a gentle touch. Both Ross Petty and Margaret Hall need to relax a little more.

The Glenn MacDonald set is adequate but the costumes might have an added touch of chic for a play set in modern New York.

Bill Thomas
Daily Colonist
November 13th, 1967

An amusing persiflage, though it doesn't have anything to say and runs down like an exhausted alarm clock minutes before the final curtain. Bastion's production dragged during the first act, sparkled through the second and did all that is possible with the third.

The play is no director's challenge, but the small cast was well-handled by Mr. Gallant with an efficiency and economy that kept it clean and brittle.

...Newcomer Karen Austin is an appealing young actress. Margaret Hall showed warmth and excellent timing with a real sense of mother-daughter relationship.

...The set design is adequate though not interesting and too surgically clean and brisk to provide much atmosphere.

Audrey Johnson
Victoria Daily Times
November 13th, 1967

CAMELOT

Book and Lyrics by Alan Jay Lerner

Music by Frederick Loewe

Directed by: Peter Mannering

Designed by: John Heath

Musical Director: Marge Adelberg

Conductor: Don McManus

Choreographer: Wynne Shaw

Sir Dinadan. . . . . .Barry Grimshaw
Sir Sagramore. . . . . *Ross Petty
Merlyn . . . . . .*Stuart Kent
Sir Lionel . . . . . .Doug Eriksen
Arthur . . . . . Anthony Jenkins
Guenevere. . . . . Vanessa Lax
Nimue. . . . . .Nancy Watt
Lancelot . . . . . .Bill Hosie
Squire Dap . . . . . .Mike Dyson
Pellinore. . . . . .Hugh Henderson
Horrid . . . . . Ramona L. Henderson
Mordred. . . . . Glenn MacDonald
Morgan le Fay. . . . . Markyta Mares
Tom of Warwick . . . . . .Peter Brimacombe
Lady Anne. . . . . .Barbara Dunn
Lady Catherine . . . . . .Gina Bigelow
Lady Sybil . . . . . .Maria Pattison
Clarius. . . . . .Jonathon Raitt

Ladies: Anne Crawford, Bronwen Palfrey, Judy Pool, Kyra Smitz, Dorothy Wallace

Knights: Brock Brower-Berkhoven, Mike Dyson, Stew Motteram, Stuart Wallace

Pages: Douglas Browning, Paul Croy, Bruce Kirkley

The Voice of Nimue: Peggy Walton Packard

Dancers: Maureen Lawson, Madeline Ponich, Valerie Smith, Wendy Tebo, Nancy Watt, George Marshall, Rick Simmonds

McPHERSON PLAYHOUSE: December 26th, 1967 to January 6th, 1968. 14 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	512	Students	: $1.75, 1.00, .05
Total Attendance:	7166	Revenue	: $9,584.75
		Expenditure:	$9,928.80

CRITICAL COMMENTS:

A low budget production meant simplification and economy in all areas, yet the small orchestra was competent, the modest costumes effective, and Peter Mannering achieved interesting groupings within John Heath's single continuing set - a stage-wide flight of steps with playing areas at different levels.

In casting, emphasis was placed on acting ability, yet songs were handled appealingly....some charming choreography...an enjoyable holiday package.

Audrey Johnson
Victoria Daily Times
December 27th, 1967

THE TAMING OF THE SHREW

William Shakespeare

Directed and Designed by Eugene Gallant

Baptista (Father of Kate and Bianca) . . . . . *Don McManus
Kate the Shrew. . . . . .*Karen Austin
Bianca. . . . . Nancy Watt
Petruchio (Suitor to Kate). . . . . .Anthony Jenkins
Lucentio (Cambio) . . } Suitors to . . . . . Jonathon Raitt
Gremio (a pantaloon). } Bianca . . . . . John Heath
Hortensio (Litio) . . } . . . . . Bill Hosie
Vincentio (father of Lucentio). . . . . Hugh Henderson
A Pedant (impersonating Vincentio). . . . . .*Ross Petty
Tranio. . . } servants of . . . . . Allen Hughes
Biondello . } Lucentio . . . . . Cam More
Grumio. . . } servants of . . . . . .Glenn MacDonald
Curtis. . . } Petruchio . . . . . .Tom Cox
A Tailor. . . . . .Ethel Lloyd-Jones
A Haberdasher . . . . . .Felicity Earnshaw
A Widow . . . . . Kay Howard

Servants of Baptista, Lucentio, Petruchio and Tailor's Assistants: Anne Crawford, Suzanne Salmond, Marta Sutherland, Mark Smith, Kelly Tippett, Terry Speller, Bruce Kirkley

Punchinellos: Madeline Ponich, Barry Flatman, Ian Pool

A Musician. . . . . Marge Adelberg

McPHERSON PLAYHOUSE: January 26th to February 10th, 1968
13 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	370	Students	: $1.75, 1.00, .50
Total Attendance:	4814	Revenue	: $4,633.26
		Expenditure:	$5,472.96

CRITICAL COMMENTS:

A very palpable hit indeed...though not without its problems. Because the principals railed at each other continually, there is a tendency for the rest of the cast to play up to this pitch.

Anthony Jenkins has the voice and pace for this role (Petruchio) while Miss Austin manages to contrive a fine

Kate. However the strength of the production lies in the minor roles...notably John Heath as Gremio, Ross Petty as A Pedant...Nancy Watt makes an adorable Bianca and proves she can do far more than just dance (see previous Musical Comedy roles).

A footnote, worth mentioning...most Bastion actors could stand voice lessons.

Bill Thomas
Daily Colonist
January 27th, 1968

Eugene Gallant exhibited a feeling for pace and forward movement. The use of Punchinellos as a prologue and subsequently in the moving of scenery and props gave a Commedia dell'Arte touch...they were supple and amusing and contributed to the pastiche of the production, which, however, fails to invoke any clear or unified style.

Anthony Jenkins was a strong Petruchio, but Karen Austin made nothing more than a spoiled pettish brat of Kate. Smaller parts stood out...particularly John Heath and Ross Petty, but Nancy Watt was out of her element in Shakespeare - the speech and acting style defeated her.

Many cast members would do well to sharpen their diction....

Audrey Johnson
Victoria Daily Times
January 27th, 1968

THE HOSTAGE

Brendan Behan

Directed by: Peter Mannering

Designed by: John Heath

Pat (Caretaker of a lodging house). . . . . Allen Hughes
Meg Dillon. . . . . .Helen Smith
Monsewer (the owner of the house) . . . . . *Stuart Kent
Colette . . . . . Sylvia Hosie
Ropeen. . . . . .Barbara Waldner
Princess Grace. . . . . .Dick Wood
Rio Rita. . . . . John Heath
Mr. Mulleady. . . . . Roy Silver
Miss Gilchrist. . . . . .Phyllis Gaskell
Leslie (a Canadian soldier) . . . . . .*Ross Petty
Teresa. . . . . .*Karen Austin
I.R.A. Officer. . . . . Jim Dunn
Volunteer . . . . . Jonathon Raitt
Russian Sailor. . . . . .Stew Motteram
Kate the Pianist. . . . . Marge Adelberg
Bobo the Mouse. . . . . .Tom Cox

McPHERSON PLAYHOUSE: March 8th - 22nd, 1968.
13 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	237	Students	: $1.75, 1.00, .50
Total Attendance:	3077	Revenue	: $2,996.30
		Expenditure:	$4,975.45

CRITICAL COMMENTS:

Topnotch! The liveliness bubbles over...

In casting, acting ability was preferred to singing ability....hence, particularly in Act 1, the play sagged noticeably when the singing started.

All the cast were fine...particularly outstanding were Phyllis Gaskell as Miss Gilchrist, Roy Silver as Mr. Mulleady, and John Heath as Rio Rita.

The set, doubtless governed by space considerations, was inventive but a trifle overcrowded.

Bert Binny
Daily Colonist
March 1968

...Only about one third of the text is distinguishable - the rest is lost in a general babble or is so overlaid with attempted Irish brogue that it becomes gibberish.

Behan's people...with few exceptions, are represented as caricatures - grotesque marionettes jerking about the stage, indulging in studied musical comedy routines.

Tampering with the script - a Canadian soldier for the hostage and topical allusions to Expo, de Gaulle, and the R.C.M.P. added nothing of contemporary value...

Audrey Johnson
Victoria Daily Times
March 1968

THE INNOCENTS

by William Archibald

Based on Henry James' *The Turn of the Screw*

Directed by: Peter Brockington

Designed by: Glenn MacDonald

Flora. . . . . Kathy Stapleton
Mrs. Gross . . . . . .Kay Howard
Miss Giddens . . . . . *Karen Austin
Miles. . . . . .Martin Screech
and
Voices of: Joy Richards, Allen Hughes.

McPHERSON PLAYHOUSE: April 12th - 20th, 1968.
8 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	280	Students	: $1.75, 1.00, .50
Total Attendance:	2243	Revenue	: $1,131.00
		Expenditure:	$3,106.39

CRITICAL COMMENTS:

This dramatized version of *The Turn of the Screw* ... effectively set and costumed in late Victorian period, and competently acted...translates badly from book to stage.

The series of scenes - five in the first act and three in the second - create an episodic effect and make it difficult to sustain the suspense atmosphere.

...There was almost no pacing evident and the play plods along at a dragging tempo.

This current production is the end result of the Canada Council grant to assist Bastion by providing a guest director: - Vancouver's Peter Brockington. I cannot honestly say that I feel the achievement to be worthy of the Council effort.

This is a play of atmosphere, tension and effect rather than of ideas or character and as the acting, design, and lighting are potentially good, one can only conclude that the director has failed to make adequate use of the materials.

Audrey Johnson
Victoria Daily Times
April 17th, 1968

CHILDREN'S THEATRE 1967-68

THE THREE BEARS

Adaptation, Music, Lyrics by Marge Adelberg

Revival

Directed by: Peter Mannering

Musical Director: Merlisse Hill

Designer: Glenn MacDonald

Father Bear. . . . . .*Don McManus
Mother Bear. . . . . Marge Bridgeman
Baby Bear. . . . . Glenn MacDonald
Goldilocks . . . . . .Nancy Watt
Goldilock's Mother . . . . . Margaret Martin
Grizzerly Bear . . . . . .Bill Hosie

McPHERSON PLAYHOUSE: November 11th, 18th, 25th, 1967
Saturday Matinees, 3 Performances

Seating Capacity:	837	Tickets	: 75 cents
Average House :	485	Revenue	: $1,092.00
Total Attendance:	1456	Expenditure:	$903.58

PLEASE DON'T SNEEZE

by Chris Wiggins

Music by John Sims

Directed by Peter Mannering

Musical Director Marge Adelberg

The Baron. . . . . .*Peter Mannering
Tom. . . . . Glenn MacDonald
Nellie . . . . . .Gina Bigelow
Boots. . . . . Tom Cox
Cookie . . . . . .Allen Hughes
Gilda, an orphan . . . . . .Nancy Watt
Miss Anthropy. . . . . .Helen Simpson-Baikie
Dr. Housencaller . . . . . .Bill Hosie
Dr. Garrglestine . . . . . .John Heath

McPHERSON PLAYHOUSE: April 15 - 20th, 1968. 6 Performances
Easter Holiday Matinees

Seating Capacity:	837	Tickets	: 75 cents
Average House :	259	Revenue	: $1,190.70
Total Attendance:	1555	Expenditure:	$736.55

CRITICAL COMMENTS:

With all its vitality, speed and gaiety, it's just the ticket for youngsters. All the time-honoured ingredients are present: - the pratfalls, the collisions, a wealth of ordered confusion, and, of course, audience participation.

Bert Binney
Daily Colonist
April 16, 1968

BASTION STUDIO THEATRE 1967-68

Production I (i) DON GIOVANNI (EXCERPTS)

by Mozart

Donna Elvira)
Zerlina) . . . . . .Peggy Walton Packard
Don Giovanni . . . . . .Norman Tyrrell
Leporello. . . . . John Bray

Accompanist. . . . . .Donna Denike

(ii) DON JUAN IN HELL (Readings)

from MAN AND SUPERMAN by G. B. Shaw

Donna Ana. . . . . Vivienne Chadwick
Don Juan . . . . . Anthony Jenkins
The Commander. . . . . John Martin
The Devil. . . . . .*Peter Mannering

Studio Theatre: 1840 Blanchard St. October 27th - 29th, 1967. 3 Performances

Seating Capacity:	48	Tickets	: $1.00
Average House :	26	Students	: $ .75
Total Attendance:	80	Revenue	: $78.85
		Expenditure:	$180.40

CRITICAL COMMENTS:

The operatic excerpts, though entertaining, proved little more than a curtain-raiser for the more professional part of the programme, the playreading.

Shaw has so often been accused of being a talkative philosopher....that this encounter and discussion in hell is, perhaps, more suitably read than acted.

The voices of all four actors were pleasantly contrasted and the relaxed yet lively production did justice to the irrepressible Shaw.

Beryl Proudman
Victoria Daily Times
October 28th, 1967

BLOOD WEDDING

Federico Garcia Lorca

Directed by: Peter Mannering

Designed by: John Heath

Original Guitar Music by: Ed Simpson-Baikie

The Guitar Player. . . . . Ed Simpson-Baikie
The Mother . . . . . Vivienne Chadwick
The Bridegroom . . . . . .Jonathon Raitt
The Neighbour-woman. . . . . .Dorothea House
The Mother-in-Law. . . . . Ethel Lloyd-Jones
Leonardo's Wife. . . . . .Barbara Dunn
Leonardo . . . . . .Barry Grimshaw
A Young Girl . . . . . Kathryn Guthrie
The Servant Woman. . . . . .Kay Howard
The Bride's Father . . . . . Lawrie Westendale
The Bride. . . . . Markyta Mares
Young Girls. . . . .Kyra Smitz, Pamela Stamford, Bonnie Helm
Young Men. . . . . .Stew Motteram, Cam More, Barry Flatman
The Moon . . . . . .John Heath
Death, as a beggar woman . . . . . .Jo Palfrey

Studio Theatre: 1840 Blanchard St. November 10, 11, 12; 17, 18, 19, 1967. 6 Performances

Seating Capacity:	48	Tickets	: $1.00
Average House :	36	Students	: $ .75
Total Attendance:	218	Revenue	: $218.40
		Expenditure:	$303.65

CRITICAL COMMENTS:

...a difficult poetic drama...the play is made distinctive by its Spanish setting, beautifully evoked by appropriate guitar music, and poetic symbolism.

Clever space-saving sets by John Heath...

...poetic symbolism became an integral part of the action...

Beryl Proudman
Victoria Daily Times
November 13th, 1967

DANGEROUS CORNER

by J. B. Priestley

Directed by Stuart Baker

Freda Caplan. . . . . Doreen Crook
Maud Mockeridge . . . . . Anna Wootton
Betty Whitehouse. . . . . .Wendy Packard
Olwen Peel. . . . . Barbara Dunn
Charles Stanton . . . . . Jerry Boultbee
Gordon Whitehouse . . . . . Ian McIntyre
Robert Caplan . . . . . .John Martin

Studio Theatre: 1840 Blanchard, February 23, 24, 25, March 1, 2, 3, 1968. 6 Performances

Seating Capacity:	48	Tickets	: $1.00
Average House :	34	Students	: $ .75
Total Attendance:	207	Revenue	: $207.35
		Expenditure:	$184.66

MISCELLANEOUS 1967-68

BASTION TOURING COMPANY 1967-68

		Tour Dates
1.	THE THREE BEARS Adapted by Marge Adelberg for Elementary Schools	November 1, 2, 3, 1967 Olympia and Port Angeles, Washington State, U.S.A. (6 Performances, Attendance 4,900).
2a. b.	THE THREE BEARS SOCRATES by Lister Sinclair (Abridged) for Secondary Schools	November 13 - 17, 1967 Duncan, Chemainus, Courtney and Comox. November 19 - 24, 1967 Ucluelet, Alberni, Lake Cowichan, Galiano Island
3.	THE THREE BEARS SOCRATES	February 8 - 28, 1968 Trail, Penticton, Kelowna, Nelson, Creston
4.	THE THREE BEARS SOCRATES	March 3 - 31, 1968 Victoria, Greater Victoria, Qualicum Beach, Nanaimo
5.	LIGHTS UP AGAIN REVUE Adult Audiences	October 10, 1967 - Ucluelet October 11 - 14 - Victoria November 20, 1967 - Galiano Island

Plays directed by Peter Mannering.

The Company: Merlisse Hill (Musical Director), Gina Bigelow (Manager), Marge Bridgeman, Bill Hosie, Glenn MacDonald, Margaret Martin, Nancy Watt

Total Performances: 92; Total Attendance: 45,000

THE THREE BEARS	Revenue: $7,390.12	Expenditure: $5,238.00
SOCRATES	Revenue: $1,669.70	Expenditure: $1,215.53
LIGHTS UP AGAIN	Revenue: $1,986.01	Expenditure: $2,579.79

BASTION ON STAGE - SUMMER 1967

LITTLE MARY SUNSHINE

by Rick Besoyan

Directed by Peter Mannering

Designed by John Heath

Musical Directors: Don McManus, Merlisse Hill, Marge Adelberg

Chief Brown Bear. . . . . .Dan Christian
Corporal Billy Jester . . . . . Ian McIntyre
Captain 'Big Jim' Warington . . . . . Ross Petty
Little Mary Sunshine (Mary Potts) . . . . . .Vanessa Lax
Mme. Ernestine von Liebedich. . . . . Peggy Walton Packard
Nancy Twinkle . . . . . Nancy Watt
Fleet Foot. . . . . John Heath
Yellow Feather. . . . . .Glenn MacDonald
General Oscar Fairfax, retired. . . . . .Gordon Limbrick

Young Ladies from the Halifax Finishing School:
Wendy Packard, Barbara Desprez, Niki Lindberg, Gina Bigelow, Judy Pool, Nancy Hind

Young Gentlemen of the Canadian Mounties:
Barry Grimshaw, Stew Motteram, Jim Dunn, Doug Eriksen, Norm Dyson, Glenn MacDonald

McPHERSON PLAYHOUSE: July 21st - August 12th, 1967.
20 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	191	Students	: $1.00
Total Attendance:	3816	Revenue	: $4,143.25
		Expenditure:	$11,387.37

CRITICAL COMMENTS:

This delightful spoof on the vintage era of musical comedy...a personal triumph for Vanessa Lax in the title role...Ross Petty shows us all his massive smile...John Heath stopped the show as Fleet Foot, the senile Indian guide.

Peter Mannering has a choice - he can either cut

some bits out of the second half, or really tighten the show...

Bill Thomas
Daily Colonist
July 22nd, 1967

...in keeping with the spirit of the piece, Mr. Mannering has given the actors the green light for posturing and capering about the stage in an orgy of mannered caricaturing.

...the chorus singing was quite ragged...attractive costumes and scenery but the show could have used a smart choreographer.

Audrey Johnson
Victoria Daily Times
July 22nd, 1967

THE THREE BEARS

Adaptation, Music and Lyrics by Marge Adelberg

Directed by Peter Mannering

Musical Director: Merlisse Hill

Designer: Glenn MacDonald

The Story-Teller. . . . . Gina Bigelow
Father Bear . . . . . Ross Petty
Mother Bear . . . . . .Irene Henderson
Baby Bear . . . . . .Glenn MacDonald
Grizzerly Bear. . . . . Marge Adelberg
Goldilocks. . . . . Nancy Watt
Goldilock's Mother. . . . . *Ramona McBean

McPHERSON PLAYHOUSE: July 24th - August 12th, 1967
18 Performances. Matinees only.

Seating Capacity:	837	Tickets	: 75 cents
Average House :	122	Revenue	: $1,653.25
Total Attendance:	2205	Expenditure:	$2,922.48

STATISTICS 1967-68

	No. of Productions	No of Performances	Average House/ 837	Total Attendance	Revenue $	Expenditure $	Balance $
Mainstage	6	78	343	26,761	28,401.11	40,971.93	12,570.82 Dr.
Children	2	9	335	3,011	2,282.70	1,640.13	642.57 Cr.
Touring	3	92	489	45,000	11,045.83	9,033.32	2,012.51 Cr.
Studio	3	15	34/48	505	503.80	668.71	164.91 Dr.
Season Total	14	194	-	75,277	42,233.44	52,314.09	10,080.65 Dr.
Summer Adults 1967	1	20	191	3,816	4,143.25	11,387.37	7,244.12 Dr.
Summer Children 1967	1	18	122	2,205	1,653.25	2,922.48	1,269.23 Dr.
Annual Total	16	232	-	81,298	48,029.94	66,623.94	18,594.00 Dr.

ADULT SEASON 1968-69

THE CRUCIBLE

Arthur Miller

Directed by Peter Mannering

Assoc. Director: Stuart Baker

Tituba. . . . . .Doris Exton
Reverend Samuel Parris. . . . . *Peter Mannering
Betty Parris. . . . . .Kathryn Guthrie
Abigail Williams. . . . . .Wendy Packard
Susanne Walcott . . . . . .Bronwen Palfrey
Mrs. Ann Putnam . . . . . Kay Howard
Thomas Putnam . . . . . Jim Dunn
Mercy Lewis . . . . . .Anne Crawford
Mary Warren . . . . . Kyra Smitz
John Proctor. . . . . .Patrick O'Neill
Rebecca Nurse . . . . . .Phyllis Gaskell
Giles Corey . . . . . Ian McIntyre
Reverend John Hale. . . . . *Stuart Kent
Elizabeth Proctor . . . . . .Joy Chapple
Francis Nurse . . . . . Don Jacobs
Ezekiel Cheever . . . . . Ed Fordham
Marshall Herrick. . . . . .Lawrie Westendale
Judge Hathorne. . . . . Hugh Henderson
Deputy Governor Danforth. . . . . .John Martin
Jane. . . . . .Pamela Stamford
Patience. . . . . .Suzanne Salmond

McPHERSON PLAYHOUSE: October 7th - 12th, 1968.
5 Performances

Seating Capacity: 837
Average House : 389
Total Attendance: 1945

Tickets : $2.75, 2.00, 1.25
Students : $1.00 all seats
(Youth Theatre Series)
Revenue : $1,615.00
Expenditure: $2,700.00

CRITICAL COMMENTS:

...not one of Bastion's outstanding productions.

...some of the best available local talent - all are competent, but they are allowed to falter at critical moments - the fault must lie with the director.

The set is simple, effective and well lit - the

costumes are also well-conceived...

Bill Thomas
Daily Colonist
October 12th, 1968

Youth Theatre initiated...teen-aged youngsters seem to be keener and more attentive playgoers than the older generation, judging by Tuesday's near capacity house.

Patrick O'Neill struggles with the heroic proportions of John Proctor but is unable to sustain a grip on the part...on many occasions the direction has obviously failed him when he has been allowed to slip completely out of character.

Generally speaking, this is a major fault...much of the time when not directly involved in the action, the actors are merely bodies on the stage.

The grouping is often awkward or contrived with an overall static effect.

Audrey Johnson
Victoria Daily Times
October 11th, 1968

PETER PAN

by J. M. Barrie

Music: Mark Charlap, Jule Styne

Lyrics: Carolyn Leigh, Betty Comden, Adolph Green

Directed by Peter Mannering

Musical Director: Marge Adelberg

Conductor: Howard Denike

Choreographer: Wynne Shaw

Designer: Jack Trueman

Wendy	Rosalind Scott
John	Martin Screech
Liza	Robin Porteous
Michael	Martin Richards
Nana	Anne Crawford
Mrs. Darling	Doreen Crook
Mr. Darling	Hugh Henderson
Peter Pan	Margaret Martin
Slightly	Walter Ekins
Tootles	Matt Webster
Curly	Tim Webster
Nibs	Tony Carter
First Twin	Murray Price
Second Twin	Wyck Porteous
James	Tim Gosley
Captain Hook	Bill Hosie
Smee	Ian McIntyre
Crocodile	Bernice McGowan, Dorothy Wallace
Tiger Lily	*Madeline Ponich
Starkey	Charles Harper
Cecco	Mark Smith
Shortly	Bruce Kirkley
Noodler	Frederic Croy
Boswell	Douglas Browning
Mullins	Paul Croy
Deathly	Tom Cox
Jukes	Barry Flatman
Wendy (grown-up)	Gina Bigelow
Jane and Tinker Bell	Rosalind Scott

<u>Indians</u>: Gail Brandon, Lana Check, Colleen De Corte, Wendy Edmondson, Barbara Hallberg, Irene King

Trees: Heather Regehr, Linda Massam, Diane Massam, Barbara Hatch, Barbara Tomlin, Debbie Mason

McPHERSON PLAYHOUSE: December 26th - January 4th, 1968-9.
10 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	391	Students	: $1.00 any seat
Total Attendance:	3908	Revenue	: $4,992.68
		Expenditure:	$11,545.62

CRITICAL COMMENTS:

As Peter, Margaret Martin belted out her songs like Ethel Merman - a great Annie Oakley, but no Peter Pan.

Captain Hook could have been much more sinister, but the crocodile (played by 2 girls) was terrific.

The Wynne Shaw ensemble (and choreographer) made a valuable contribution.

The settings were excellent, especially the underground home of the Lost Boys, and the pirate ship. They were quite economical and effective, but not fussy.

Bill Thomas
Daily Colonist
December 28th, 1968

CAESAR AND CLEOPATRA

George Bernard Shaw

Directed by Sam Payne

Designed by John Heath

Julius Caesar	John Martin
Cleopatra	Markyta Mares
Major Domo	Dick Wood
Ftatateeta	Ethel Lloyd-Jones
King Ptolemy	Wyck Porteous
Pothinus	*Owen Foran
Theodotus	John Heath
Achillas	*Stewart Paul
Rufio	Bill Hosie
Britannus	*Stuart Kent
Lucius Septimius	Ian McIntyre
Wounded Soldier	Tony Dennis
Sentinel	Mark Smith
Apollodorus	Barry Flatman
Centurion	Robert Baird
1st Soldier	Stan Hollebone
2nd Soldier	Bob Conconi
1st Porter	Paul Croy
Boatman	Tom Cox
2nd Porter	Cam More
Charmian	Virginia Sinclair
Iras	Suzanne Salmond
Musician	Tom Cox
Harp Player	Erica Peavey
Court Official	Bob Garfat
Priest	Tom Cox

Slaves, Courtiers and Soldiers:
Tony Carter, Matt Webster, Tim Webster, Cam More, Paul Croy, Kerry Rogers, Pamela Stamford, David Hollebone, Erica Peavey.

McPHERSON PLAYHOUSE: January 24th - February 1st, 1969
7 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	256	Students	: $1.00 All Seats*
Total Attendance:	1791	Revenue	: $1,883.15
		Expenditure:	$4,847.37

*Youth Theatre Series.

CRITICAL COMMENTS:

...The set is flexible and allows the play to flow smoothly...Costumes, except for a tendency to overdo the pantomime glitter, are attractive and well-designed.

...Sam Payne has established a crisp tempo, blocked smoothly, using the stage to maximum benefit, and furnished his actors with pleasing, well-motivated movements.

...Markyta Mares and John Martin in the leads are intermittently effective...The former is visually delightful...and in the banquet scene, altogether effective. In fact, if it were not for occasional lapses into a technique reminiscent of silent movie heroines, this is Miss Mares' best performance to date.

...John Martin was simply not able to rise to the authoritarian stature of the military Caesar.

...Ftatateeta, as portrayed by Ethel Lloyd-Jones, turned out to be nothing more than a bossy English matron in disguise.

Principal failure was in the crowd scenes - it seemed strange to find these totally static and looking rather foolish.

Audrey Johnson
Victoria Daily Times
January 31st, 1969

THREE ONE ACT COMEDIES

Directed and Designed by Peter Mannering
Assisted by John Heath

LOVE'S THE BEST DOCTOR

Molière

Sganarelle. . . . . .*Owen Foran
Lisette (maid to Lucinde) . . . . . Sylvia Hosie
Lucinde (daughter to Sganarelle). . . . . Debbie Mason
Doctors: Tomez . . . . . Ian McIntyre
Fonandres . . . . . Stanley Bowles
Bahys . . . . . John Heath
Macroton. . . . . Don Jacobs
Clitandre (suitor to Lucinde) . . . . . Roy Silver
Servant to Clitandre. . . . . Cam More

IMPROVISATION

Ionesco

Ionesco . . . . . Stanley Bowles
Bartholomeus I. . . . . .*Owen Foran
Bartholomeus II . . . . . John Heath
Bartholomeus III. . . . . Roy Silver
Marie . . . . . Joan Fordham

THE BABIES

Anna Lippman

She . . . . . .Barbara Waldner
He. . . . . Ian McIntyre

McPHERSON PLAYHOUSE: February 24th - March 1st, 1969
6 Performances

Seating Capacity: 837
Average House : 312
Total Attendance: 1872

Tickets : $2.75, 2.00, 1.25
Students : $1.00 - Youth Theatre Series
Revenue : $1,934.35
Expenditure: $1,921.43

CRITICAL COMMENTS:

While all three comedies differ vastly in style, they are linked because in each the comedy is based on social criticism. *Love's The Best Doctor* lampoons the pomposity and double talk of the seventeenth century medical profession, with some indications of Molière's Commedia dell'Arte style provided by director Peter Mannering.

Ionesco's *Improvisation* demonstrates, in a rather attenuated discourse, that all theorizing and postulating of the learned as to what Theatre is comes to naught when the public hands down its decision.

In *The Babies*, Canadian playwright Anna Lippman returns us to Commedia dell'Arte's Columbine and Pierrot characters:- universal man and woman coping with their constricted lives, symbolically depicted by their confinement in babies' pink and blue high chairs.

Thoroughly entertaining - the performances alone are worth one's time and attention. The overall effect, too, is pleasing because of imagination in costume and related colour theme.

Audrey Johnson
Victoria Daily Times
February 26th, 1969

SOME FEATURES OUTSTANDING IN BASTION'S ONE-ACT PLAYS

Two outstanding features...on opening night, a stellar performance by Sylvia Hosie in *Love's The Best Doctor* and an audience which number twenty-seven.

All above standard...they are different, almost experimental. But they offer a lot of entertainment.

Excellent costume design by John Heath in the first play was highlighted by 3-foot tall hats for the doctors. Settings and lighting were most satisfactory, the lighting being particularly effective in *The Babies*.

Bert Binny
Daily Colonist
February 25th, 1969

HAY FEVER

by Noel Coward

Directed by Stuart Baker

Designed by John Heath

Sorel Bliss. . . . . .Kyra Smitz
Simon Bliss. . . . . Tom Cox
Clara. . . . . .Joan Fordham
Judith Bliss . . . . . Margaret Hall
David Bliss. . . . . .*Peter Mannering
Sandy Tyrell . . . . . Barry Flatman
Myra Arundel . . . . . .Ann Purdon
Richard Greatham . . . . . *Owen Foran
Jackie Coryton . . . . . Wendy Packard

McPHERSON PLAYHOUSE: April 16th - 18th, 1969
4 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	322	Students	: $1.00 any seat
Total Attendance:	1287	Revenue	: $1,465.75
		Expenditure:	$2,618.45

CRITICAL COMMENTS:

It was Noel Coward played at its best - joyous, fast moving, and extremely funny.

Peter Mannering and Margaret Hall played convincingly and Owen Foran, more than any other, gave a beautiful account of Coward's wit.

Hubert Beyer
Daily Colonist
April 19th, 1969

ANYTHING GOES

by Guy Bolton, P. G. Wodehouse.
Howard Lindsay and Russell Crouse

Music and Lyrics by Cole Porter

Choreography and Production Direction: Bebe Eversfield
Stage Director: Peter Mannering
Musical Director: Marge Adelberg
Conductor: Howard Denike
Set Design: Graham Ashworth

Elisha J. Whitney. . . . . .Jim Dunn
Reporter . . . . . .Mark Smith
Cameraman. . . . . .Gerry Karagianis
Sir Evelyn Oakleigh. . . . . *Owen Foran
Mrs. Wadsworth T. Harcourt . . . . . .Helen Simpson-Baikie
Hope Harcourt. . . . . .Sylvia Hosie
Bishop Henry T. Dobson . . . . . .Don Jacobs
Steward. . . . . Barry Flatman
Reno Sweeney . . . . . Marge Bridgeman
Bill Crocker . . . . . .Bill Hosie
Purser . . . . . Tom Cox
Bonnie . . . . . .*Dorothy Hosie
Moonface . . . . . .Ian McIntyre
Captain. . . . . .Ed Fordham
Chinese: . . . . . Paul Croy
. . . . . .Cam More

Crew and Passengers:
Graham Ashworth, Frances Benton, Anne Crawford, Barry Flatman, Joan Fordham, Dave Lockyer, Murray Price, Carol Rayfuse, Rick Simmonds

Angels:
Sherri Black, Debbie Carlson, Lana Check, Cam Connolly, Antona Glen, Marcia Howe, Dawn Alena Paulsen

McPHERSON PLAYHOUSE: May 9th - 17th, 1969.
8 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	405	Students	: $1.00 any seat
Total Attendance:	3237	Revenue	: $5,500.82
		Expenditure:	$8,647.67

CRITICAL COMMENTS:

Pick the right show for the right people at the right time and everything suddenly comes up roses. This particularly funny, bubbly Cole Porter musical makes a gilt-edged finale for Bastion's season and suits almost to perfection the group of experienced performers who make up the cast of principals.

Audrey Johnson
Victoria Daily Times
May 12th, 1969

Anything and everything does go with an audience if it provides some good laughs. There are moments when words and sounds mesh with the fresh spirit of the actors but, in the second half, there are also moments when the show lacks pace.

The costumes were inconsistent with any unity of colour scheme.

...People who like a steady diet of television variety shows will probably like this production of *Anything Goes*.

Zina Rosso
Daily Colonist
May 10th, 1969

CHILDREN'S THEATRE 1968-69

PLEASE DON'T SNEEZE[1]

Chris Wiggins

Music: John Sims

Directed by Peter Mannering

Musical Director: Marge Adelberg

Baron Blunderbuss. . . . . .Bill Hosie
Gilda. . . . . .Gini Lefever
Cookie . . . . . Marge Bridgeman
Boots. . . . . Tom Cox
Squire Tom . . . . . Barry Flatman
Nellie . . . . . Anne Crawford
Dr. Hausencaller . . . . . .Bill Hosie
Dr. Garrglestine . . . . . .John Heath
Miss Hortense Anthropy . . . . . Margaret Martin

McPHERSON PLAYHOUSE: September 21, 28; October 5, 12, 14, 1968. Saturdays and Holiday Matinees. 5 Performances

Seating Capacity:	837	Tickets	: $1.00 All Seats
Average House	: 176	Revenue	: $2,036.60[2]
Total Attendance:	884	Expenditure:	$1,995.08

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[1]Revival from 1967-68. Bastion Touring Company cast: Preview before special request tour to Washington, U.S.A. (See Touring Company Itinerary).

[2]Revenue/Expenditure figures include Touring performances.

CINDERELLA

by John Chappell

Directed by Sylvia Hosie

Musical Director: Merlisse Hill

Set Design by Carolyn Kowalyk

Cinderella. . . . . *Valerie Smith
Hortense. . . . . John Heath
Hepzibah. . . . . Ian McIntyre
Stepmother. . . . . Jerry Gosley
Fairy Godmother . . . . . .Anne Crawford
The Prince. . . . . Bill Dyson
The Duke. . . . . .*Stewart Paul

McPHERSON PLAYHOUSE: October 26th, November 2, 9, 16, 23rd, 1968. 5 Performances

Seating Capacity:	837	Tickets	: $1.00 All seats
Average House :	495	Revenue	: $2,207.91
Total Attendance:	2478	Expenditure:	$2,109.78

CRITICAL COMMENTS:

...uninhibited response from the younger set...this is a production that gets maximum audience response.

...the show manages to enchant completely without ever getting dull or boring.

Bill Thomas
Daily Colonist
October 27th, 1968

RUMPLESTILTSKIN

by Ron Chudley and Diane Stapley

Directed by Sylvia Hosie

Musical Director: Peter Yakimovich

Set Design by Carolyn Kowalyk

Rumplestiltskin. . . . . .Jerry Gosley
Wrinkle Stiltskin. . . . . .John Heath
The Miller . . . . . .Mark Smith
The Prince . . . . . .Ian McIntyre
Melinda. . . . . .Donna Turner
The Queen. . . . . .Sylvia Hosie

McPHERSON PLAYHOUSE: February 1st, 15th, March 1st, 8th, 15th, 22nd, 1969. 6 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	424	Revenue	: $2,488.76
Total Attendance:	2545	Expenditure:	$2,386.50

CRITICAL COMMENTS:

Well-known *Smile Show* comedian, Jerry Gosley, plays the title role and gets a great reception. Second in line for laughs is John Heath as Rumple's nephew who tries to "magic" things into gold like his uncle but, unfortunately, they only turn into asparagus. It's all pure golden fun and the enthusiastic audience of children were spellbound.

Bill Thomas
Daily Colonist
February 2nd, 1969

SLEEPING BEAUTY

Book and Lyrics by Christ Wiggins

Music by Christ Wiggins and John Fenwick

Directed by Sylvia Hosie

Musical Director: Marge Adelberg

Set Design: Carolyn Kowalyk

Apprentice. . . . . John Heath
Mother Pink . . . . . Sylvia Hosie
Captain . . . . . Charles Harper
Red Witch . . . . . *Madeline Ponich
King. . . . . .Barry Flatman
Queen . . . . . .Gina Sinclair
Princess. . . . . Donna Turner
Knight. . . . . Mark Smith
Prince. . . . . Bill Hosie

Dancers:
Janet Andreae, Elizabeth Andrews, Maureen Fraser, Robin Porteous

McPHERSON PLAYHOUSE: April 7th - 12th, April 19th, 26th, 1969. Easter Holiday and Saturday Matinee. 8 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	159	Revenue	: $1,249.00
Total Attendance:	1277	Expenditure:	$2,139.08

CRITICAL COMMENTS:

Bill and Sylvia Hosie and John Heath form an irresistibly funny trio in *Sleeping Beauty.* Madeline Ponich as the dramatic depraved red witch is most effective.

Costumes were excellent, and magic was added to the good set by flashing lightning effects which heralded the red witch and her brambles.

I had only one fault to find and that lay in the too well-devised audience participation: for the audience to rise and greet the king once was fine, but to rehearse it first was too much.

Beryl Proudman
Victoria Daily Times
April 8th, 1969

MISCELLANEOUS 1968-69

BASTION TOURING COMPANY 1968-69

	Tour Dates
1a. *Red Riding Hood* Book, Lyrics by Marge Adelberg. Elementary Schools	
b. *Arms and the Man* by George Bernard Shaw Secondary Schools	October 14th - November 30th 1968. Vancouver Island. All centres North of Duncan
c. *School for Wives* Molière, Adapted by Marge Adelberg. Adults	
2a. *Red Riding Hood*	February 10 - 28th, 1969. Districts of Okanagan and the Kootenays
b. *Arms and the Man*	
3a. *Red Riding Hood*	March 1st - 28th, 1969 Greater Victoria and Victoria
b. *Arms and the Man*	
4c. *School for Wives*	November 8th, 1968 - Victoria (1) November 23rd, 1968 - Port Angeles (1)
5d. *Please Don't Sneeze* by Chris Wiggins (Elementary Schools)	November 12, 13, 14th Olympia November 9, 10th Port Angeles U.S.A.

The Company

Marge Adelberg (Musical Director), Stewart Paul (Manager), Charles Harper, Bill Hosie, Gina Bigelow, Margaret Martin, Marge Bridgeman, Gini Lefever, Barry Flatman, Tom Cox, Virginia Sinclair, Madeline Ponich, John Heath, Anne Crawford.

Total Touring Performances: 113
Total Attendance : 47,460

Red Riding Hood :	Revenue	$ 7,969.79	Expenditure:	$ 9,779.26
Arms and the Man :	Revenue	$ 2,543.25	Expenditure:	$ 5,618.57
School for Wives :	Revenue	$ 2,913.00	Expenditure:	$ 4,574.62
TOTAL		$13,426.04		$19,972.45

Please Don't Sneeze: Financial figures included in September 1968 Children's Mainstage Production.

STATISTICS 1968-69

	No of Productions	No of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
Mainstage	6	40	351	14,040	17,391.75	32,280.55	14,888.80 Dr.
Children	4	24	299	7,184	7,982.27	8,630.44	648.17 Dr.
Touring	3	113	420	47,460	13,426.04	19,972.45	6,546.41 Dr.
Studio	-	-	-	-	-	-	-
Total	13	177	-	68,684	38,800.06	60,883.44	22,083.38 Dr.

ADULT SEASON 1969-70

ANY WEDNESDAY

Muriel Resnik

Directed by Peter Mannering

Set Design based on New York Production

Ellen. . . . . *Karen Austin
John Cleves. . . . . .Rick Darnell
Cass Henderson . . . . . .Ian McIntyre
Dorothy Cleves . . . . . Margaret Martin

McPHERSON PLAYHOUSE: October 2nd - 11th, 1969
8 Performances

Seating Capacity:	837	Tickets (reg):	$2.75, 2.00, $1.25
Average House :	302		
Total Attendance:	2416	Fri. Sat. :	$3.00, 2.25, $1.50
		Students :	$1.00
		Revenue :	$3,252.62
		Expenditure :	$4,295.91

CRITICAL COMMENTS:

...the applause of a near-full house would indicate that the company has found a winner at long last.

...an ideal vehicle for the multiple comic talents of Ian McIntyre who really exploits the part of the bumbling executive turned lover. For once he manages to play the part to the hilt without overdoing it.

As the executive husband, Rick Darnell could use more vocal modulation...he has a monotonous delivery. Margaret Martin is warm, witty and sympathetic as the cheated wife. Karen Austin, playing the other woman in a triangle which turns into a square, gives a competent performance, but there are moments when she seems to pose and look wooden...

The set is tatty - I would categorize it as "Early Goodwill."

Bill Thomas
Daily Colonist
October 4th, 1969

The play reveals author Muriel Resnik as not only a person of genuine wit but one with a gift for satire...it

is a good deal better than most of the piffling comedies seen here in recent years.

Many of the subtler jokes escaped attention because they were not well-pointed, and some clear comedy was lost through what could only be called mumbling by Rick Darnell.

Margaret Martin consistently brings a warm light touch and delicious sense of comedy values to her role. Together, she and Ian McIntyre, the out-of-town cheated businessman, supply most of the production's textural firmness and maintain the rhythm.

Karen Austin, in the central role of Ellen, postures and cavorts in the early part of the play. Things improve later, but, except for occasional flashes that suggest what she could have done if the director had worked more exactingly with her, there is still the sense of artificiality. Darnell also suffers, I feel, from too little direction and insufficient rehearsal.

The setting:- as a third-rate apartment, furnished out of a piggy bank, it would be convincing. As a supposed "executive suite" it is a hoot.

Audrey Johnson
Victoria Daily Times
October 4th, 1969

THE PIED PIPER

Adaptation: Book)
Music) Marge Adelberg
Lyrics)

Directed by Peter Mannering

Designed by John Heath

Musical Directors: Marge Adelberg,
Howard Denike (Orchestration)

Choreographers: Wynne Shaw, Maureen Lawson

Mayor Mueller. . . . . .*Stuart Kent
Frau Mueller . . . . . Marge Bridgeman
Lisa (their daughter). . . . . .*Valerie Smith
Herr Schiller. . . . . .Mark Smith
Frau Schiller. . . . . .Sylvia Hosie
Fraulein Blumen. . . . . Margaret Martin
Nephew Blumen. . . . . Tom Cox
Fritz, the Town Crier. . . . . Barry Flatman
Jan. . . . . .Murray Price
The Pied Piper . . . . . .Bill Hosie
Inn-keeper . . . . . .Jim Dunn
Inn-keeper's Wife. . . . . .Doreen Crook

Citizens and Children of Hamelin:
Blake Carter, Tony Carter, Carole de Girolamo, Scott Martin, Diane Massam, Erica Peavy, Suzanne Salmond, Barbara Tomlin, Matt Webster, Tim Webster.

Dancers of the Wynne Shaw Dance Studio:
Muriel Angus, Diane Fisher, Maureen Fraser, Maureen Lawson*, Jennifer Nelson, Kerry Senior, Valerie Smith*, Julie Windwyck.

McPHERSON PLAYHOUSE: December 26th, 1969 to January 3rd, 1970. 12 Performances.

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	357	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	4285	Students	: $1.00
		Revenue	: $5,072.60
		Expenditure:	$10,366.83

CRITICAL COMMENTS:

Bill Hosie, as the Piper, sings and moves well and there is never a dull moment when he is on stage. Choreo-

grapher Maureen Lawson provides an entrancing rat ballet.

...the musicians in the pit tended to dominate the show. The singing was at times inaudible from midway up the main floor, but this is probably the result of the sound system...

There was no trouble hearing Bill and Sylvia Hosie or Marge Bridgeman, but then again these people can sing.

The Pied Piper[1] has definite appeal for children, especially the smaller ones.

Bill Thomas
Daily Colonist
December 27th, 1969

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[1]Not a revival of the 1966 short children's play but a full-length production.

AS YOU LIKE IT

William Shakespeare

Directed by Peter Mannering

Designed by John Heath

Musical Arrangements by Peter Yakimovich

Orlando. . . . . Barry Flatman
Adam (an old servant). . . . . .Don Jacobs
Oliver (Orlando's older brother) . . . . . Colin Bowen
Charles (a wrestler) . . . . . .Mark Smith
Rosalind . . . . . *Karen Austin
Celia (daughter to Duke Frederick) . . . . . .Kyra Smitz
Touchstone . . . . . Tom Cox
Le Beau (a courtier) . . . . . Jack Droy
Duke Frederick . . . . . .*Peter Mannering
1st Lord . . . . . Philip Ormond
2nd Lord . . . . . .William Hope
Other Lords. . . . . Clive Aston, Dwain Creekmore
Tony Dennis, David Forbes
Corrin (an old shepherd) . . . . . .Hugh Henderson
Silvius (a young shepherd) . . . . . .Bob Garfat
Amiens . . . . . .Bill Hosie
The Banished Duke (father to Rosalind) . . . . . Jack Droy
Jacques. . . . . .*Stuart Kent
Audrey . . . . . Anne Crawford
Oliver Martext . . . . . .Don Jacobs
Phoebe . . . . . Susan Belford
William (a country clown). . . . . .Mark Smith
Musicians. . . . . Chris Salm, Mark Metcalfe
Erica Peavy, Peter Yakimovich

McPHERSON PLAYHOUSE: February 3rd - 14th, 1970
10 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	235	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2354	Students	: $1.00
		Revenue	: $1,814.40
		Expenditure:	$6,658.25

CRITICAL COMMENTS:

The attempt to do a mod version of the classic is a bust in that nothing, but nothing, will replace good diction in a Shakespeare play. Because the actors have problems

with the lines, then it follows the pace will suffer - and it does. ...why did Bastion ever attempt this with an untrained cast?

Bill Thomas
Daily Colonist
February 6th, 1970

...this tale of young people escaping the restrictions of a repressive society for the simple life in the wildwood, predates the hippie movement by some 400 years. In a hippie-style modern dress version, Bastion draws the parallel quite successfully.

Peter Mannering uses the lightest hands on the reins with the young people - resulting in a certain freshness and spontaneity...but also a good deal of sporadic, motiveless movement.

Principle weakness throughout is in the speaking... many passages are unintelligible, rhythm and phrasing is often poor and a good deal of the poetry consequently disappears.

Peter Yakimovich's intriguing contemporary arrangements of early Shakespearean melodies, together with his capable young musicians, provide a glorious highlight.

Audrey Johnson
Victoria Times
February 7th, 1970

THE HAPPY TIME

Samuel Taylor

Directed by Sam Payne

Designed by Jack Trueman

Bibi	Matt Webster
Papa (Jacques)	Barry Grimshaw
Maman (Susan)	Phyllis Gaskell
Grandpère	Jack Droy
Uncle Desmonde	*Stuart Kent
Uncle Louis	*Peter Mannering
Aunt Felice	*Ramona McBean
Mignonette	Markyta Mares
Sally	Suzonne Salmond
Dr. Gagnon	John Richards
Alfred	Tom Cox
Mr. Frye	John Martin

McPHERSON PLAYHOUSE: March 6th - 14th, 1970
7 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	346	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2420	Students	: $1.00
		Revenue	: $2,005.50
		Expenditure:	$4,719.53

CRITICAL COMMENTS:

The Happy Time is a situation comedy about a French family living in Ottawa in the twenties. It looks a lot like the T.V. Plouffe family series with all the usual stock characters:- the wino uncle, the womanizer uncle, and the grandfather stretching youthful folly into his old age.

The play is far, far too long. It got off to a very slow start and both scenes of Act 1 dragged. The only real spark of style came from Jack Droy as the grandfather. His jaunty walk, straw hat and the tilt of his cane produced a charm and flair reminiscent of Maurice Chevalier.

As the young lad, Bibi, Matt Webster had some excellent scenes which showed up some of his more experienced companions. Peter Mannering bloomed under Sam Payne's direction as the lush uncle who drinks his wine from a water cooler.

...worth a visit if you can afford the time. If it were cut by a third and the pace doubled, it would be a winner all the way.

Bill Thomas
Daily Colonist
March 7th, 1970

THAT MAN FROM MOSCOW

Based on Gogol's *The Inspector General*

Adapted by Peter Mannering and Marge Adelberg

Directed by Peter Mannering

Musical Director: Marge Adelberg

Musical Arrangements: Chet Lambertson

Orchestra Conductor: Howard Denike

The Mayor. . . . . .Hans Steffen
Anna, the Mayor's Wife . . . . . .Sylvia Hosie
Maria, their daughter. . . . . .*Dorothy Hosie
Hlestacov (a young traveller). . . . . .Bill Hosie
Ossip (his servant). . . . . .Al Cherbonneau
Dobchinski . . . . . .Roy Silver
Madam Dobchinski . . . . . Margaret Martin
The Director of Charities. . . . . .Barry Grimshaw
The Judge. . . . . .Norman Tyrrell
The Inspector of Schools . . . . . .*Stuart Kent
The Postmaster . . . . . Tom Cox
Svistunov (Chief of Police). . . . . .Mark Smith
Waitress . . . . . .*Ramona McBean
Mishka . . . . . .Jim Dunn
Wife of the Inspector of Schools . . . . . .Anna Wootton
Prohorov (a policeman) . . . . . Barry Flatman
Maid . . . . . Erica Peavy
Wedding Guests . . . . . Ramona McBean
Kyra Smitz, Jack Droy

McPHERSON PLAYHOUSE: April 16th - 24th, 1970
8 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	284	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2270	Students	: $1.00
		Revenue	: $1,778.95
		Expenditure:	$8,130.97

CRITICAL COMMENTS:

The original on which this musical is based, Gogol's *The Inspector General* was beautifully done here by the Stratford Festival Company in 1967 but this shoddy effort is not in the same ball park.

The set is a disaster. It reflects no particular period and manages to achieve nothing in the way of

atmosphere.

The structure of the adaptation is woefully weak...

There is every indication that *Man from Moscow* was under-rehearsed which might be the reason for the flatness and lack of pace in the show.

Bill Thomas
Daily Colonist
April 17th, 1970

The cast were knocking themselves out to be funny in an unfunny script...comic business inserted by the adapters was mostly cliché...with endless reprises of pedestrian music.

Stage movement kept drifting into seemingly unrelated and pointless routines, such as the sudden eruption of a Spanish-type dance sequence.

The general lack of style is reflected in scenery which is quite appalling and without either significance or wit.

Audrey Johnson
Victoria Daily Times
April 17th, 1970

CHILDREN'S THEATRE 1969-70

SINBAD AND THE MERMAID

Chris Wiggins

Directed by Sylvia Hosie

Musical Director: Marge Adelberg

Set Design: Carolyn Kowalyk

Sinbad. . . . . .Philip Ormond
Ali, his young helper . . . . . Murray Price
Hesta, the mermaid. . . . . *Valerie Smith
The Vizier. . . . . Ian McIntyre
Sharkell, a villain . . . . . .Colin Bowen
The Caliph. . . . . Mark Smith
Guards. . . . . .Bob Garfat, Don Hiney
Ting Tang Tong. . . . . Don Jacobs
Octopus . . . . . Cam Connolly

Guards and Penguins:
Peter Knox, David Forbes, Bobby Jones, Don Hiney, Cam Connolly, Cindy Connolly.

McPHERSON PLAYHOUSE: September 20, 27; October 4, 11, 18, 1969. 5 Performances. Saturday Matinees only.

Seating Capacity:	837	Tickets	: $1.00
Average House :	329	Revenue	: $1,617.60
Total Attendance:	1646	Expenditure:	$2,553.20

CRITICAL COMMENTS:

"Here he is, Sinbad, here he is!"

Children aiding a nautical Batman-like Sinbad to discover his arch-enemy Sharkell got so involved with the action...that they tore the villain's costume in their efforts to detain him....

Visually, the play was spectacular. Waves that rose and fell, flashing light changes and a glowing, speaking bottle, made the magic real.

...excellent movement, particularly in slapstick head-on collisions and tripping somersaults; and bouncing, literate penguins gave primary graders a thrilling chance to spell out their messages.

Several major faults...too many musical numbers, the tediously irritating high-velocity patter of the Vizier, the failure of Sinbad to produce his voice effectively so that much of his speech was barely audible, marred the production for more discriminating adult viewers.

Beryl Proudman
Victoria Daily Times
Septebmer 22nd, 1969

THE RED SHOES

Hans Christian Andersen

Adaptation by Robin Short

Directed by Sylvia Hosie

Music arranged by Kahlen Wood

Karen, a peasant girl. . . . . Glenda Storey
Nels, a shoemaker. . . . . Don Hiney
Gemmo, a mute clown. . . . . .*Valerie Smith
Snog, a wicked gypsy . . . . . Colin Bowen
The Burgomaster. . . . . .*Peter Mannering
The Grandmother. . . . . Phyllis Gaskell

Dancers:
Lana Check, Cindy Connolly, Dawn-Alena Poulsen, Diane Massam, Linda Wallace, Terry Love.

McPHERSON PLAYHOUSE: November 8, 15, 22; December 6, 13, 1969. 5 Performances. Saturday Matinees only.

Seating Capacity:	837	Tickets	: $1.00
Average House :	398	Revenue	: $1,899.30
Total Attendance:	1993	Expenditure:	$2,257.06

CRITICAL COMMENTS:

By far and away, the best thing about *Red Shoes* is the performance of Valerie Smith as Gemmo, the mute clown, who saves Karen from dancing for ever and ever. This is done by brilliant use of mime and acrobatic dancing.

There is a very simple yardstick for children's shows. If the parents are trying to shut up the kids then it is obvious that the actors have lost the crowd.

There was plenty of muttering during *Red Shoes*,[1] but never once when Miss Smith was on stage.

The cast tends, at times, to scream at each other for dramatic effect but if one child asks, "why are they

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[1]This Robin Short adaptation is a different version from *The Red Shoes* presented by Bastion in January 1966.

shouting?", then somehow it must be a bit pointless.

Director Sylvia Hosie has still to learn that actors who speak lines to children must have better-than-ever diction. The same errors that she has allowed before are still present in this play.

Bill Thomas
Daily Colonist
November 9th, 1969

PUSS IN BOOTS

Nicholas Stuart Gray

Directed by Sylvia Hosie

Cobb. . . . . Mark Smith
Dandy . . . . . .Robert Warren
Princess Isobel . . . . . Donna Turner
Jonette . . . . . Helen Simpson-Baikie
Lavena. . . . . Margaret Thompson-Dean
Gerard. . . . . J. Dermot Wood
Puss. . . . . Bill Hosie
The Ogre. . . . . *Stuart Kent
General Diggory . . . . . .Philip Ormond
The King. . . . . Charles Harper

McPHERSON PLAYHOUSE: February 7, 14, 21, 28, 1970
4 Performances. Saturday Matinees.

Seating Capacity:	837	Tickets	: $1.00
Average House :	376	Revenue	: $1,582.80
Total Attendance:	1504	Expenditure:	$2,122.32

CRITICAL COMMENTS:

Take an inadequate script, give it to an inept cast, and what do you get? ...This is the first play for children in a long while that has no music, and it doesn't work out. It's the same old problem - diction. If the children can't hear or there are no visual attractions, they lose interest.

Bill Thomas
Daily Colonist
February 8th, 1970

PLEASE DONT SNEEZE*

Chris Wiggins

Music by John Sims

Directed by John Heath

The Cuckoo. . . . . John Heath
Baron Blunderbuss . . . . . *Stuart Kent
Gilda . . . . . .Lesley Walker
Cookie. . . . . .Barbara Waldner
Boots . . . . . Bob Garfat
Squire Tom. . . . . Murray Price
Nellie. . . . . .Anne Crawford
Dr. Hausencaller. . . . . .Tom Cox
Dr. Garrglestine. . . . . John Heath
Miss Anthropy . . . . . Helen Simpson-Baikie

Musicians: Rowena Rae (piano), Chris Salm (flute)

McPHERSON PLAYHOUSE: March 30th to April 4th, Easter Week Matinees.
April 18th, 25th, Saturday Matinees.
1970. 8 Performances.

Seating Capacity:	837	Tickets	: $1.00
Average House :	137	Revenue	: $830.00
Total Attendance:	1097	Expenditure:	$1,893.74

CRITICAL COMMENTS:

This is a funny play with music that had everything but an audience when it opened Monday afternoon for the Easter Holiday run - possibly sunshine and theatre don't mix.

The best of the comedy is provided by four veterans of Bastion's company - Stuart Kent, John Heath, Tom Cox and Helen Simpson-Baikie. The latter produces the best diction in the play - younger cast members might take note.

Director John Heath has come up with a fast-paced show.

Bill Thomas
Daily Colonist
March 31st, 1970

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*Revival 1967-68, 1968-69.

MISCELLANEOUS 1969-70

BASTION TOURING COMPANY 1969-70

		Tour Dates
1a.	PINOCCHIO Adapted by Marge Adelberg For Elementary Schools	October 14th - November 30th, 1969. Upper Vancouver Island
b.	200 YEARS OF MUSICAL SATIRE (from Gay's *Beggar Opera* to Brecht's *Threepenny Opera*.) Compiled by Peter Mannering. For Secondary Schools.	Olympia, Washington, U.S.A.
2a.	PINOCCHIO	February 16th - March 6th, 1970. Greater Victoria Schools
b.	MUSICAL SATIRE	
3a.	PINOCCHIO	March 8th - 26th, 1970 B.C. Interior, Districts of Okanagan and the Kootenays
b.	MUSICAL SATIRE	
4a.	PINOCCHIO	April 6th - 17th, 1970 Victoria Schools
b.	MUSICAL SATIRE	

Directed by Peter Mannering

Musical Director: Marge Adelberg

The Company:

Peter Williams Yakimovich (accompanist), Bill Hosie, Barry Flatman, Margaret Martin, Marge Bridgeman, Charles Harper, Ramona McBean*, Ian McIntyre, Erica Peavy, John Heath, Mark Smith, Barbara Waldner.

Total Performances: 138
Total Attendance : 78,851

PINOCCHIO - Revenue: $10,360.00 Expenditure: $9,173.32

MUSICAL SATIRE - Revenue: $ 3,110.00 Expenditure: $8,423.89

SUMMER 1969

HERITAGE COURT presents BASTION ON STAGE
Sponsored by Victoria Chamber of Commerce

SALAD DAYS
by Julian Slade and Dorothy Reynolds

Directed and Designed by Peter Mannering
Musical Directors: Marge Adelberg, Roger Desprez
Choreography by Sylvia Hosie, John Heath, Dorothy Hosie

Jane. . . . . .Barbara Desprez
Timothy . . . . . John Heath
Mr. Dawes . . . . . *Stuart Kent
Mrs. Dawes. . . . . Helen Simpson-Baikie
Aunt Prue . . . . . .Gina Sinclair
Tramp . . . . . *Peter Mannering
Troppo. . . . . .Tom Cox
Lady Reyburn. . . . . *Dorothy Hosie
Rowena. . . . . .Gina Sinclair
P. C. Boot. . . . . Mark Smith
Sir Clamsby Williams (Uncle Clam) . . . . . .*Owen Foran
Fosdyke . . . . . .Barry Flatman
Police Inspector. . . . . Charles Harper
Nigel Danvers . . . . . .Barry Flatman
Augustine Williams (Uncle Gus). . . . . .Stuart Kent
Manager of Cleopatra Nightclub. . . . . Owen Foran
Fiona . . . . . .Wendy Packard
Photographer. . . . . .Peter Mannering
Asphynxia (a nightclub singer). . . . . .Dorothy Hosie
Ambrose (a Fashion designer). . . . . .Stuart Kent
Electrode from outer space. . . . . Mark Smith
Professor Zebediah Dawes (Uncle Zed). . . . . Owen Foran

Beauticians, Fashion models, Passersby - the Company.

NEWCOMBE AUDITORIUM: June 30th - August 23rd, 1969.
47 Performances

Seating Capacity:	570	Tickets	: $2.00
Average House :	102	Students	: $1.00
Total Attendance:	4802	Revenue	: $6,254.32
		Expenditure:	$19,611.94

CRITICAL COMMENTS:

Despite a complete absence of outside billing (how can visitors find the place?), a small stage, an orchestra of only piano and percussion, and inadequate lighting, the mixed professional and semi-professional cast does a beautiful job.

Ted Gaskell
Oak Bay Leader
August 6th, 1969

Irresistible music, bright costumes, and professional singing and dancing make this show a must for every Victoria family and visitor.

...The cast members speak in a delightful variety of London accents, and one of the charms of the play is the doubling of roles...

Joan Mason Hurley
Daily Colonist
July 4th, 1969

THEATRE IN THE SQUARE 1969

1. THE BOX OF SMILES by John Hirsch
   Music by Victor Davies
   on alternate days
   with
2. THREE LITTLE PIGS by Ralph Kendall

The Plays Directed by Peter Mannering
Musical Director: Marge Adelberg

The Company:		
	Ramona McBean*	Barry Flatman
	Margaret Martin	Mark Smith
	Sylvia Hosie	Kyra Smitz
	Bill Hosie	Paul Croy
	Gina Sinclair	Cam More

Bastion Square: 12.30 p.m. daily
Centennial Square: 2.30 p.m. daily except Sundays
July 12th - August 25th, 1969.
74 Performances

Admission Free

Total Attendance: 16,340 (by Head count)
Revenue : $50 (Donation)
Expenditure: $8,017.17

COMMENTS:

Sponsored by the Victoria Business Community, Downtown Merchants Association, Chamber of Commerce, and private donations.

STATISTICS 1969-70

	No. of Productions	No. of Performances	Average House	Attendance	Revenue $	Expenditure $	Balance $
Mainstage	5	45	305	13,745	13,924.07	34,171.49	20,247.42 Dr.
Children	4	22	284	6,240	5,929.70	8,826.32	2,896.62 Dr.
Touring	2	138	571	78,851	13,470.00	17,597.21	4,127.21 Dr.
Studio	-	-	-	-	-	-	-
Total	11	205	-	98,836	33,323.77	60,595.02	27,271.25 Dr.

Season Total

Summer 1969							
Theatre-in-the-Square	2	74	221	16,340	50.00	8,017.17	7,967.17 Dr.
Salad Days	1	47	102	4,802	6,254.52	19,611.94	13,357.42 Dr.
Annual Total	14	326	-	119,978	39,628.29	88,224.13	48,595.84 Dr.

ADULT SEASON 1970-71

THE STAR SPANGLED GIRL

Neil Simon

Directed by Edwin Stephenson

Set, Lighting Design by Jack Trueman

Andy Hobart. . . . . *Bruce Gray
Norman Cornell . . . . . *Edwin Stephenson
Sophie Rauschmeyer . . . . . Judy Radu

McPHERSON PLAYHOUSE: September 30th - October 10th, 1970
9 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	187	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	1679	Students	: $1.00
		Revenue	: $2,073.50
		Expenditure:	$6,208.09

CRITICAL COMMENTS:

Clearly this early work is not the best of Neil Simon...the first two acts circle round one fragile idea... nothing really bright evolves until the third act, when the comedy erupts in a fight scene.

Nothing here shakes my conviction that a director has no business acting in a major role in his own play.

Guest-director Edwin Stephenson from Toronto has directed the play almost totally in profile so that until the final act, there was never any communication between actors and audience. We heard them loud and clear but didn't really see or feel them.

Stephenson portrayed Cornell, not as an eccentric love-looned writer but as an idiot moron...the total unbelievability of this character cut us adrift completely.

Bruce Gray, another Toronto actor, tried to overcome the billowing froth and did make some sort of sensible contact.

Judy Radu spent two acts submerged by the director

and we only got a glimpse at the end of her potential...too late for any development.

Audrey Johnson
Victoria Daily Times
October 1st, 1970

Bruce Gray, in the role of a magazine publisher, remarks that the only indigenous American food is turkey - the same goes for this version of *Star Spangled Girl.*

Edwin Stephenson, who acts and directs, had himself and Gray posturing about in highly exaggerated manners that destroyed credibility. The former came over as just crazy instead of love-crazy, and Gray lacks any subtlety, going full bore almost all the time.

Miss Radu injected a vitality and briskness that the play needed, but it is difficult to understand why the director imposed a pecan pie accent on her (it ranged from Georgia to West Texas).

However, the comic lines were fully exploited and the diction and projection were in better shape than usual.

Jack Trueman's set worked well and his simple lighting plan was effective.

Bill Thomas
Daily Colonist
October 1st, 1970

BLITHE SPIRIT

Noel Coward

Directed by Edwin Stephenson

Set and Lighting Design by Jack Trueman

Edith. . . . . Barbara Pennock
Ruth . . . . . *Pat Barlow
Charles. . . . . .*Stuart Kent
Elvira . . . . . .Ann Purdon
Dr. Bradman. . . . . John Martin
Mrs. Bradman . . . . . Diana Hammond
Madame Arcati. . . . . .Hilary Young

McPHERSON PLAYHOUSE: November 17th - 21st, 1970
6 Performances (including a matinee)

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	387	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2324	Students	: $1.00
		Revenue	: $2,207.70
		Expenditure:	$4,068.86

CRITICAL COMMENTS:

Blithe Spirit is first and foremost a vigorous play and the cast gave it vigorous treatment.

Stuart Kent, Pat Barlow and Ann Purdon carried long parts admirably and everybody loved Madame Arcati.

Soundly directed by Edwin Stephenson, it's all kinds of fun so don't pass it up.

Bert Binny
Daily Colonist
November 18th, 1970

...a long term fail-safe comedy - this week's audiences are laughing as heartily as ever at lines and situations created twenty-five years ago. And this despite the fact that Edwin Stephenson's production is not well-conceived.

In general, it lacks the light, buoyant touch, the air of elegance, the crispness of a sparkling tempo.

I feel the set is to blame - we had garish colour in

a solid, middle-class 1930's stuffiness. Try keeping a blithe spirit in that environment! There also appeared to be a total lack of co-ordination between costume department and set design - Pat Barlow's long, blindingly-blue velvet skirt focussed one's vision and hampered her performance throughout the first act.

...Apparently the director failed to notice that, when on stage together, Pat Barlow and Ann Purdon shared exactly the same tonal level and rhythm.

I cannot forgive the burlesque mode of that wonderful character Madame Arcati: the medium is kooky, quaint, bizarre, but never the ridiculous parody Hilary Young made of her, with unrelated gestures, an obviously phoney walk, poses and blurted articulation.

As Charles Condomine, the centre of all the comedy, Stuart Kent is adequate but stilted.

Audrey Johnson
Victoria Daily Times
November 19th, 1970

CARNIVAL

Book by Michael Stewart based on material by Helen Deutsch

Music and Lyrics by Bob Merrill

Directed and Designed by Peter Mannering

Musical Director: Marge Adelberg

Conductor: Howard Denike

Choreographer: Wynne Shaw

Jacquot. . . . . .Dana Still
B. F. Schlegel . . . . . .*Stuart Kent
Roustabouts. . . . . Clive Aston, John Digonny
Ray Middleton, Mark Smith, Don Wright
Grobert. . . . . .Jim Dunn
Greta Schlegel . . . . . Erica Peavy
Gladys Zuwicki . . . . . Dorcas Reid
Gloria Zuwicki . . . . . Debra Morey
Princess Olga. . . . . Anne Crawford
Marco. . . . . .John Heath
Rosalie. . . . . Margaret Martin
Lili . . . . . Janie Woods
Paul . . . . . .Barry Grimshaw
Dr. Glass. . . . . .Mark Smith

The Puppets:
Horrible Henry (Dana Still); Renardo (Mark Smith);
Carrot Top, Marguerite (Barry Grimshaw)

Dancers of the Wynne Shaw Studio:
Elizabeth Andrews, Tina Bacon, Joy Butterfield, Colleen De Corte, Pamela Ferguson, Maureen Fraser, Maureen Lawson*, Diane Massam, Jennifer Nelson, Judy Pool, Terry Wright

Poodle - Robyn Richards

Orchestra:
Marge Adelberg, Peggy Baker, Gary Calder, Howard Denike, Martin Van Kemenade

McPHERSON PLAYHOUSE: December 26th, 1970 - January 2nd, 1971. 9 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	330	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2971	Students	: $1.00
		Revenue	: $3,843.11
		Expenditure:	$8,930.51

CRITICAL COMMENTS:

Bastion's *Carnival* could be called an all-star affair. Even the smallest part is admirably played and characterization throughout has notable depth.

As Lili, Janie Woods sings beautifully, moves and dances with exceptional grace and ease, and her timing is virtually perfect. Barry Grimshaw, John Heath and Margaret Martin make the most of very interesting roles.

The puppets were a show in themselves. Wynne Shaw's dancers did a fine job and the acrobatic items were particularly impressive.

Bert Binny
Daily Colonist
December 25th, 1970

SUMMER AND SMOKE

Tennessee Williams

Directed by Colin Gorrie

Set Design by Grant Hollands

Alma, as a child. . . . . Alison Peake
John, as a child. . . . . Richard Wilson
Reverend Winemiller . . . . . *Stuart Kent
Mrs. Winemiller . . . . . *Ramona McBean
John Buchanan, Jr.. . . . . John Krich
Pearl . . . . . Paula Le Baron
Dr. John Buchanan, Sr.. . . . . .Jack Droy
Alma Winemiller . . . . . .Harriet Allen
Nellie Ewell. . . . . Barbara Tomlin
Rosa Gonzales . . . . . .Markyta Mares
Roger Doremus . . . . . John Heath
Mrs. Bassett. . . . . Constance Cavanagh
Vernon. . . . . Brendan McColgan
Rosemary. . . . . .Judy Radu
Dusty . . . . . Ian Fleury
Gonzales. . . . . .Dan Christian
Archie Kramer . . . . . .Philip Ormond

McPHERSON PLAYHOUSE: February 5th - 13th, 1971
8 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	295	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2360	Students	: $1.00
		Revenue	: $2,067.53
		Expenditure:	$7,433.52

CRITICAL COMMENTS:

Bastion's production is powerfully done, replete with intense drama. John Krich as John Buchanan gave an excellent performance. Harriet Allen as Alma seemed rather repetitive but this may well have been implicit in the script itself.

...The triple setting was well-conceived and executed and the lighting was effective.

Bert Binny
Daily Colonist
February 6th, 1971

Director Gorrie has established an undercurrent of impending sorrow, he has encouraged the right amount of turmoil within the actors, heightening the effect that we, the audience, are witnessing a tragic human event.

John and Alma, as children, meet at the "Angel of the Fountain", an imposing stone archangel carved from solid rock - this set, though somewhat heavy and overpowering, does convey the feeling of the churchly power that influences and confines Alma's life, while the smaller sets, though physically confining, project the atmosphere of restraint and control. Unfortunately poor lighting marred the overall picture, too slow or too sudden light changes creating an episodic or dreamlike effect. This left the audience wondering if they were watching real-life or a dream.

John Krich was well-suited to the role of John - not as flamboyant as one might wish, and somewhat cramped in style by the set limitations, but he did convey the perplexities of the character. Mrs. Allen's voice was sometimes monotonous but on the whole was convincing and moving as Alma.

A powerful love-drama - highly commended.

Leonard Sheldon
The Victorian
February 11th, 1971

WE MUST KILL TONI

Ian Stuart Black

Directed and Designed by Peter Mannering

Douglas Oberon. . . . . John Heath
Francis Oberon. . . . . *Stuart Kent
Harris. . . . . .Jack Droy
Miss Richards . . . . . .Phyllis Gaskell
Toni Oberon . . . . . .Wendy Packard

McPHERSON PLAYHOUSE: March 12th - 20th, 1971
8 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	218	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	1747	Students	: $1.00
		Revenue	: $1,282.50
		Expenditure:	$4,277.56

CRITICAL COMMENTS:

An excellent setting carried all the necessary atmosphere, that of an ancient mansion with cellars, dungeons, and all the associated trimmings.

John Heath started out by overplaying quite considerably, no doubt due to his recent involvement in Children's Plays. Other roles were entirely adequate - plus a topnotch performance from Jack Droy as the perfect butler.

Bert Binny
Daily Colonist
March 13th, 1971

LOCK UP YOUR DAUGHTERS

Adapted by Bernard Miles from Henry Fielding's *Rape Upon Rape*

Music and Lyrics by Laurie Johnson and Lionel Bart

Directed by Walter Burgess

Set/Lighting Design: Jack Trueman

Musical Director: Marge Adelberg

Conductor: Howard Denike

Staff, a constable. . . . . Mark Smith
Squeezum, a corrupt Justice . . . . . *Edward Greenhalgh
Quill, Squeezum's Clerk . . . . . Brendan McColgan
Mrs. Squeezum . . . . . .Marge Bridgeman
Sotmore) two gallants . . . . . Barry Grimshaw
Ramble)
Brazencourt, an innkeeper . . . . . John Heath
Wenches . . . . . .Anne Crawford, Debra Morey, Erica Peavy
Politic, a coffe-house politician . . . . . *Stuart Kent
Hilaret, Politic's daughter . . . . . .Janie Woods
Cloris, Hilaret's maid. . . . . Pamela Trueman
Dabble, Politic's friend. . . . . Dana Still
Faithful, Politic's servant . . . . . Bill Dyson
Worthy, an honest Justice . . . . . Jim Dunn
Captain Constant. . . . . Roy Silver

Orchestra:
Marge Adelberg, Jan Menting, Martin van Kempenade, Len Michaux, Ernie Durrant.

McPHERSON PLAYHOUSE: May 13th - 22nd, 1971
10 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	326	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	3256	Students	: $1.00
		Revenue	: $4,831.35
		Expenditure:	$14,133.10

CRITICAL COMMENTS:[1]

This is a bright, blithe, bubbling musical; it possesses all the picturesque charm of its 18th century

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[1]Reviewers in the *Daily Colonist* and *The Victorian* concurred.

setting and the plot witticism and tongue-in-cheek intrigue of its progenitor, Henry Fielding.

To all this, director Walter Burgess's choreographic gifts and flair for stylization have brought buoyancy, discipline and vitality...

Audrey Johnson
Victoria Daily Times
May 15th, 1971

CHILDREN'S THEATRE 1970-71

FLIBBERTYGIBBET

Charlotte Chorpenning and Nora Tully MacAlvay

Directed by Peter Mannering

Flibbertygibbet. . . . . .John Heath
Nannie . . . . . .Rosalind Scott
Granpop. . . . . .Don Jacobs
Bess . . . . . .Joy Richards
Peg. . . . . .Diane Massam
Kate . . . . . Anne Crawford
Gavin. . . . . Philip Ormond
Adam . . . . . Colin Bowen

NEWCOMBE AUDITORIUM: September 19, 26th, October 17, 24, 31st, 1970. 5 Performances, Saturday Matinees

Seating Capacity:	570	Tickets	: $1.00
Average House :	93	Revenue	: $459.00
Total Attendance:	456	Expenditure:	$1,241.78

CRITICAL COMMENTS:

There certainly was no lack of effort and energy on the part of the players; in fact, moments of even the slightest repose were very, very scarce. The script was indifferent, the stage grouping monotonous, and the effects, such as that recurrent storm, were rather weak. The cast worked hard and Rosalind Scott, who took over the role of Nannie at two week's notice, was outstanding.

Bert Binny
Daily Colonist
September 20th, 1970

THREE LITTLE PIGS

Ralph Kendall

Directed by Gini Lefever

Musical Directors: Andrea Mellis and Gini Lefever

Curly) . . . . . Matt Webster
Burl)Three Little Pigs. . . . . .Tim Webster
Sue) . . . . . .Anne Crawford
Sammy Schlupp-Schlupp (the Wolf). . . . . Brendan McColgan
Prince Fred . . . . . Dugald Nasmith
Princess Ellie. . . . . Barbara Tomlin
Aloitious O'Horus . . . . . .Barbara Waldner
(King of the Leprechauns)
Hawk. . . . . .Marlen Hill
Butterfly . . . . . Jennifer Sanders

NEWCOMBE AUDITORIUM: January 16, 23; February 6, 13, 20, 1971. 5 Performances; Saturday Matinees

Seating Capacity:	570	Tickets	: $1.00
Average House :	206	Revenue	: $1,032.10
Total Attendance:	1032	Expenditure:	$1,016.80

CRITICAL COMMENTS:

In this revival, director Gini Lefever has added two delightful child dancers as Hawk and Butterfly.

Leonard Sheldon
The Victorian
January 14th, 1971

THE SHOEMAKER AND THE ELVES

Adapted by Carolyn Schneider

Directed by Judy Radu

Musical Director: Peter Yakimovich

Alfonce. . . . . .Teresa Bridgeman
Clancy . . . . . Jo-Anne Finch
The Witch. . . . . .Constance Cavanagh
Ellie. . . . . .Paula Le Baron
Shoemaker's Wife . . . . . Bronwen Palfrey
Shoemaker. . . . . .Robert Holliston
1st Guard. . . . . .Brent Ingram
2nd Guard. . . . . Donald Wright
The King . . . . . Ray Middleton
The Furries. . . . . Catherine Finegan
Damian Finegan, Murray Gibson, Diana Kool
Maureen Martin, Scott Martin
Jennifer Sanders, Tracy Shingles

NEWCOMBE AUDITORIUM: March 20, 27, April 3, 10, 17, 1971
Saturday Matinees. 5 Performances

Seating Capacity:	570	Tickets	: $1.00
Average House :	177	Revenue	: $564.00
Total Attendance:	889	Expenditure:	$1,095.00

CRITICAL COMMENTS:

A bright and very lively performance. While the score does not appear to be exactly demanding, the performers are, and the musical director is to be congratulated on staying right with them.

Bert Binny
Daily Colonist
March 21st, 1971

MISCELLANEOUS 1970-71

BASTION TOURING COMPANY 1970-71

	Tour Dates (both plays)
1. HANSEL AND GRETEL by Marge Adelberg for Elementary Schools	October 12th - November 30th 1970. Upper Vancouver Island. Washington State, U.S.A.
2. THE SKIN OF OUR TEETH by Thornton Wilder for Secondary Schools	February 15th - March 6th, March 29th - April 10th, April 19th - May 2nd, 1971, Victoria and Greater Victoria March 8th - March 27th, 1971 B.C. Mainland - Okanagan and Kootenay Districts.

Plays directed by Peter Mannering

The Company:

Marge Adelberg (Musical Director), Barry Grimshaw, Anne Crawford, Charles Harper, Margaret Martin, Erica Peavy, Judy Radu, Mark Smith, Kyra Smitz.

Schools Visited: 120

Total Attendance: 51,314

HANSEL AND GRETEL: Revenue: $9,725.30 Expenditure: $12,401.26

SKIN OF OUR TEETH: Revenue: $3,103.30 Expenditure: $ 5,654.17

SUMMER 1970 THEATRE-IN-THE-SQUARE

Sponsored by the Downtown Merchant's Association

THE THREE BEARS adapted by Marge Adelberg
Directed by Peter Mannering
Musical Director: Peter Williams

on alternate days with

THE DANDY LION by Pat Patterson and Dodi Robb
Directed by John Heath
Musical Director: Peter Williams

The Company:

Erica Peavy, Margaret Martin, John Heath, Charles Harper, Kyra Smitz, Mark Smith, Bob Garfat, Stuart Kent, Tom Cox.

Bastion Square: Week days 1 p.m.

Centennial Square: Week days 3 p.m.

July 6th - August 22nd, 1970. 79 Performances in all.
Monday through Saturday.

Admission FREE, Collection taken.

Estimated attendance: 19,100. Revenue: $1,425.00
Expenditure: $9,240.50

STATISTICS 1970-71

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
Mainstage	6	50	287	14,337	16,305.69	45,051.64	28,745.95 Dr.
Children	3	15	159	2,386	2,055.10	3,353.64	1,298.54 Dr.
Touring	2	120	428	51,314	12,828.60	18,055.43	5,226.83 Dr.
Studio	-	-	-	-	-	-	-
Total	11	185	-	68,037	31,189.39	66,460.71	35,271.32 Dr.
Summer 1970 Theatre-in-the-Square	2	79	242	19,100	1,428.00	9,240.50	7,815.50 Dr.
Total	13	264	-	87,137	32,617.39	75,701.21	43,086.82 Dr.

ADULT SEASON 1971-72

(1st Year as a Professional Company)

ONCE UPON A MATTRESS

Book by Jay Thompson, Marshall Barer, Dean Fuller

Music and Lyrics by Mary Rodgers, Marshall Barer

Directed by Edwin Stephenson

Musical Director: Marge Adelberg

Choreographer: Bebe Eversfield

The Minstrel. . . . . Bill Dyson
Princess #12. . . . . .Judy Dagg
Wizard. . . . . .Stuart Kent
Lady Larken . . . . . .Janie Woods
Queen Aggravain . . . . . .Margaret Martin
Prince Dauntless. . . . . Ian McIntyre
King Sextimus the Silent. . . . . Brendan McColgan
Jester. . . . . .Glenn MacDonald
Sir Harry . . . . . Barry Grimshaw
Princess Winnifred. . . . . .Dorothy Hosie
Emily . . . . . .Anne Crawford
Lady Maybelle . . . . . .Maureen Parkhouse

Lords, Ladies, Knights, Wenches, Dancers, Pages:
Doug Cameron, Anne Crawford, Paul Creasy, Doug Eriksen, John Heath, Robert Holliston, Gail MacDonald, Maureen Lawson, Mara Loeb, Diane Ramsden, Glenn Ramsay, Gregory Rosatti, Rick Simmonds, Gina Sinclair, Dana Still, Fred Woodward, Clare Wynters.

The Bird. . . . . .Maureen Parkhouse

Orchestra:
Piano: Marge Adelberg; Violins: Uldis Lepmanis, Barbara Rickson; Cello: Jim Hunter; Flute: Jan Menting; Trumpet: Martin Van Kemenade; String bass: Paul Simons; Percussion: Hamilton Alexander.

McPHERSON PLAYHOUSE: December 27th, 1971 - January 1st, 1972. 6 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	509	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	3051	Students	: $1.00, F & S 1.50
		Revenue	: $5,704.90
		Expenditure:	$20,403.15

CRITICAL COMMENTS:

A combination of a fairy tale and a nonsense musical with standard slapstick characters.

...excellent dancing and good comedy...singing, on the whole, was weak amongst both chorus and principals.

Charmer of the evening was Dorothy Hosie, a truly skilful performer.

...A compliment must be paid to the set designer. There was only one major set - a partially tiered arrangement with a a black bannister in the background, yet with minor re-arrangements, it became a princess's chamber, a wizard's den or a court assembly hall.

...hardly one of the best musical comedies that exist, but it's good fun and the Bastion players did it well.

Lani Selick
Victoria Daily Times
December 28th, 1971

A lively affair, indeed, full of colour and animation.

...especially delightful singing came from Janie Woods as Lady Larken and Bill Dyson as the Minstrel: Unfortunately this could not be said of everyone.

Settings, lighting and costumes were all good, particularly the latter. The effects - including a very bored-looking bird in a cage at the end - were ingenious...

Bert Binny
Daily Colonist
December 28th, 1971

The pace is excellent, stage movement and dance numbers are most imaginative and energetic.

Dorothy Hosie produced a delightful, warm-hearted characterization, excelling in comedy technique and vitality.

Excellent miming came from Brendan McColgan as King Septimus the Silent.

...Projection and clarity in the singing could be improved.

Apart from early scenes when the background lighting outshines the front stage action, the lighting was exceptional.

The effects were terrific, especially when the Wizard wrought some startling "magic" with flash powder, dry ice and an ingenious cauldron.

A delightful holiday show.

Cliff Clark
The Victorian
December 30th, 1971

PLAZA SUITE

Neil Simon

Directed by Edwin Stephenson

Set Design by Glenn MacDonald

Visitor from Mamaroneck

Karen Nash. . . . . Nonnie Griffin
Sam Nash. . . . . Frank Aldous
Bellhop . . . . . Dana Still
Waiter. . . . . Don Jacobs
Jean McCormack. . . . . .Janie Woods

Visitor from Hollywood

Jesse Kiplinger . . . . . Frank Aldous
Muriel Tate . . . . . Nonnie Griffin
Waiter. . . . . Dana Still

Visitor from Forest Hill

Norma Hubley. . . . . Nonnie Griffin
Roy Hubley. . . . . Frank Aldous
Borden Eisler . . . . . .Rod Olafson
Mimsey Hubley . . . . . Gail MacDonald

McPHERSON PLAYHOUSE: January 12th - 15th, 1972
4 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	505	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2019	Students	: $1.00, F & S 1.50
		Revenue	: $3,592.50
		Expenditure:	$9,796.12

CRITICAL COMMENTS:

From the script point of view, the first part left much to be desired. The dialogue was forced; the wisecrack was paramount; the lead players had to make bricks without straw.

The second and third parts, however, were completely entertaining and showed Nonnie Griffin and Frank Aldous to greatest advantage. Apart from some rather

repetitious gesture by the former, they gave very polished performances.

Bert Binny
Daily Colonist
January 12th, 1972

Plaza Suite's three separate playlets represent three different comedy styles. There is no connecting link, no relationship other than the hotel suite, therefore no continuity. But there is a theatrically artful arrangement of first, a poignant situation touched with wry humour, then a light seduction scene and finally, to top it all, hilarious farce.

The director is very fortunate in his casting of two such capable guest actors.

...The opening episode was least successful, somewhat forced...

The fumbling memory of the aging wife...is a mockery that has a poignant ring...

This quality is missed, just as the sense of the suite's two rooms is missed, both by the stage design and the director's use of it.

The set, aside from the dividing of the two rooms, is adequate and professional looking in detail and lighting and costumes are satisfactory.

Audrey Johnson
Victoria Daily Times
January 13th, 1972

FIVE FINGER EXERCISE

Peter Shaffer

Directed by Edwin Stephenson

Set Design by David Dague

Louise Harrington. . . . . Marjorie Le Strange
Clive Harrington, her son. . . . . .Colin Miller
Stanley Harrington, her husband. . . . . Sam Payne
Walter Lange, a tutor. . . . . Frank Maraden
Pamela Harrington, the daughter. . . . . Marti Maraden

McPHERSON PLAYHOUSE: February 8th - 12th, 1972
5 Performances (Not February 11th)
1 Saturday Matinee

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	397	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	1985	Students	: $1.00, F & S 1.50
		Revenue	: $3,376.15
		Expenditure:	$11,809.46

CRITICAL COMMENTS:

This 1958 play of an embattled family - self-made man, pretentious mother, confused and alienated son - speaks of time past and attitudes outmoded, yet it speaks, too, of things that are universal and timeless.

Edwin Stephenson's Bastion Theatre production is very strong and direct. It has an inner tension that is almost unbearable, and it drives home the pointed shaft of the play with almost unerring accuracy and power.

He is aided by a very accomplished cast. Marjorie Le Strange gives a sharp, vividly drawn performance as the mother - always irritating, she is nevertheless terribly sad and appealing. Sam Payne avoids the stereotyped bull-headed father, giving us a real weak human being under the brass. Colin Miller is a troubled youth who touches us without ever being tedious or gauche. It is a finely judged, wholly effective piece of work.

The daughter's German tutor, seeking to solve his own problems in what he takes to be a normal family situation, serves as a catalyst, bringing to the surface the poison within this troubled family. In this role, Frank Maraden is

finely controlled and deeply effective. As the untroubled daughter, the one real ray of sunshine, Marti Maraden is perfectly enchanting.

The decor by David Dague is a trifle overpowering, but it stands firmly on the Bastion stage, supporting an excellent production of a difficult and rewarding play.

Christopher Dafoe
The Vancouver Sun
February 9th, 1972

...A strong professional cast and direction by Edwin Stephenson held the opening night audience from first to last although there were moments when the words had difficulty crossing the orchestra pit.

The very effective set, open throughout, was designed by David Dague.

A thought-provoking play.

Erith Smith
Daily Colonist
February 9th, 1972.

I enjoyed the second act but found the first act very dull. Long weighty passages of dialogue and plodding action....The actors tended to labour unnecessarily in early scenes, almost to the point of melodrama.

...difficult to believe that furniture-maker Harrington would allow such a conglomeration of mis-matched furniture in his country home - particularly since custom-designers had renovated it.

Edwin Stephenson is an excellent director, but I do not believe that heavy drama is his forte.

Cliff Clark
The Victorian
February 16th, 1972

SAY WHO YOU ARE

Keith Waterhouse and Willis Hall

Directed by Edwin Stephenson

Designed by Jens Van Draby

David Lord. . . . . .Jim McQueen
Sarah Lord. . . . . Micki Maunsell
Valerie Pitman. . . . . Yvonne Adalian
Stuart Wheeler. . . . . Michael Ball

McPHERSON PLAYHOUSE: March 8th - 11th, 1972
4 Performances

Seating Capacity:	837	Tickets	: $2.75, 2.00, 1.25
Average House :	557	Fri. Sat.	: $3.00, 2.25, 1.50
Total Attendance:	2235	Students	: $1.00, F & S 1.50
		Revenue	: $4,348.55
		Expenditure:	$9,915.59

CRITICAL COMMENTS:

The script is exceptionally well-constructed - written lightly and crisply with a tongue-in-cheek air and concerning a couple, a single girl and a married man involved in a cross-pattern of marital infidelities and assorted hang-ups.

The four performers make a well-balanced and well-co-ordinated team. Pace, projection, style, charm and buoyance - they possess all these qualities. Yet each of the four succeeds in presenting identifiable and totally distinct characters.

Still another element which makes for the effectiveness of this production is an outstanding set design by Jens Van Draby. This takes in the living room of a top-floor flat in Kensington, the downstairs foyer of the building, the outside of the neighbourhood pub and the telephone box on the corner.

There is a minimum of fuss and clutter but everything is convincing, pleasing without being obtrusive. And everything works - including a most effective elevator...

Audrey Johnson
Victoria Daily Times
March 9th, 1972

CHILDREN'S THEATRE 1971-72

JACK AND THE BEANSTALK

Book, Music, Lyrics by Marge Adelberg

Directed by Peter Mannering

Set Design by Anton Gosley

Accompanist: Merlisse Hill

Mother Goose. . . . . .Margaret Martin
Gertrude Goose. . . . . .Gina Sinclair
Coppelia Cow. . . . . Diane Massam
Jack. . . . . John Heath
Cecilia/Puffin. . . . . Phyl Gaskell
Wizard von Blizzard . . . . . Barry Grimshaw
Squint. . . . . Jim Dunn
Crackers. . . . . Brendan McColgan
Lady Lyra . . . . . .Debra Morey

Children and Weirds:
Angela Carter, Murray Gibson, Nancy Harrison, Susan Harrison, Jerry Kupiak, Madelaine Lamprecht, Maureen Martin, Mary Ann McCooey, Marguerite Shand, Sean Sutherland, Alison Winkenhower

McPHERSON PLAYHOUSE: September 18, 25, October 2, 9, 16, 23, 1971. Saturday Matinees. 6 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	222	Revenue	: $1,102.30
Total Attendance:	1333	Expenditure:	$4,111.44

CRITICAL COMMENTS:

Yesterday's audience seemed anxious to applaud, laugh or even participate but there was little for them to do in any of these lines. Perhaps complete familiarity with the original tale was pre-supposed but this story was unduly complicated.

It was hard to appreciate Marge Adelberg's original music - one piano is inadequate in a large auditorium and the singing left much to be desired.

Beautiful masks were worn by Gertrude Goose and Coppelia Cow but they hampered audibility. The latter, however, danced beautifully.

The settings, by Anton Gosley, were bright and imaginative and the lighting was always controlled and helpful.

Peter Mannering's direction seemed at times to fly in the face of common stage usage. Doubtless, today's much advertised permissiveness has penetrated to the boards - for better or for worse.

The show was followed by no fewer than five birthday celebrations. Happy Birthday to You received what was, perhaps, the kindest treatment of any number during the afternoon.

Bert Binny
Daily Colonist
September 19th, 1971

RUMPLESTILTSKIN

Diane Stapley and Ron Chudley

Directed and Designed by Peter Mannering

Choreography by Gini Lefever

Accompanists: Peggy Baker, Murray Price

Rumplestiltskin. . . . . .Jerry Gosley
Wrinklestiltskin . . . . . .Robert Holliston
The Miller . . . . . Ray Middleton
Melinda, his daughter. . . . . .Donna Turner
The Prince . . . . . .Ian McIntyre
The Queen. . . . . .Phyl Gaskell

McPHERSON PLAYHOUSE: October 30th, November 6, 13, 20th, 1971. Saturday Matinees. 4 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	281	Revenue	: $1,278.50
Total Attendance:	1125	Expenditure:	$3,180.41

CRITICAL COMMENTS:

A revival from Bastion's 1968-9 repertory, this play is far more entertaining than its predecessor, *Jack and the Beanstalk*, simply because Diane Stapley and Ron Chudley have not taken too many unwarranted liberties with the original story.

The young audience participates - they helped out vociferously with spells and incantations, guessing names and giving some quite unsolicited comment.

...well-directed by Peter Mannering with some deft choreography by Gini Lefever.

Bert Binny
Daily Colonist
October 31st, 1971

SLEEPING BEAUTY

Book and Lyrics by Chris Wiggins

Music by Chris Wiggins and John Fenwick

Directed by Peter Mannering

Musical Director: Marge Adelberg

Choreographyer: Wendy Packard

Apprentice. . . . . John Heath
Mother Pink . . . . . .Janie Woods
Captain . . . . . Dana Still
Red Witch . . . . . .Wendy Packard
King. . . . . Mark Smith
Queen . . . . . Doreen Crook
Princess. . . . . .Maureen Parkhouse
Knight. . . . . Brendan McKane
Prince. . . . . Bill Dyson

Dancers:
Diane Garrett, Maura Hall, Leslie Howe, Janice Tooby, Donna Turner, Annette Ulrich

Fairies:
Lisa Bacon, Leslie Collis, Caroline Crampton, Colleen Love

McPHERSON PLAYHOUSE: January 15, 22, February 5, 12, 19, 26, 1972. Saturday Matinees. 6 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	240	Revenue	: $1,479.35
Total Attendance:	1439	Expenditure:	$5,839.24

CRITICAL COMMENTS:

This revival from Bastion's 1968-69 season employs the Touring Company prior to their Spring Tour with *Cinderella.*

Sleeping Beauty is an animated enjoyable affair. While it may diverge somewhat from the original versions of Charles Perrault (1697) and the famous Brothers Grimm (1812-15), it is still lots of fun.

Bert Binny
Daily Colonist
January 16, 1972

THE MAGIC TRUMPET

Victor Davies and Victor Cowie

Directed and Designed by Peter Mannering

Musical Director: Merlisse Lee

Mayor Mumble. . . . . Terry McColgan
Simple Simon. . . . . Robert Holliston
Carole. . . . . Carole di Girolamo
Liz . . . . . .Liz James
Robin . . . . . Robin Larsen
Stephen . . . . . .Stephen Courtenay
Mrs. Mean . . . . . .Phyllis Gaskell
Magician. . . . . Ian McIntyre
Magic Tree. . . . . .Phyllis Gaskell

McPHERSON PLAYHOUSE: March 11, 18, April 1, 8, 15, 1972
Saturday Matinees. 5 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	124	Revenue	: $520.00
Total Attendance:	618	Expenditure:	$3,027.69

CRITICAL COMMENTS:

This play involves some children who have been turned into circus animals by a wily magician. Fortunately a friend, Simple Simon, rescues them in the nick of time and they live happily ever after.

The play is not spectacular but could be fun once the younger cast members get hold of their characterizations.

Cliff Clark
The Victorian
March 15th, 1972

MISCELLANEOUS 1971-72

BASTION TOURING COMPANY 1971-72

	Tour Dates
1. CINDERELLA John Chappell Elementary Schools IMPORTANCE OF BEING ERNEST Oscar Wilde Secondary Schools	October 4th - 15th, 1971 South Vancouver Island
2. CINDERELLA John Chappell TREASURE ISLAND Ernie Schwartz Elementary Schools IMPORTANCE OF BEING ERNEST Oscar Wilde Secondary Schools	October 19th - November 11th 1971. Olympia, Port Angeles, Yakima, Washington, U.S.A.
3. CINDERELLA IMPORTANCE OF BEING ERNEST	November 9th - 26th, 1971 Upper Vancouver Island
4. CINDERELLA IMPORTANCE OF BEING ERNEST	February 2nd - March 30th 1972. Greater Victoria

The Plays Directed by Peter Mannering

The Company:
Mark Smith (Tour Manager), Peter Yakimovich (Musical Director), Anne Crawford, Marjorie Dunn, Bill Dyson, Brendan McColgan, Maureen Parkhouse, Dana Still, Janie Woods

Productions	: 3	Revenue	: $14,268.00
Performances	: 146	Expenditure	: $26,594.98
Total Attendance	: 55,309		

THEATRE-IN-THE-SQUARE SUMMER 1971

Sponsored by Victoria Business Community

1. THE POPCORN MAN (Monday, Wednesday, Friday)
   by Pat Patterson and
   Dodi Robb

2. TREASURE ISLAND (Tuesday, Thursday, Saturday)
   From the Book by
   R. L. Stevenson
   Adapted by Ernie Schwartz

The Plays Directed by Peter Mannering

Musical Director: Marge Adelberg

The Company:
Anne Crawford, Bill Dyson, Barry Flatman, Stuart Kent, Margaret Martin, Brendan McColgan, Murray Price, Mark Smith, Dana Still, Janie Woods

BASTION SQUARE : 1 p.m. daily
CENTENNIAL SQUARE: 3 p.m. daily except Sundays

July 12th - August 28th 1971. Monday through Saturday. 82 Performances

Total Attendance - approximately 24,100 (by head count)

Admission Free
Collection Taken

Revenue : $1,340.99
Expenditure: $7,558.71

BASTION STUDIO THEATRE COMPANY[1]

Artistic Director: Colin Gorrie

Supported by L.I.P. and O.F.Y. Grants

presents at

THE STUDIO THEATRE, YATES ST.

PEER GYNT. . . Henrik Ibsen. . . February 9th - 19th, 1972
9 Performances

THE MAROWITZ HAMLET. . . . . March 15th - 25th, 1972
9 Performances

THE TROJAN WOMEN . . . Euripides . April 28th - May 8th, 1972
9 Performances

SUMMER THEATRE 1972

June 27th to September 10th

In Repertory

The Following Programme Will Not Be Seen Tonight

Satirical Revue by Don Collins, George Oakes, Peter Montgomery, Ted Gaskell

The Night Thoreau Spent in Jail

Jerome Lawrence and Robert E. Lee

Jacques Brel is Alive and Well and Living in Paris

Jacques Brel

Tom Jones

Henry Fielding - Adapted by Joan MacAlpine

Also Poetry Readings and Folk Concerts.

Directors: Colin Gorrie, Elizabeth Gorrie

Musicians: Bruce Miller, Peter Williams

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[1]Supported by Federal and Provincial Grants, Bastion Studio Company operated separately 1971-73 but received administrational and Promotional assistance from Bastion Theatre Company.

Actors:
Marjorie Bancroft, Valerie Bishop, Bob Brophy, Heather Brown, Wiz Bryant, Michelle Carriere, Peter Hall, Paul Littich, Terry McColgan, Carolyn McCormack, Tanis Nash, Philip Ormond, Elaine Schuler, Gerry Karagianis, Howard Siegal, Colleen Smith, David Hurry, Kathryn Shaw.

STATISTICS 1971-72

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
Mainstage	4	19	489	9,290	17,022.10	51,924.32	34,902.22 Dr.
Children	4	21	215	4,515	4,380.15	16,158.78	11,778.63 Dr.
Touring	3	146	379	55,309	14,268.00	26,594.98	12,326.98 Dr.
Total	11	186	-	69,114	35,670.25	94,678.08	59,007.83 Dr.
Summer 1971 Theatre in-the-Square	2	82	294	24,100	1,340.99	7,558.71	6,217.72 Dr.
Studio	No Figures Available						
Total	13	268	-	93,214	37,011.24	102,236.79	65,225.55 Dr.

ADULT SEASON 1972-73

YOU KNOW I CANT HEAR YOU WHEN THE WATER'S RUNNING

Robert Anderson

Directed by Edwin Stephenson

Designed by Jens Van Draby

The Shock of Recognition
a producer's office

Jack Barnstable. . . . . .Michael Ball
Herb Miller. . . . . David Hurry
Dorothy. . . . . .Susan Wright
Richard Pawling. . . . . .Joseph Golland

The Footsteps of Doves
a basement showroom of a bedding store

Salesman . . . . . .Michael Ball
Harriet. . . . . .Sylvia Lennick
George . . . . . .Joseph Golland
Jill . . . . . .Susan Wright

. . . . . .Intermission . . . . . .

I'll Be Home For Christmas
an apartment living room and kitchen

Chuck. . . . . .Joseph Golland
Edith. . . . . .Sylvia Lennick
Clarice. . . . . .Susan Wright

I'm Herbert
a porch

Herbert. . . . . .Michael Ball
Muriel . . . . . .Sylvia Lennick

McPHERSON PLAYHOUSE: November 17th - 24th, 1972
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	505	Students	: $1.00
Total Attendance:	4037	Revenue	: $8,793.95
		Expenditure:	$15,257.90

CRITICAL COMMENTS:

Playwright Robert Anderson clearly wants his audience to see a reflection of themselves; to see from that little distance that adjusts perspective, the distortions and artificiality of problems that plague marital relations. So the first of this quartet of playlets gives not only title to the whole but an unifying idea.

In the Bastion Theatre production unity is strengthened by Jens Van Draby's space-stage settings in which simple units slide sleekly into place (a vista) with a minimum time lapse and maximum effectiveness.

An ensemble of five experienced players appears in all thirteen roles under the uncluttered, perceptive direction of Edwin Stephenson.

The opening was a little flat...then in comes the obscure, pathetically eager actor played by Joseph Golland ...from that point the production achieves a vitality, a funniness and an underlying pathos that is sustained through to the touchingly hilarious final duo...

Audrey Johnson
Victoria Daily Times
November 18th, 1972

From the reaction of the nearly full house the evening was a delight, and quite complete with "Shock of recognition". The combination of directorship by Edwin Stephenson and fine acting by an excellent cast brought every character to vivid life...

Erith Smith
Daily Colonist
November 18th, 1972

WHERE'S CHARLEY?

Based on Brandon Thomas' Charley's Aunt

Book by George Abbott

Music and Lyrics by Frank Loesser

Directed by Edwin Stephenson

Musical Director: Marge Adelberg

Musical Numbers Staged by Walter Burgess

Assisted by Maureen Eastick

Set Design by David Dague

Costume Design by Jens Van Draby

Brasselt. . . . . Ian McIntyre
Jack Chesney. . . . . Bill Hosie
Charley Wykeham . . . . . Tom Kneebone
Kitty Verdun. . . . . .Janie Woods
Amy Spettigue . . . . . Yvonne Adalian
Wilkinson . . . . . David F. Hurry
Sir Francis Chesney . . . . . Colin Gorrie
Mr. Spettigue . . . . . .Don McManus
Donna Lucia D'Alvadorez . . . . . Nancy Kerr
Photographer. . . . . David F. Hurry

The Class of 1892 and their girl friends:
Cherril Andrews, Ann Britten, Brian Brown, Anne Crawford, Bill Dyson, Maura Hall, Maureen Lawson, Diane Massam, Michael Martay, Brendan McKane, Sherry McLaughlin, Glenn MacDonald, Lloyd Nicholson, Erica Peavy, Neil Snow

Orchestra: Conductor: Howard Denike
Piano: Marge Adelberg; Violin: Uldis Lepmanis; Violincello: James Hunter; Bass: Cliff Finlayson; Flute/Piccolo: Hans Boellaard; Clarinet: Larry de la Haye; Bassoon: Alan Denike; Trumpet: Cliff Reardon; Horn: Cheryl Robertson; Trombone: Howard Woodland; Percussion: John Smith.

McPHERSON PLAYHOUSE: December 26th to 31st, with 2 Matinees. 8 Performances.

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	727[1]	Students	: $1.00
Total Attendance:	5815	Revenue	: $13,659.50
		Expenditure:	$31,293.93

[1]New House Record.

CRITICAL COMMENTS:[1]

Tom Kneebone knows and relishes every aspect of farce technique, handling it deftly and with a certain insouciant charm. Don McManus as Spettigue steals some of the laurels...

Exceptionally pleasing singing is a feature of the show, not only from Bill Hosie and the enchanting female leads, but also from the chorus of boys and girls.

There was fresh lively choreography and effective production numbers, the work of Walter Burgess and Maureen Eastick.

Changing of David Dague's well-designed sets while the show is in motion adds charm and so does the style and glow of Jens Van Draby's costumes.

Audrey Johnson
Victoria Daily Times
December 27th, 1972

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[1]Reviewers in the *Daily Colonist* and *The Victorian* concurred.

MRS. WARREN'S PROFESSION

George Bernard Shaw

Directed by Edwin Stephenson

Set Design by David Dague

Costume Design by Jens Van Draby

Vivie Warren. . . . . Milo Ringham
Mr. Praed (Praddy). . . . . .Robert Graham
Mrs. Warren . . . . . .Margery Bridgeman
Sir George Crofts . . . . . .Don McManus
Frank Gardner . . . . . Jim McQueen
Reverend Samuel Gardner . . . . . .Peter Mannering

McPHERSON PLAYHOUSE: Feburary 16th - 24th, 1973
1 Matinee. 8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	486	Students	: $1.00
Total Attendance:	3890	Revenue	: $9,318.50
		Expenditure:	$16,833.42

CRITICAL COMMENTS:

The play bristles with typical Shavian shafts that impale middle class moral values of the time and the shams and hypocrisies of "respectable convention."

Edwin Stephenson has used a light touch, achieving a smooth and sophisticated patina. The style - a derisive echo of the morality melodrama of the 19th century - appears and disappears, which effect the director may have intended. But speaking personally, I wish that the style, ever so delicately and mockingly, could have been sustained throughout. It was best exemplified in Marge Bridgeman's Mrs. Warren, in Mannering's delightful confusion as the flustered vicar; by McManus behind whom one could discern shades of the moustache-twirling villain, and by Robert Graham who provided a beautifully accented, poised and concise characterization as everybody's friend, Mr. Praed.

Milo Ringham as Vivie Warren had authority and grace but tended vocally to maintain a monotonously high pitch... a performance that lacked fire and stayed mostly on one level.

The costuming makes a fine contribution but of the four sets the most satisfactory is the cottage interior. The first exterior set is bitty and does not create the impression of a Surrey cottage garden.

Audrey Johnson
Victoria Daily Times[1]
February 17th, 1973

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[1] *Daily Colonist* and *The Victorian* critics concurred.

HOW THE OTHER HALF LOVES

Alan Ayckbourn

Directed by Edwin Stephenson

Set Design by Glenn MacDonald

Costume Design by Jens Van Draby

Fiona Foster. . . . . Nonnie Griffin
Teresa Phillips . . . . . Milo Ringham
Frank Foster. . . . . Owen Foran
Bob Phillips. . . . . .Jim McQueen
William Featherstone. . . . . .Robert Graham
Mary Featherstone . . . . . .Margaret Martin

McPHERSON PLAYHOUSE: March 9th - 17th, 1973
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	553	Students	: $1.00
Total Attendance:	4423	Revenue	: $10,675.75
		Expenditure:	$16,813.00

CRITICAL COMMENTS:

Picture three couples, two living rooms on the same stage, in separate gatherings on two different days, with one couple engaged in quite separate dialogues with each of the other two. Puzzling - but hilarious.

The play enjoyed a long run in London's West End starring Robert Morley...Owen Foran does a fabulous job of bringing "Morley" to the McPherson stage.

Apart from that, every member of the cast deserves highest credit for keeping the laughs rolling in situations that flashed from house to house and day to day. Thanks to Stephenson's direction the timing was precise throughout...

Erith Smith
Daily Colonist
March 10th, 1973

...Owen Foran plays the leading role with relish and a skilful semblance of the Morley style. A well-honed ability in the matter of comic timing and a dead-pan solemnity accents Foran's firm and sustained characterization.

The play's wispy plot involves three couples in a tangled web of deceit...The high point is a dual dinner party, one of the most hilarious in stage history. There is nice invention here on the part of director Stephenson who again demonstrates his gift for making what is not a rep company look as though it is....

The necessary energy level was not found until well into the second act. That crisp-crackling vivacity of tempo was consequently absent throughout early interchanges, despite Foran's good work.

Audrey Johnson
Victoria Daily Times
March 10th, 1973

CHILDREN'S THEATRE 1972-73

THE MASTER CAT or PUSS IN BOOTS

Dorthy Jane Goulding

Directed/Designed by Peter Mannering

Puss. . . . . .Barbara Waldner
Emcee . . . . . Don Jacobs
Miller's Son. . . . . Greg Clark
King. . . . . .Jack Droy
Princess. . . . . .Chris Leacock
Giant . . . . . .Dan Christian
Musicians . . . . . Murray Price, Robert Holliston

Villagers, Courtiers:
Allan Bulmer, Stephen Courtenay, Carole de Girolamo, Brian Dunwoody, Liz James, Rebecca Reeves

McPHERSON PLAYHOUSE: September 23, 30; October 7, 14, 21, 1972. Saturday Matinees.
5 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	234	Revenue	: $940.00
Total Attendance:	1168	Expenditure:	$3,035.01

CRITICAL COMMENTS:

The children were enthusiastic and loudly co-operated with Puss who displayed memory lapses requiring audience help.

Action, not words, seems the key to success in entertaining the very young and occasional buzzes of chatter in the house hinted at a few lapses in interest.

Erith Smith
Daily Colonist
September 24th, 1972

BEAUTY AND THE BEAST

Ellen Stuart and Pat Hale

Directed by Maureen Eastick

Musical Director: Merlisse Lee

Page. . . . . Robert Holliston
Gerald. . . . . Greg Clark
Rubin . . . . . Tim Gosley
The Count . . . . . .Jack Droy
Melinda . . . . . Diane Massam
Lorraine. . . . . .Sherry McLaughlin
Beauty. . . . . Rebecca Reeves
Sea Captain . . . . . Brian Lenton
Beast . . . . . .Paul Croy

Servants of the Beast:
Pam Ferguson, Susan Blades, Kathy Duncan, Joy Butterfield.

McPHERSON PLAYHOUSE: November 11th at 2.00 p.m. 1972
November 18th, 25th at 10.00 a.m. and 2.00 p.m. 5 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	229	Revenue	: $967.00
Total Attendance:	1145	Expenditure:	$3,130.88

CRITICAL COMMENTS:

Only two pronounced laughs in the show - earned by the Page...but all actors played well and the Beast's mute servants were particularly impressive...Scenery was changed under dimmed lights in full view of a fascinated audience.

Bert Binny
Daily Colonist
November 14th, 1972

THE THIRTEEN CLOCKS

Based on a story by James Thurber

Book by Fred Sadoff

Music and Lyrics by Marc Bucci and James Thurber

Directed by Sylvia Hosie and Colin Bowen

Musical Director: Peter Williams

Set Design: Glenn MacDonald

The Golux. . . . . .Ian McIntyre
The Duke . . . . . John Martin
Saralinda. . . . . Erica Peavy
The Prince . . . . . Neil Snow
Hark . . . . . .Terry McColgan
Hagga. . . . . .Helen Simpson-Baikie

Dancers, Guards, Townspeople:
Susan Blades, Jan Christensen, Greg Clark, Anne Crawford, Kathy Duncan, Pam Ferguson, Adele Gibson, Tim Gosley, Grace Higgins, Diane Massam, Sherry McLaughlin.

McPHERSON PLAYHOUSE: February 3, 10, 17, 24th, 1973
Saturday Matinees, 4 Performances

Seating Capacity:	837	Tickets	: $1.00
Average House :	338	Revenue	: $1,180.00
Total Attendance:	1352	Expenditure:	$7,013.30

CRITICAL COMMENTS:

...vastly energetic, effective and full of colour. The singing has its weaknesses but the young audience seemed not to notice.

...the lighting effects by Cameron More are particularly well conceived and executed.

Bert Binny
Daily Colonist
February 4th, 1973

Like all good fairy tales, *Clocks* has the right amount of everything. Thurber, though, has added to the fun by offering some whacky Dr. Seuss dialogue and made-up words that the kids all seemed to understand, a disembodied voice

from the duke's invisible spy and a platoon of cardboard cut-out soldiers that had me rolling in the aisle.

The kids got totally involved in the goings-on... especial rapport between them and the palace guards who made asides to the audience.

The play has an effective and simple setting and the three man band offers a biggish sound.

George Gerhardt
The Victorian
February 7th, 1973

BASTION STUDIO THEATRE 1972-73

THE KILLDEER

James Reaney

Directed by Peter Mannering

Mrs. Gardner. . . . . .Margaret Martin
Madam Fay . . . . . Phyl Gaskell
Harry Gardner . . . . . Tony Steel
Mrs. Budge. . . . . Vanda Grace Hudson
Rebecca Lorimer . . . . . .Chris Leacock
Eli Fay . . . . . John Heath
Clifford Hopkins. . . . . .Don McManus
Mrs. Delta. . . . . Dorothea House

STUDIO THEATRE, 538 Yates Street, January 26th - February 3rd, 1973. Includes 1 Matinee. 8 Performances

Seating Capacity:	100	Tickets	: $2.00
Average House :	87	Students	: $1.00
Total Attendance:	698	Revenue	: $1,233.31
		Expenditure:	$1,670.75

CRITICAL COMMENTS:

...this Canadian poet's script has a distinct edge in originality, quality of invention and language and in rhythmic structure. It is also earthy and frequently comic, touching on some of the ridiculous aspects of human behaviour.

Reaney has woven a complex fabric - as intricate yet fragile as the reed-woven cage that holds the wounded killdeer. The symbolism becomes complete as the various characters reveal their own deep and shallow wounds.

In directing the play, Peter Mannering has shown a fine sensitivity to the material, providing it with a simplicity of style and a balance that keeps even the most melodramatic elements and the macabre under control...

The cast's understanding of the script and involvement in its many levels, from the earth to the eerie, provides a wholly sincere performance full of mood and effective drama.

In the intimate atmosphere of the studio with well-designed lighting and sound, the experience of *The Killdeer* is a haunting one.

Audrey Johnson
Victoria Daily Times
January 31st, 1973

The play, first produced in 1960, is a piece of changing moods and verbal brilliance of which one critic said: "...should be listed as the first Canadian play of real consequence, and the first demonstration of genius among us."

From the reaction, Bastion audiences feel the same way...and the cast excels

Erith Smith
Daily Colonist
January 28th, 1973

MISCELLANEOUS 1972-73

BASTION TOURING COMPANY 1972-73

			Tour Dates
1a.	THE PIED PIPER Adaptation by Marge Adelberg for Elementary Schools	Fall 1972	October 10th - November 3rd Upper Vancouver Island November 7th to 14th Washington, U.S.A.
1b.	SCHOOL FOR WIVES Molière, Adaptation by Peter Mannering For Secondary Schools		November 16th - 28th Upper Vancouver Island
2.	THE PIED PIPER SCHOOL FOR WIVES	Spring 1973	February 12th - March 16th Greater Victoria March 20th - April 13th B.C. Mainland

THE PIED PIPER directed by Sylvia Hosie

SCHOOL FOR WIVES directed by Peter Mannering

The Company:
Peter Yakimovich (Musical Director), Bill Dyson, Anne Crawford, Tim Gosley, Gerry Karagianis, Terry McColgan, Ian McIntyre, Sherry McLaughlin, Ron Miller, Lloyd Nicholson, Maureen Parkhouse, Erica Peavy, Kathryn Shaw, Neil Snow.

Total Performances: 152
Total Attendance : 54,711

PIED PIPER :	Revenue $13,379.20	Expenditure: $23,907.07
SCHOOL FOR WIVES:	Revenue $ 2,480.00	Expenditure: $ 9,087.03
TOTAL	Revenue $15,859.20	Expenditure: $32,994.10

THEATRE IN THE SQUARE - SUMMER 1972

Sponsored by Victoria Business Community

THE GOLDEN GOOSE by Joyce Doolittle

ROBIN HOOD Adapted by Peter Mannering

Directed by Peter Mannering

The Company:
Anne Crawford, David Dague, Bill Dyson, Robert Holliston, Terry McColgan, Ian McIntyre, Margaret Martin, Phil Ormond, Maureen Parkhouse, Murray Price, Rebecca Reeves, Colleen Smith.

BASTION SQUARE: 12.00 noon
CENTENNIAL SQUARE: 2.00 p.m.

July 10th - August 26th
Daily, Mondays through Saturdays

Total Performances: 80
Total Attendance : 19,495

Admission Free, Collection Taken
Revenue : $1,380.81
Expenditure: $8,325.00

The two plays presented on alternate days

STATISTICS 1972-73

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
Adult Mainstage	4	32	568	18,165	42,447.70	80,198.25	37,750.55 Dr.
Children	3	14	262	3,665	3,087.00	13,179.19	10,092.19 Dr.
Touring	2	152	360	54,711	15,859.20	32,994.10	17,134.90 Dr.
Total	9	198	-	76,541	61,393.90	126,371.54	64,977.64 Dr.
Studio	1	8	87	698	1,233.31	1,670.75	437.44 Dr.
Theatre in-the-Square Summer 1973	2	80	244	19,495	1,380.81	8,325.00	6,944.19 Dr.
Total	12	286	-	96,734	64,008.02	136,367.29	72,359.27 Dr.

ADULT SEASON 1973-74

THE PATRICK PEARSE MOTEL

Hugh Leonard

Directed by Edwin Stephenson

From a set design by Helen Wilkinson

Set Painter - Grace Cooper

Dermod Gibbon. . . . . Jack Medley
Grianne Gibbon . . . . . .Linda Sorensen
Fintan Kinnore . . . . . .Owen Foran
Niamh Kinnore. . . . . Irene Hogan
James Usheen . . . . . Dan MacDonald
Miss Manning . . . . . .Eve Crawford
Hoolihan . . . . . .Desmond Smiley

McPHERSON PLAYHOUSE: October 26th - November 3rd, 1973
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	506	Students	: $1.00
Total Attendance:	4047	Revenue	: $9,829.00
		Expenditure:	$17,123.30

CRITICAL COMMENTS:

The message: if you have adultery in mind, go somewhere other than Ireland! The play is outspoken - not crude, but downright and forthright. And funny.

...a bit of a lag in the first act...the pace was slowish. The second act, in two bedrooms and surrounding corridors of the motel, picked up notably. Here was action, split-second misses, situations aplenty.

...a group of accomplished professional actors.

Erith Smith
Daily Colonist
October 27th, 1973

Three couples in search of extra-marital sex, hindered by a confused old caretaker - a plot so simple it is barely distinguishable - and its comic business hails from the days of the silent film. Trousers and filmy night-gowns are discovered at the wrong moment...practically every character repeatedly uses the long slow double-take.

Director Edwin Stephenson has moulded a talented professional out-of-town cast into a generally smooth-working ensemble.

Helen Wilkinson's set designs are attractive but at the end of the play there is masking and unsatisfactory straight-line huddling of actors due to unresolved space problems of the motel set.

Audrey Johnson
Victoria Daily Times
October 27th, 1973

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Book by Larry Gelbart and Burt Shevelove

Music and Lyrics by Stephen Sondheim

Directed by Edwin Stephenson

Musical Director: Marge Adelberg

Musical Numbers Staged by Walter Burgess

Set Design by Ed Kotanen

Costume Design by Jens Van Draby

Pseudolus. . . . . .Owen Foran
Hysterium. . . . . .Paul Littich
Senex. . . . . .Desmond Smiley
Domina . . . . . Margery Bridgeman
Hero . . . . . Duncan Regehr
Lycus. . . . . August Schellenberg
Philia . . . . . Joan Karasevich
Erronius . . . . . Jack Droy
Miles Gloriosus. . . . . Frank Adamson
Tintinabula. . . . . Christine Puhl Cheveldave
Panacea. . . . . .Elaine Nalee
The Geminae. . . . . Jane Finch, Debbie Ross
Vibrata. . . . . .Cherrill Andrews
Gymnasia . . . . . Pamela Ferguson
The Proteans . . . . . .Brendan McKane, Ian McIntyre
Terry McColgan, Rick Dade

Orchestra:
Conductor: Howard Denike
Piano: Marge Adelberg; Flute: Patti-Gay Mitchell; Alto Saxophone and Clarinet: Keith Donaldson, Jack Kopstein; Clarinet: Karin Denike; Tenor Saxophone: Kevin Bates; Bassoon: Alan Denike; Trumpets: Boyde Hood, Chris Robertson, Anne Martin; Trombone: Jamie Robertson; Bass: Anita Bijoed; Percussion: John Smith, Pete Creasey.

McPHERSON PLAYHOUSE: December 26th - 31st, 1973
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	639	Students	: $1.00
Total Attendance:	5110	Revenue	: $13,348.28
		Expenditure:	$34,125.41

CRITICAL COMMENTS:

Ed Kotanen's 'silly' set is a designer's study in economy. It looks like it cost a mint to build but it's all EFFECT - with some very creative lighting from Alan Stichbury.

But the music!...discordant, squeaking, squawking and assorted dissonants...

George Gerhardt
The Victorian
December 28th, 1973

It's unadulterated farce - a French bedroom comedy set in ancient Rome with a strong accent of Yankee burlesque. Nonsensical doings and a wispy story line are embellished with a swingy score of catchy but forgettable tunes.

...delightful characterization from Owen Foran and Paul Littich...

The singing was poor generally - except for Joan Karasevitch. ...it was adroitly directed and colourfully mounted with attractive production numbers staged by Walter Burgess.

The Victoria Express[1]
December 29th, 1973

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[1] *Daily Times* and *Daily Colonist* printers were on strike from December 1973 through remainder of theatre season. Some journalists worked for the "rebel" *Victoria Express* but did not identify themselves.

CHILD'S PLAY

by Robert Marasco

Directed by Edwin Stephenson

Set Design by Ed Kotanen

Paul Reese	Duncan Regehr
Father Penny	Desmond Smiley
Father Griffin	Larry Reynolds
Jerome Malley	Peter Brockington
Joseph Dobbs	Owen Foran
Father Mozian	Robert Graham
Carre	Alan Limacher
Medley	Mark Taylor
Banks	Stephen Nairn
Jennings	Doug Shandley
O'Donnell	Murray Gibson
Wilson	Bruce Turner
McArdle	Don House
Travis	Richard Limacher

McPHERSON PLAYHOUSE: February 8th - 16th, 1974
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	506	Students	: $1.00
Total Attendance:	4048	Revenue	: $8,191.60
		Expenditure:	$14,786.59

CRITICAL COMMENTS:

A trifle tame compared to *The Exorcist* but Marasco's little drama is horrendous enough to chill most of us to the marrow. In a Catholic Boys' Boarding School, one student has his eyes put out, another is crucified in the chapel, an unpopular teacher leaps to his death - all this horror, it turns out, is being provoked by hatred and malevolence generated in the faculty room.

Edwin Stephenson has managed to obtain a nice balance between the mounting horror and the macabre humour in the faculty room, where bickering teachers provide a mocking counterpoint to the terrible events taking place outside the door of their snug sanctuary.

The cast rises to the occasion admirably, particularly Owen Foran as the old Mr. Chips type, Peter

Brockington as the austere classics teacher and Desmond Smiley as the backsliding priest.

All of the visual effects work well and suspense is created and maintained with a steady hand.

Christopher Dafoe
The Vancouver Sun
February 13th, 1974

...described as a "spine-tingling chiller" - the only chill experienced by some of us was the chill of boredom. The play's structure is highly contrived...the horror is more talked of than experienced. The director has permitted a sluggish tempo...

One redeeming feature is the set. Ed Kotanen has come up with a small masterpiece...multi-levels, good sight lines, maximum use of the stage which provides the actors with wonderful spaces in which to work.

Victoria Express
February 12th, 1974

EXCHANGE

THEATRE NEW BRUNSWICK[1]

presents

DEATH OF A SALESMAN

by Arthur Miller

Directed by Walter Learning

Set/Costume Design: Sheila Toye

Willy Loman	Henry Beckman
Linda	Doris Petrie
Happy	Gregory Wanless
Biff	Don Allison
Bernard	Barry Van Elen
The Woman	Carolyn Turney
Charley	Antony Parr
Uncle Ben	Claude Rae
Howard Wagner	Richard Alden
Jenny	Penelope Gawn
Stanley	Richard Alden
Miss Forsythe	Penelope Gawn
Letta	Anna Böggild

McPHERSON PLAYHOUSE: March 1st - 9th, 1974.
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	639	Students	: $1.00
Total Attendance:	5108	Revenue	: $10,284.55
		Expenditure:	$16,713.40

CRITICAL COMMENTS:

Twenty-five years after it was written, *Salesman* is still an important and a stirring play. Willy Loman is skilfully and convincingly portrayed by Henry Beckman, an actor of great stature.

Sheila Toye has housed the play in a highly effective and functional set which permits no interruption

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[1]TNB's visit to Bastion is made possible by a travel grant from the Touring Office of the Canada Council.

to the thought-provoking action directed by Walter Learning.

Victoria Express
March 5th, 1974

A masterpiece of a play, perfectly structured. In Henry Beckman's portrayal we see the disintegration of human energy and the deterioration of a human soul - short, stocky, slouchy, losing every shred of dignity - this IS Willy Loman. Ably supported by a splendid cast....this is an exquisite production.

George Gerhardt
The Victorian
March 8th, 1974

The TNB production functioned on an exceedingly modest scale. Beckman made a fair stab at the role of Loman but the production as a whole was uneven and singularly short on tension and movement. One was impressed as always, by Miller's text, but the production itself seemed awkward and lacking in focus.

Individual scenes were polished to a high gloss but there were long stretches of barren ground. It lacked unity and momentum.

Christopher Dafoe[1]
The Vancouver Sun
March 15th, 1974

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[1]Mr. Dafoe disapproves of cross-country Exchange unless indigenous drama only is presented. See *Vancouver Sun* March 15th, 1974.

BORN YESTERDAY[1]

by Garson Kanin

Directed by Edwin Stephenson

Set Design by Helen Wilkinson

Billie Dawn. . . . . .Nonnie Griffin
Harry Brock. . . . . .Owen Foran
Paul Verrall . . . . . .Michael Ball
Ed Devery. . . . . .Vernon Chapman
Senator Norval Hedges. . . . . Peter Mannering
Mrs. Hedges. . . . . Margaret Martin
Eddie Brock. . . . . Al Kozlik
Assistant Manager. . . . . .Don Jacobs
Helen. . . . . .Elaine Nalee
Bellhops . . . . . Richard Howlett, Tom Day
Barber . . . . . .Michael Reid
Manicurist . . . . . .Sandra Thomson
Bootblack. . . . . Mark Taylor
Walter . . . . . Richard Howlett

McPHERSON PLAYHOUSE: April 5th - 13th, 1974
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	552	Students	: $1.00
Total Attendance:	4412	Revenue	: $9,320.00
		Expenditure:	$19,016.63

CRITICAL COMMENTS:

Born Yesterday has lost none of the comic bite it possessed about 20 years ago...still timely and full of fun. ...great performances from Owen Foran, Nonnie Griffin and all the cast who work smoothly under Edwin Stephenson's direction in an effective set designed by Helen Wilkinson.

Victoria Express
April 9th, 1974

The prototype of all dizzy, dippy, dumb blondes, Billie Dawn...although a bit underplayed and a little too

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[1]Bastion's visit to The Playhouse, Fredericton, New Brunswick, on April 22nd - 27th, 1974 was made possible by a Travel grant from the Touring Office of the Canada Council.

whiny, Nonnie Griffin's portrayal was brilliant...vivacious and believable.

As the loud-mouthed, crude, vicious junk-dealer, Owen Foran was utterly miscast. He ACTS the part with all the stops pulled out...with a grab-bag of bits of business including a staccatto twitch of the hand and sharp twists left or right of the head...but at no time does he make Harry look REAL.

The director has updated the play by a few years and the programme announces its time as 1950. However the men's ties are not wide enough, Billie's palazzo pants in Act II belong to the sixties, and the telephone is definitely seventies...if a specific date is chosen then closer detail is necessary.

The audience came to see a star, and Nonnie Griffin did not disappoint them.

George Gerhardt
The Victorian
April 8th, 1974

Edwin Stephenson received his first break as a director thanks to TNB's Walter Learning (after several successful directorial achievements at Fredericton Playhouse he was named Artistic Director for Bastion). After watching a number of his productions it is not difficult to pick out his work. He has mastered a method which makes his stage seem like a T.V. or film screen.

With careful planning of every small move he can bring characters - individual or groups - into close-up focus with all the ease that a camera can. He achieves this effect in *Born Yesterday*...emphasizing his startling talents.

Stephenson was assisted by above-average acting talents...Nonnie Griffin, Michael Ball, Vernon Chapman and Peter Mannering were ideally cast.... Al Kozlik, however, overdid every move, every phrase, every mannerism. Owen Foran was a weak link - too noisy, too crude, too brutal to be acceptable to even a really hard-up chorus girl...

George Topp
Entertainment Atlantic
New Brunswick
May 1974

Garson Kanin's comedy has more slickness than quality. Bastion entertains us but we would rather have had something more distinctively their own.

With a period piece like this, everything depends on time placement...the set does not take us back twenty-five years, the costumes and hairdos often look modern - the aura of a period has not been captured.

Entirely believable in their roles were Nonnie Griffin, Owen Foran, Vernon Chapman, Michael Ball, Peter Mannering and particularly good was Al Kozlik's scared factotum - a skinny, moustached, ever-hatted hood - a performance which never toppled into over-acting.

...not paced fast enough...a lethargic third act.

Marion Owen-Fekete
The Gleaner
Fredericton
April 23rd, 1974

PRIVATE LIVES

by Noel Coward

Directed by Maurice Harty

Set Design by Helen Wilkinson

Sybil Chase. . . . . .Judy Johnson
Elyot Chase. . . . . Jack Medley
Victor Prynne. . . . . .Michael Franks
Amanda Prynne. . . . . Irena Mayeska
Louise . . . . . .Sandra Thomson

McPHERSON PLAYHOUSE: May 3rd - 11th, 1974
8 Performances

Seating Capacity:	837	Tickets	: $4.00, 3.00, 2.00
Average House :	588	Students	: $1.00
Total Attendance:	4707	Revenue	: $11,145.90
		Expenditure:	$19,049.65

CRITICAL COMMENTS:

The talents of a fine cast and a knowledgeable director...have captured that special brittle flavour that is a Coward characteristic. The five cast members extracted every ounce of the play's fun....

...pleasing and effective sets by designer Helen Wilkinson.

The Victoria Express
May 7th, 1974

Director Maurice Harty's cast give physical parenthesis to Coward's madcap motley group of cliché characters.

Judy Johnson as the weepy, simpering Sybil... throughout the play she settles into little tableaux of thirties poses...her repose is always a pose...the very positioning of her arms and one red-shod left foot slithers the audience into another era. That's director Harty's doing, I'm sure...that attention to the detail of a play is finally being done! ...Michael Franks' pompous milquetoast Victor...even Louise the maid, played by Sandra Thomson - if a pratfall can be underplayed and still get a laugh, she's managed to do it.

But the play belongs to Elyot and Amanda. Thankfully, Jack Medley has dismissed the notion of doing little mimes of Noel Coward himself in the role of Elyot. Under his sophisticated, vampish exterior there beats the heart of a cad - a nice cad, of course, off which Coward spins those convoluted word games that still prevail today.

And Irene Mayeska...elegant, playful, witty, bright ...she plays Amanda as if the great one wrote it only for her.

I believe Coward himself would have liked what Maurice Harty has done with his play.

George Gerhardt
The Victorian
May 6th, 1974

CHILDREN'S THEATRE 1973-74

THE KING OF THE GOLDEN RIVER

by John Ruskin

Dramatized by Margery Evernden

Directed by Peter Mannering

Hans. . . . . .Colin Bowen
Swartz. . . . . Gavin Rhodes
Gluck . . . . . Hugh Peebles
Woman . . . . . Doreen Crook
Child . . . . . Helen Wilson
South West Wind Esq.. . . . . Adrian Francis
Hulda . . . . . Helen Simpson-Baikie
King of the Golden River. . . . . Paul Littich

McPHERSON PLAYHOUSE: September 22, 29; October 6, 13, 20, 1973. 5 Performances. Saturday Matinees

Seating Capacity:	837	Tickets	: $1.00
Average House :	243	Revenue	: $1,109.80
Total Attendance:	1214	Expenditure:	$3,054.75

CRITICAL COMMENTS:

A story of two selfish, greedy, black-hearted brothers, Hans and Swartz...their terrific energy and the falls they took must have endeared them to their audience but one could have hoped for more distinction between the two characterizations.... may not rank as the best of Bastion's Children's Theatre but it's a good afternoon's entertainment.

Bert Binny
Daily Colonist
October 7th, 1973

PINOCCHIO

Adaptation by Marge Adelberg

Directed by Peter Mannering

Musical Director: Marge Adelberg

Gepetto. . . . . Peter Mannering
Pinocchio. . . . . .Ron Way Junior
Cricket. . . . . Ramona McBean
Mr. Fox. . . . . .Steve Ivings
Mr. Cat. . . . . .Martin Screech
Blue Fairy . . . . . Erika Kurth
Mr. Fireater . . . . . .Ron Way Senior

McPHERSON PLAYHOUSE: November 3, 10, 17, 24th, 1973
4 Performances, Saturday Matinees

Seating Capacity:	837	Tickets	: $1.00
Average House :	610	Revenue	: $2,315.80
Total Attendance:	2441	Expenditure:	$3,690.09

CRITICAL COMMENTS:

A revival from 1965 with Peter Mannering and Ramona McBean recreating their former roles.

Pleasant, lively, and colourful - yet what was happening in the audience was as intriguing as what was happening on stage - there is nothing in the world of entertainment quite like the spirited interchange that occurs between actors and audience.

Audrey Johnson
Victoria Daily Times
November 4th, 1973

ALADDIN

by Jim Eiler and Jeanne Bargy

Directed by Sylvia Hosie

Assisted by Colin Bowen

Musical Director: Marge Adelberg

Chinese Stage Manager/Narrator. . . . . Terry Colgan
Aladdin . . . . . .Ron Way Jr.
Princess Mei-Ling . . . . . .Sherry McLaughlin
Aladdin's Mother. . . . . .Helen Middleton
Magician. . . . . .Ray Middleton
Emperor . . . . . .Jack Droy
Genie of the Lamp
Genie of the Ring . . . . . Ian McIntyre
Fatima. . . . . .Debbie Ross

Dancers:
Pam Ferguson, Dianne Garrett, Adele Gibson

Chinese Property Men:
Anne Crawford, Terrilynn Ryan

Chinese Orchestra:
Don Martin

McPHERSON PLAYHOUSE: February 23rd, March 16, 23, 30th, 1974. 4 Performances. Saturday Matinees

Seating Capacity:	837	Tickets	: $1.00
Average House :	365	Revenue	: $1,306.20
Total Attendance:	1458	Expenditure:	$4,272.27

CRITICAL COMMENTS:

The Prince Street Players of New York, who specialize in adapting and presenting children's plays, have re-routed *Aladdin* from its traditional Persian setting to ancient China.

Child reaction to the activity on stage is open, honest, LOUD, and very, very emotionally personal. As a result, the cast feed off it - you can actually observe the nuances and interpretations of various roles undergoing some subtle changes as the play proceeds.

...an elaborate production...agile dancers...and a few character twists: - the "bad guy" is resplendent in cowboy boots; Aladdin's mother is a wacky Jewish-Bronx mama. "Whatsa mudder tuh do?" she brays periodically, but when good fortune comes her way, there's a rousing "Oi vey itsa miracle!"

Definitely abracadabra time at the McPherson.

George Gerhardt
The Victorian
February 27th, 1974

BASTION STUDIO THEATRE 1973-74

GOLD!

by Allen Morgan

Directed by Peter Mannering

Jack. . . . . Jim Dunn
Bill. . . . . Gavin Rhodes
Jake. . . . . .Ron Way Sr.
$10 . . . . . Ian McIntyre
Jean. . . . . .Sherry McLaughlin
Mike. . . . . Martin Screech
Ben . . . . . .Michael Woods
Miner . . . . . .Ron Way Jr.
and
Miners. . . . . .Allan Bulmer, Adrian Francis, Bill Johnston
Don Martin, Hugh Peebles

BASTION STUDIO THEATRE, 538 Yates Street,
January 25th to February 2nd, 1974
8 Performances including 1 matinee

Seating Capacity:	100	Tickets	: $2.00, 1.00*
Average House :	44	Revenue	: $719.60
Total Attendance:	348	Expenditure:	$2,645.76

*Students.

COMMENTS:

The première performance of an original Canadian play. The author and director spent some months on revisions and preparation for production aided by grants from the Canada Council and Koerner foundation.

CRITICAL COMMENTS:

Man's obsessive search for Gold! Action takes place in the back room of a B.C. Gold town saloon in the 1850's, and there is also an intriguing "two-way ghost" interplay with today.

The lights darken on those schemers of the 1850's and glow again on two young men of here and now, camping in the same room of what is now a ghost town. One of them sees a dance hall girl of the past - the youth of today becomes a reality in her dreaming.

A play of real interest, once the cast eased out of their initial nerves...

There was an effective, functional set which managed to be true to both centuries.

Victoria Express
January 29th, 1974

Mr. Morgan has taken some notoriously stock situation characters (some from grand guignol, some from gothic horror, and a couple from CBC TV drama) and put them in both past and present - all very confusing, but despite the cast's monumental case of opening night jitters, it all seemed to work. Fairly well.

Gold is a philosophical time-piece...very wordy... full of cliché characters which give the actors little opportunity to develop.

Unintentionally I believe, Morgan is a science-fiction writer - might be better to develop that idea instead of getting bogged down in historical conflabbery.

George Gerhardt
The Victorian
January 30th, 1973

MISCELLANEOUS 1973-74

BASTION TOURING COMPANY 1973-74

	Tour Dates for Both Plays
1. THE THREE BEARS Adapted by Marge Adelberg Directed by Paul Littich For Elementary Schools	1. October 9th - November 30th, 1973. Upper Vancouver Island, and Washington, U.S.A.
2. THE BABIES by Anna Lippman IMPROMPTU by Ted Mosel Directed by Peter Mannering For Secondary Schools	2. February 11th - March 15th, 1974. Greater Victoria
	3. March 18th - April 25th, 1974. B.C. Mainland.
	4. March 25th - 29th, 1974 Theatre Studio, Victoria*

Tour Manager: Peter Calderone

The Company: Robert Holliston (Musical Director); Paul Croy (Stage Manager); Jane Finch, Terry McColgan, Ian McIntyre, Sherry McLaughlin, Elaine Nalee, John Nieman, Rebecca Reeves, Michael Woods, Barbara Waldner, Maureen Murphy-Dyson, Elaine Schuler, Peter Yakimovich (pianist).

Total Performances: 176

Total Attendance : 69,585

THE THREE BEARS :	Revenue $14,297.80	Expenditure $24,297.37
THE BABIES/IMPROMPTU:	Revenue $ 2,510.82	Expenditure $ 8,606.79
TOTAL:	Revenue $16,808.62	Expenditure $32,904.16

**The Three Bears* was presented daily at Yates Street Studio for the Easter Holidays, 2 p.m. Matinees.
The Babies, Eulogy for a Child by Allen Morgan, and a poetic collage were presented nightly for Adults, same dates and place. Admission $2.00 Adults, $1.00 Students.

THEATRE-IN-THE-SQUARE - SUMMER 1973

Sponsored by Victoria Business Community

PIGS IN A POKE

Story and Lyrics by Allen Morgan

Music by Marek Norman

Directed by Peter Mannering

Musical Director: Robert Holliston

The Company:
Paul Croy, Greg Clark, Stephen Courtenay, Adrian Francis, Carole di Girolamo, Tim Gosley, Robert Holliston, Liz James, Sherry McLaughlin, Hugh Peebles, Rebecca Reeves

Bastion Square: 12.00 noon

Centennial Square: 2.00 p.m.

July 30th - August 31st, 1973. Daily, Monday through Saturday.

Total Performances: 54

Total Attendance : 10,184
(by Head Count)

Admission Free, Collection taken.

Revenue: $557.88
Expenditure: $5,445.22

STATISTICS 1973-74

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
Adult Mainstage	6	48	572	27,432	62,119.33	120,814.98	58,695.65 Dr.
Children	3	13	406	5,113	4,731.80	11,017.11	6,285.31 Dr.
Touring	2	176	395	69,585	16,808.62	32,904.16	16,095.54 Dr.
Total	11	237	-	102,130	83,659.75	164,736.25	81,076.50 Dr.
Studio	1	8	44/100	348	719.60	2,645.76	1,926.16 Dr.
Theatre-in-the-Square	1	54	190	10,184	557.88	5,445.22	4,887.34 Dr.
Total	13	299	-	112,662	84,937.23	172,827.23	87,890.00 Dr.

ADULT SEASON 1974-75

THE FOUR POSTER

Jan de Hartog

Directed by Timothy Bond

Designed by Ed Kotanen

Agnes. . . . . .Nuala Fitzgerald
Michael. . . . . Ted Follows

McPHERSON PLAYHOUSE: October 18th - 26th, 1974
10 Performances including Saturday, Sunday Matinees

Seating Capacity:	837	Tickets	: $5.00, 4.00, 3.00
Average House :	508	Students	: $1.50
Total Attendance:	5080	Revenue	: $15,905.58
		Expenditure:	Figures Not Available

CRITICAL COMMENTS:

The Four Poster comes to us via Theatre New Brunswick where it previously played with the same cast, direction and design.

There is no plot. The play is simply a delightful set of vignettes capturing crisis moments in the lives of Michael and Agnes through thirty-five years of marriage.

The cast of two is not entirely balanced. Ted Follows holds our attention at all times...he plays with great authority and consistency...has a superb sense of timing and climax.

Miss Fitzgerald has poise, grace and emotional conviction...but there was a smallness of projection and a tendency to curve downward at the end of lines that made many inaudible and caused some fuzziness of characterization. At times it was like looking at an appealing image through a lightly fogged window and wishing someone would wipe the glass clear.

The play is well served by Ed Kotanen's pleasing and effective set design that permits attractive changes as the years go by.

Audrey Johnson
Victoria Daily Times
October 19th, 1974

...As Agnes, Miss Fitzgerald creates a character of cool sensitivity and bearable sympathy. I believed in her lamentable vulnerability so that when she finally develops a spine, her strength is all the more potent.

As opposed to Miss Fitzgerald's easy grace and style, Follows, for some obscure reason, resorts to arm-flinging foot-stomping histrionics...the kind that went out with Edwin Booth...

Designer Ed Kotanen has put together a neat set package that works wonderfully well through the transitions of period decoration (with the exception of a pillow embroidered "God is Love" that for twenty-three years remains brand spanking new).

At one point, Michael regales his young bride with the opening paragraph of his first novel, titled "Burnt Corn". I think it applies as much to The Four Poster as it does to Michael's literary efforts.

George Gerhardt
The Victorian
October 21st, 1974

A DOLL'S HOUSE

by Henrik Ibsen

Adaptation by Marian Waldman

Directed by Ron Hartmann

Set Design: Michael Johnston

Nora. . . . . .Irena Mayeska
Torvald Helmer. . . . . Michael Ball
Dr. Rank. . . . . .Claude Bede
Nils Krogstad . . . . . .Peter Brockington
Anne-Marie. . . . . .Ramona McBean
Mrs. Linde. . . . . Kim Yaroshevskya

McPHERSON PLAYHOUSE: November 8th - 16th, 1974.
10 Performances
Including Saturday, Sunday Matinees

Seating Capacity:	837	Tickets	: $5.00, 4.00, 3.00
Average House :	528	Students	: $1.50
Total Attendance:	5277	Revenue	: $15,938.25
		Expenditure:	N/A

CRITICAL COMMENTS:

At the McPherson this week we get more dichotomy of acting technique than an even paced play.

...the current adaptation was done specifically for The Bastion by Marian Waldman who has put together a very contemporary story. It has immediate 1970's values force. Nora is more sensitive, less child-bride, a very modern woman. Then why set the thing back in the dark ages of bustles, starched collars and gaslight?

George Gerhardt
The Victorian
November 13th, 1974

...adapter Marian Waldman and director Ron Hartmann seemed to be under the compulsion of presenting the Ibsen drama as - in the words of the author - "a piece of real life."

But Ibsen was speaking in his own time when he recommended to a translator the pursuit of "everyday speech."

He was not looking ahead 100 years to another time and place.

Miss Waldman's adaptation succeeds in eliminating the nineteenth century from the dialogue so that it becomes an anachronism to the costumes and to the plot which could only belong to that century.

Also in an apparent further rejection of theatricality, most of the play is performed at a drawing-room level of energy and a ho-hum tempo that turns the Victorian era classic into a long boring soap opera.

Audrey Johnson
Victoria Daily Times
November 9th, 1974

ARSENIC AND OLD LACE

by Joseph Kesselring

Directed by Edwin Stephenson

Set Design by Michael Johnston

Abby Brewster	Ramona McBean
The Rev. D. Harper	John Martin
Teddy Brewster	Peter Mannering
Officer Brophy	Doug Cameron
Officer Klein	Dennis Bell
Martha Brewster	Maggie Askey
Elain Harper	Maureen Murphy-Dyson
Mortimer Brewster	Michael Ball
Mr. Gibbs	John Richards
Jonathan Brewster	Al Kozlik
Dr. Einstein	Owen Foran
Officer O'Hara	Ian McIntyre
Lieut. Rooney	Robert Price
Mr. Witherspoon	Ray Middleton

McPHERSON PLAYHOUSE: December 27th, 1974 - January 4th, 1975. 10 Performances. Saturday, Sunday Matinees

Seating Capacity:	837	Tickets	: $5.00, 4.00, 3.00
Average House :	655	Students	: $1.50
Total Attendance:	6553	Revenue	: $19,585.85
		Expenditure:	N/A

CRITICAL COMMENTS:

The opulent Brooklyn living room of 1940 was well staged and most actors performed in an easy natural manner. A capacity crowd laughed and applauded throughout the show at "the two old dollies" Abby and Martha Brewster.

Bastion's Founding Director, Peter Mannering, deserved the bravos he received for his rendition of Teddy Brewster, the loud-mouthed nut of the family who is sure he is Theodore Roosevelt....

Eleanor Boyle
Victoria Daily Times
December 28th, 1974

This is a play many of us know too well. The little surprises that make the play funny are blown into familiarity.

Owen Foran must be the funniest caricature of Peter Lorre's Dr. Einstein that Victoria has ever seen. Disappointing as the demented brother, Johnny Brewster, was Al Kozlik who allowed his character to become as wooden as the Frankenstein monster - not as smooth-moving as the Boris Karloff he is made up to look like.

The ladies, surprisingly, did not dominate the play. Ramona McBean and Maggie Askey were unconvincing: they must be a bit more naive or a bit more conniving....

Amongst some nice work from the "extras", John Richards' narrow escape from death was particularly well done.

Barbara McLaughlin
The Victorian
December 30th, 1974

BUTLEY

Simon Gray

Directed by Edwin Stephenson

Designed by Michael Johnston

Ben Butley. . . . . Gary Files
Joseph Keyston. . . . . Larry Aubrey
Miss Heasman. . . . . Glynis Leyshon
Edna Shaft. . . . . Patricia Carroll Brown
Anne Butley . . . . . .Gil Osborne
Reg Nuttall . . . . . .Norman Browning
Mr. Gardner . . . . . Brendan McKane

McPHERSON PLAYHOUSE: January 31st - February 8th, 1975
10 Performances including Saturday
and Sunday Matinees

Seating Capacity:	837	Tickets	: $5.00, 4.00, 3.00
Average House :	488	Students	: $1.50
Total Attendance:	4880	Revenue	: $13,971.90
		Expenditure:	N/A

CRITICAL COMMENTS:

Butley is clever, well constructed, shrewd and crackling with knife-edged humour...but much of Simon Gray's intent was blurred in Bastion's production.

The over-all tempo is so draggy that it blunts Gary Files' ability to register effectively his excellent sense of pace and rhythm.

Stephenson has followed the script faithfully in directing and reveals a sensitivity toward the play's overtones.

But he must also bear responsibility for the fact that the wit and repartee does not crackle; that the counterpoint of text and sub-text is not clear; that the piece is in fact seriously underplayed to a degree that also frequently affects audibility.

Audrey Johnson
Victoria Daily Times
February 1st, 1975

It is with Gary Files, in the prized role of Ben,

that the awesome burden of carrying the play lies. The role demands intricate pacing and timing which Files inconsistently delivers except in his brilliant confrontation with his lover's new beau.

But it is the heart of the character that Files never touches. His Ben Butley lacks the charisma and sustaining energy that could extract the wounded love and fear so beautifully shown by Gil Osborne as his wife or nurture the dependency of his lover, Joey, subtly evoked by Larry Aubrey.

Jim Gibson
Daily Colonist
February 2nd, 1975

...the job of holding it all together falls on the capable shoulders of Gary Files - one of the finest jobs of acting I have ever witnessed.

One of the best casts yet...whopping talent of Patricia Carroll Brown as Edna Shaft.

George Gerhardt
The Victorian
February 3rd, 1975

COMMENTS:

Theatregoers' opinions differed considerably from the foregoing remarks. For further details, see pp. 90 and 91.

NINA

André Roussin

Adapted by Samuel Taylor

Directed by Peter Mannering

Designed by Michael Johnson

Gerard. . . . . Larry Aubrey
Adolphe . . . . . .Edward Greenhalgh
Nina. . . . . Nonnie Griffin
The Man . . . . . Brendan McKane

McPHERSON PLAYHOUSE: March 7th - 15th, 1975
10 Performances including Saturday
and Sunday Matinees

Seating Capacity:	837	Tickets	: $5.00, 4.00, 3.00
Average House :	427	Students	: $1.50
Total Attendance:	4265	Revenue	: $13,759.12
		Expenditure:	N/A

CRITICAL COMMENTS:

...a mildly funny comedy but this is not farce...no comic invention, no rapid interplay...it presents, instead, a static situation and much chat.

All that is French about this production is provided by designer Michael Johnston's charming impressionist screens depicting familiar Parisian landmarks.

Audrey Johnson
Victoria Daily Times
March 8th, 1975

...a mystery of miscasting, a mystery of costume, a mystery of design.

Lack of pace takes its toll on this production.

As the lover in this French farce, Mr. Aubrey is about as gallic and lusty as cream of wheat.

George Gerhardt
The Victorian
March 10th, 1975

THE FANTASTICKS

Tom Jones and Harvey Schmidt

Directed by Edwin Stephenson

Musical Director: Peter Yakimovich

Set/Costume Design: Ed Kotanen

Lighting Design: Allan Stichbury

The Mute. . . . . John Heath
The Narrator. . . . . .Bill Cole
The Girl. . . . . .Marie Baron
The Boy . . . . . Hank Stinson
The Girl's Father . . . . . .Grant Cowan
The Boy's Father. . . . . .Peter Mannering
The Old Actor . . . . . Charles Palmer
The Man who dies. . . . . .Al Kozlik

Orchestra:
Piano: Peter Yakimovich; Harp: Charlotte Moon;
Bass: Don Beale; Percussion: Chris Howells

McPHERSON PLAYHOUSE: April 4th - 12th, 1975
10 Performances including
Saturday and Sunday Matinees

Seating Capacity:	837	Tickets	: $5.00, 4.00, 3.00
Average House :	514	Students	: $1.50
Total Attendance:	5141	Revenue	: $13,911.88
		Expenditure:	N/A

CRITICAL COMMENTS:

...very well done. Of its many virtues an outstanding one is the orchestra.

...Ed Kotanen's design of the stage within a stage is tawdrily attractive, well lit and works well for the actors. Director Edwin Stephenson makes the best possible use of it, working every available area into a well-devised pattern of mood and action.

The cast is an ensemble in which there is no disturbing weakness and much strength.

Audrey Johnson
Victoria Daily Times
April 7th, 1975

This musical...once again justifies Edwin Stephenson's position as artistic director for the professional company.

It is directed with style, economy and an easy hand .... Foils are delightfully foilish, voices carry easily to the back of the theatre, the lighting by Allan Stichbury was virtually flawless with its 100-plus cues not to mention over fifty cues for the follow spot.

All of it is blended into a neat package of slick musical theatre.

George Gerhardt
The Victorian
April 7th, 1975

CHILDREN'S THEATRE 1974-75

ASTRID THE OSTRICH

by David Warrack

Directed by Gini Lefever

Musical Director: Alan Magee

Astrid the Ostrich. . . . . .Anne Crawford
Henry the Crow. . . . . Terry McColgan
Zookeeper, Carnival Barker,
Balloon Salesman, Magician. . . . . Barry Grimshaw
Circus Clown, Little Brat,
The Witch, Knife-Thrower's
Assistant, Trapeze Artist . . . . . .Susan Goldwater
Oog . . . . . Gregg Gurr
Dancers . . . . . Kim Breiland, Susan Ford
Esther John

STUDIO THEATRE, Yates Street. October 5, 12, 19, 26,
November 2, 9, 1974.
1:00 p.m. and 3:00 p.m.
12 Performances

Seating Capacity:	125	Tickets	: $1.50
Average House :	102	Revenue	: $1,456.35
Total Attendance:	1229	Expenditure:	$1,451.25

CRITICAL COMMENTS:

Astrid has something to delight everyone: witches, flying saucers, tumblers, circus clowns, trapeze artists and men from Mars. The dialogue is amusing and the songs are almost non-stop.

Grania Litwin
Daily Colonist
October 6th, 1974

NAMES AND NICKNAMES

by James Reaney

Directed by Sylvia Hosie

Farmer Dell. . . . . Ray Middleton
Rob, the hired man . . . . . Don House
Old Grandpa Thorntree. . . . . .Terry McColgan
Reverend Hackaberry. . . . . Colin Bowen
Farmwife Dell. . . . . Pat Neill
Baby One . . . . . Susan Goldwater
Baby Two . . . . . .David Gurr

The Farm, Village Children, Animals, Seasons:
Teresa Bridgeman, Janet Christensen, David Gurr, Lori Hallier, Carol Sinclair and the Company

Musicians: Greg Davidson (piano), Richard Margison (guitar)

STUDIO THEATRE, Yates Street: November 16, 30, December 7, 14, 21, 1974. Twice Daily.

McPHERSON PLAYHOUSE: November 23 with Music Conservatory Concert. 11 Performances.

Seating Capacity:	125	Tickets	: $1.50
Average House :	113	Revenue	: $1,536.65
Total Attendance:	1246	Expenditure:	$1,769.17

CRITICAL COMMENTS:

A little stimulus to the imagination can do much to refresh a person's interest in what goes on around.

Playwright is the noted Canadian James Reaney and he, with director Sylvia Hosie and a talented young cast, combine to give your imagination more exercise than it may have had for years.

Daily Colonist
November 20th, 1974

HANS CHRISTIAN ANDERSEN SPECIAL

An Entertainment by

H. C. Anderson, Frank Loesser and Hank Stinson

Directed by Hank Stinson

Set Design by Monica Jarvis

Hans Christian Andersen. . . . . .Hank Stinson
Piano Man. . . . . .Alan Magee

STUDIO THEATRE, Yates Street: December 26th - 31st, 1974,
January 1st - 4th, 1975
1:00 p.m. and 3:00 p.m.
12 Performances

Seating Capacity:	125	Tickets	: $1.50
Average House :	83	Revenue	: $1,396.65
Total Attendance:	994	Expenditure:	$915.00

THE MIRROR MAN

Brian Way

Directed by Gini Lefever

Set Design by Tim Gosley

Beauty. . . . . Donna Warren
The Toyman. . . . . Ian McIntyre
The Mirror Man. . . . . .Bob Varga
The Witch . . . . . .Diane Gendron

STUDIO THEATRE, Yates Street: January 25, February 1, 8, 15, 22, March 1, 1975.
Saturdays 1 p.m. and 3 p.m.
12 Performances

Seating Capacity:	125	Tickets	: $1.50
Average House :	104	Revenue	: $1,702.55
Total Attendance:	1243	Expenditure:	$1,883.66

NUTS AND BOLTS AND RUSTY THINGS

Fred Thury and Robert Galbraith

Directed by Sylvia Hosie

Musical Director: Merlisse Lee

Mr. Beans. . . . . .John Heath
Sammy. . . . . .Peter Kasianchuk
The Master of Illusion . . . . . .Steve Ivings
The Flower Lady. . . . . Helen Middleton
The Clockmaker/Bill. . . . . Colin Bowen
Joe. . . . . .Richard Margison
Pots, Pans, Train and Clocks . . . . . .Lori Hallier
Heather Gow, Helen Middleton
Richard Margison, Chris Webster
Colin Bowen, Steve Ivings
Dancers. . . . . Patricia O'Neill, Brenda Shaw

STUDIO THEATRE: March 8, 15, 22, 29th, April 5, 12th, 1975
11 Performances.

Seating Capacity:	125	Tickets	: $1.50
Average House :	125	Revenue	: $1,968.15
Total Attendance:	1375	Expenditure:	$2,346.52

CRITICAL COMMENTS:

When old Mr. Beans shuffles down into his basement home and begins his trip by whacky train to the forest, the children sit, wide-eyed and listen and stare. They are there in the forest. And so are you.

Max Low
Victoria Daily Times
March 12th, 1975

MISCELLANEOUS 1974-75

BASTION TOURING COMPANY 1974-75

	Tour Dates for Both Plays
1. DICK WHITTINGTON AND HIS MAGIC CAT Adapted by Peter Mannering For Elementary Schools	1. FALL 1974 October 15th - December 3rd. Upper Vancouver Island, Washington, U.S.A.
2. ARMS AND THE MAN George Bernard Shaw One-hour Adaptation by Peter Mannering for Secondary Schools	2. SPRING 1975 February 10th - April 30th Greater Victoria Gulf Islands Vancouver B.C. Interior

Director: Peter Mannering

The Company: Marge Bridgeman, Adrian Francis, Gini Lefever, Bruce Lombardi, Dianne Lynch, Ian McIntyre, Pat Neill, Gavin Rhodes, Marie Stillin.

Schools Visited: 102
Total Attendance: 46,773

Total Revenue: $14,621 (No further details available).

ADULT MAINSTAGE PLAYS: UP-ISLAND TOURS

1.	THE FOUR POSTER	October 28th 1974	Duncan
		29th	Nanaimo
		30th	Parksville
	6 Performances	31st	Port Alberni
		November 1st	Courtenay
		2nd	Campbell River
2.	BUTLEY	February 11th 1975	Nanaimo
	3 Performances	13th	Port Alberni
		14th	Courtenay
3.	NINA	March 17th 1975	Duncan
		18th	Nanaimo
		19th	Parksville
	6 Performances	20th	Port Alberni
		21st	Courtenay
		22nd	Campbell River

No figures available.

SPECIAL PRODUCTIONS

SALUTE TO NOEL COWARD AND COLE PORTER

Staged by Jack Creeley

Music Arranged by Howard Cable

The Company: Tom Kneebone
Dinah Christie

ROYAL THEATRE, Victoria: October 28, 29, 30th, 1974
3 Performances

Attendance Figures
Not Available

Revenue : $ 4,917.
Expenditure: $10,927.

LIFE OF G. K. CHESTERTON

Tony Van Bridge

Cancelled due to
Civic Workers'
Strike

THE SUN NEVER SETS

Patrick Crean

McPHERSON THEATRE: March 19, 20th, 1975.

(Presentation taken over from Bastion by John Minshall, Impressario).

STATISTICS 1974-75

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance
Adult Mainstage	6	60	520	31,196	93,072.58	N/A	-
Children	5	58	105/125	6,087	8,060.30	8,365.60	305.30 Dr.
Touring	2	102	459	46,773	14,621.00	N/A	-
Total	13	220	-	84,056	115,753.88	-	-
Up-Island-Tour	3	15	N/A	N/A	N/A	N/A	-
Special Production	1	3	N/A	N/A	4,917	10,927	6,010.00 Dr.
Total	17	238	-	(Incomplete)			

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APPENDIX A

FINANCIAL/ATTENDANCE STATISTICS

BY SEASONS: 1965 - 1975

Mainstage/Children/Touring/Studio Combined

Mainstage Performances

Children's Theatre

Bastion Touring Company

Studio Theatre

Summer Theatre

Grants and Donations 1963-1971

Grants and Donations 1971-1975

Season Ticket Sales

BASTION THEATRE COMPANY

WINTER SEASONS - SEPTEMBER TO MAY: 1965-1975

ADULT - CHILDREN - TOURING - STUDIO COMBINED STATISTICS

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
1965-66	15	119	-	48,067	38,216.68	41,465.64	3,248.96 Dr.
1966-67	17	168	-	60,615	45,852.20	51,141.26	5,289.06 Dr.
1967-68	14	194	-	75,277	42,233.44	52,314.09	10,080.65 Dr.
1968-69	13	177	-	68,684	38,800.06	60,883.44	22,083.38 Dr.
1969-70	11	205	-	98,836	33,323.77	60,595.02	27,271.25 Dr.
1970-71	11	185	-	68,037	31,189.39	66,460.71	35,271.32 Dr.
1971-72	11	186	-	69,114	35,670.25	94,678.08	59,007.83 Dr.
1972-73	9	198	-	76,541	61,393.90	126,371.54	64,977.64 Dr.
1973-74	12	245	-	102,478	84,379.35	167,382.01	83,002.66 Dr.
1974-75	13	220	-	84,056	115,753.88	-	-

ADULT MAINSTAGE STATISTICS 1965-1975

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $	Attendance % of Capacity (837)
1965-66	8	61	405	23,726	27,666.64	31,934.49	4,267.85 Dr.	48%
1966-67	7	78	403	31,397	35,808.60	41,667.02	5,858.42 Dr.	48%
1967-68	6	78	343	26,761	28,401.11	40,971.93	12,570.82 Dr.	41%
1968-69	6	40	351	14,040	17,391.75	32,280.55	14,888.80 Dr.	42%
1969-70	5	45	305	13,745	13,924.07	34,171.49	20,247.42 Dr.	36%
1970-71	6	50	287	14,337	16,305.69	45,051.64	28,745.95 Dr.	34%
1971-72	4	19	489	9,290	17,022.10	51,924.32	34,902.22 Dr.	58%
1972-73	4	32	568	18,165	42,447.70	80,198.25	37,750.55 Dr.	68%
1973-74	6	48	572	27,432	62,119.33	120,814.98	58,695.65 Dr.	68%
1974-75	6	60	520	31,196	93,072.58	-	-	62%

CHILDREN'S THEATRE 1965-1975

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $	Attendance % of Capacity
1965-66	4	23	334/837	7,676	10,550.04*	9,531.15*	1,018.89* Cr.	40%
1966-67	3	13	468/837	6,090	5,031.50	4,007.97	1,023.53 Cr.	56%
1967-68	2	9	335/837	3,011	2,282.70	1,640.13	642.57 Cr.	40%
1968-69	4	24	299/837	7,184	7,982.27	8,630.44	648.17 Dr.	36%
1969-70	4	22	284/837	6,240	5,929.70	8,826.32	2,896.62 Dr.	34%
1970-71	3	15	159/570	2,386	2,055.10	3,353.64	1,298.54 Dr.	28%
1971-72	4	21	215/837	4,515	4,380.15	16,158.78	11,778.63 Dr.	26%
1972-73	3	14	262/837	3,665	3,087.00	13,179.19	10,092.19 Dr.	31%
1973-74	3	13	406/837	5,113	4,731.80	11,017.11	6,285.31 Dr.	49%
1974-75	5	58	105/125	6,087	8,060.30	8,365.60	305.30 Dr.	84%

*Includes Touring Company Figures for 2 Children's plays - Not listed separately in accounts.

BASTION TOURING COMPANY 1965-1975

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $
1965-66	3	35	476	16,665	N/A	N/A	N/A
1966-67	2	55	413	22,705	4,636.32	4,864.68	228.36 Dr.
1967-68	3	92	489	45,000	11,045.83	9,033.32	2,012.51 Cr.
1968-69	3	113	420	47,460	13,426.04	19,972.45	6,546.41 Dr.
1969-70	2	138	571	78,851	13,470.00	17,597.21	4,127.21 Dr.
1970-71	2	120	428	51,314	12,828.60	18,055.43	5,226.83 Dr.
1971-72	3	146	379	55,309	14,268.00	26,594.98	12,326.98 Dr.
1972-73	2	152	360	54,711	15,859.20	32,994.10	17,134.90 Dr.
1973-74	2	176	395	69,585	16,808.62	32,904.16	16,095.54 Dr.
1974-75	2	102	459	46,773	14,621.00	N/A	N/A

BASTION STUDIO THEATRE 1966-1974

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $	Attendance % of Capacity
1966-67	5	21	$\frac{20}{80}$	423	375.78	601.59	225.81 Dr.	25%
1967-68	3	15	$\frac{34}{48}$	505	503.80	668.71	164.91 Dr.	71%
1968-69	-	-	-	-	-	-	-	
1969-70	-	-	-	-	-	-	-	
1970-71	-	-	-	-	-	-	-	
1971-72*	-	-	-	-	-	-	-	
1972-73	1	8	$\frac{87}{100}$	698	1,233.31	1,670.75	437.44 Dr.	87%
1973-74	1	8	$\frac{44}{100}$	348	719.60	2,645.76	1,926.16 Dr.	44%
1974-75	No Productions							

*No Figures Available: Studio Company a separate organization.

SUMMER THEATRE 1967-1973

	No. of Productions	No. of Performances	Average House	Total Attendance	Revenue $	Expenditure $	Balance $	Attendance % of Capacity
1967 Adults	1	20	191/837	3,816	4,143.25	11,387.37	7,244.12 Dr.	23%
1967 Children	1	18	122/837	2,205	1,653.25	2,922.48	1,269.23 Dr.	15%
1968	-	-	-	-	-	-	-	
1969 Adults	1	47	102/570	4,802	6,254.52	19,611.94	13,357.42 Dr.	18%
1969 Children Theatre-in-the-Square	2	74	221	16,340	50.00	8,017.17	7,967.17 Dr.	-
1970 Children Theatre-in-the-Square	2	79	242	19,100	1,425.00	9,240.50	7,815.50 Dr.	-
1971 Children Theatre-in-the-Square	2	82	294	24,100	1,340.99	7,558.71	6,217.72 Dr.	-
1972 Children Theatre-in-the-Square	2	80	244	19,495	1,380.81	8,325.00	6,944.19 Dr.	-
1973 Children Theatre-in-the-Square	1	54	190	10,184	557.88	5,445.22	4,887.34 Dr.	-

1974-1975 No Productions

BASTION THEATRE COMPANY GRANTS AND DONATIONS 1963-71

	1963-64	1964-65	1965-66	1966-67	1967-68	1968-69	1969-70	1970-71
School Board District 61	-	-	-	-	785.00	500.00	1,500.00	1,500.00
Province of B.C. B.C. Cultural Fund	-	-	-	2,500.00	7,500.00	8,500.00	20,000.00	33,500.00
City of Victoria Intermunicipal Committee	-	-	7,955.00	8,645.00	10,620.00	9,645.00	11,000.00	13,568.00
Canada Council	-	-	-	-	-	-	-	-
Dept. of Education	25.00	25.00	25.00	25.00	-	-	-	-
Koerner Foundation	500.00	500.00	1,000.00	1,000.00	1,000.00	500.00	500.00	-
Donations	350.00	2,490.00	1,182.00	3,833.00	2,303.00	7,902.00	13,492.00	14,699.00
TOTAL	875.00	3,015.00	10,162.00	16,003.00	22,008.00	27,047.00	46,492.00	63,267.00

BASTION THEATRE COMPANY GRANTS AND DONATIONS 1971-1975

	1971-72	1972-73	1973-74	1974-75
School Board District 61	2,250.00	750.00	750.00	750.00
Province of B.C. B.C. Cultural Fund	32,000.00	47,500.00	38,500.00	40,000.00
City of Victoria Intermunicipal Committee	10,707.00	13,166.00	18,762.00	20,000.00
Canada Council	14,000.00	20,000.00	30,000.00	75,000.00
Victoria Foundation	-	750.00	499.00	-
Koerner Foundation	1,000.00	-	1,000.00	500.00
Community Arts Council	-	-	500.00	-
Donations	6,954.00	9,932.00	19,424.00	*9,000.00
TOTAL	66,911.00	92,098.00	109,435.00	145,250.00

*Figures incomplete.

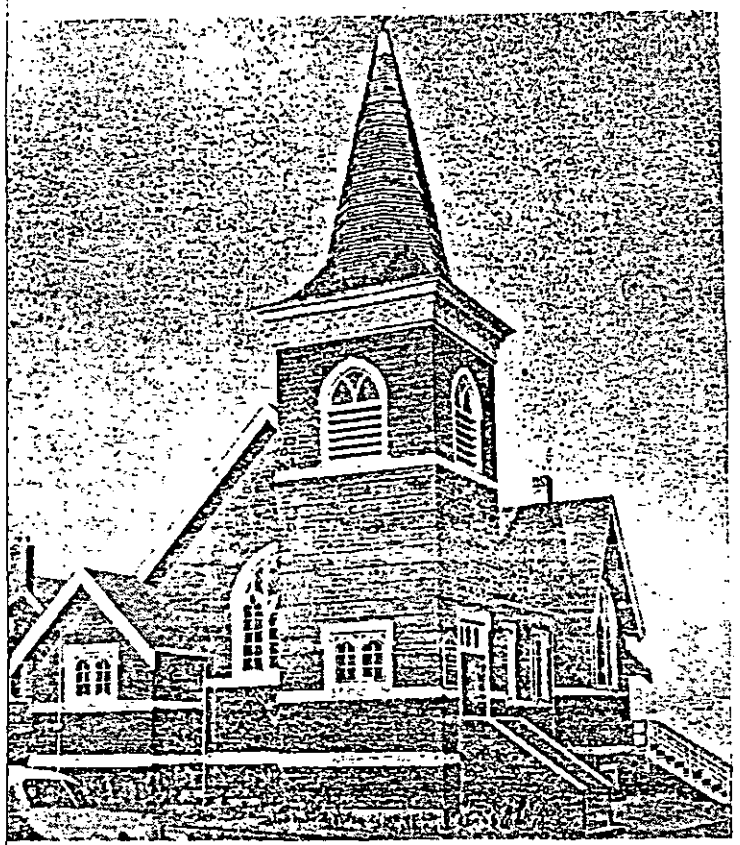
SEASON TICKET SALES

ADULT MAINSTAGE THEATRE

1963-64	-
1964-65	300
1965-66	800
1966-67	1200
1967-68	1450
1968-69	400
1969-70	450
1970-71	450
1971-72	1137
1972-73	2118
1973-74	2854
1974-75	3985

APPENDIX B

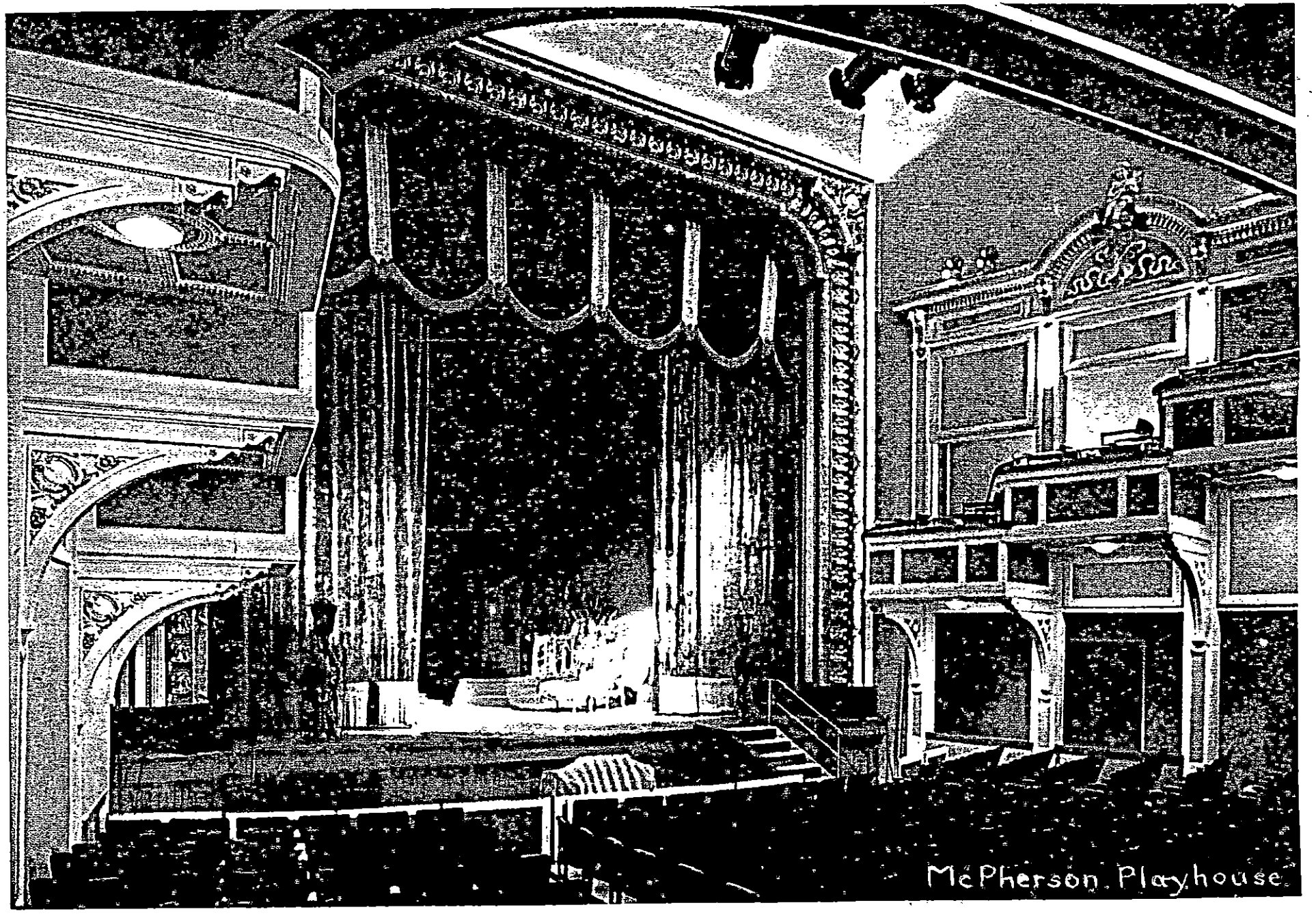
ILLUSTRATIONS

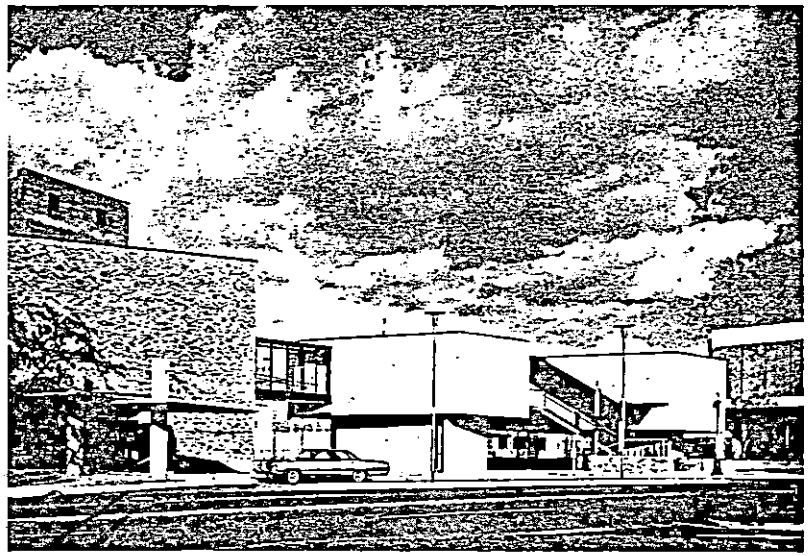


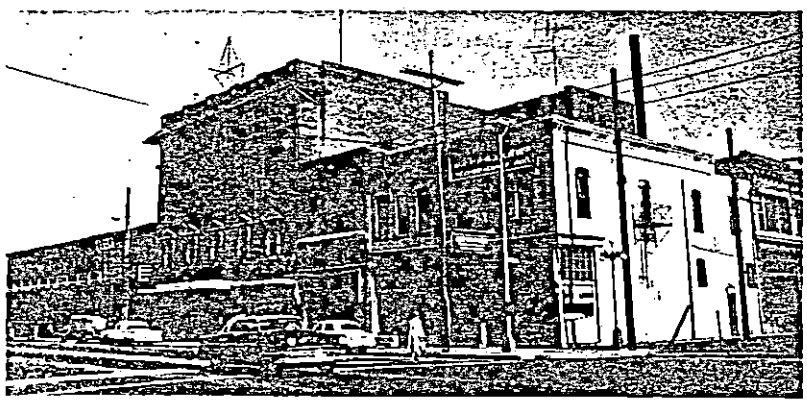
THE OLD CHURCH
CORNER, PRINCESS AND CHAMBERS

John Hodder, Wendy Packard, Wayne Fines in first children's play, Alice in Wonderland

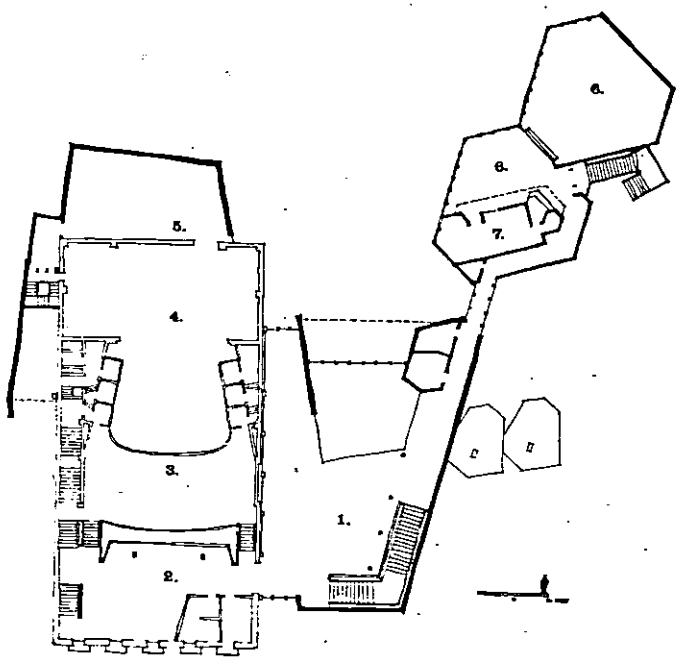
Bastion's first home and first production — September 1963.


McPherson Playhouse



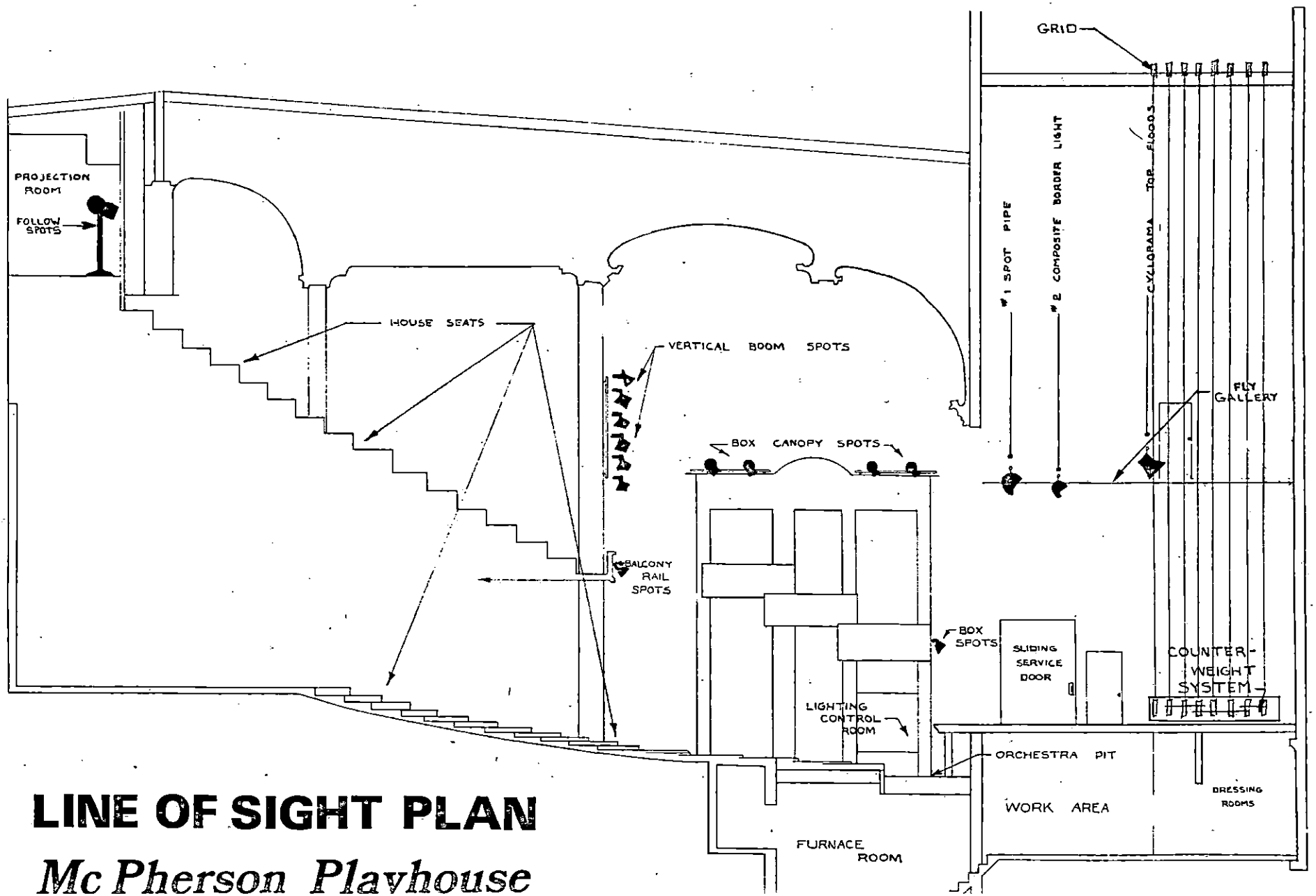


Before-and-after photos from approximately the same angle give some idea of the changes that have taken place in the block encompassing the old theater. Designed by architect Alan J. Hodgson, the new theater combines the moods and styles of two entirely different eras. the gaslight elegance of the early 1900's, and the dramatic functionalism of today.



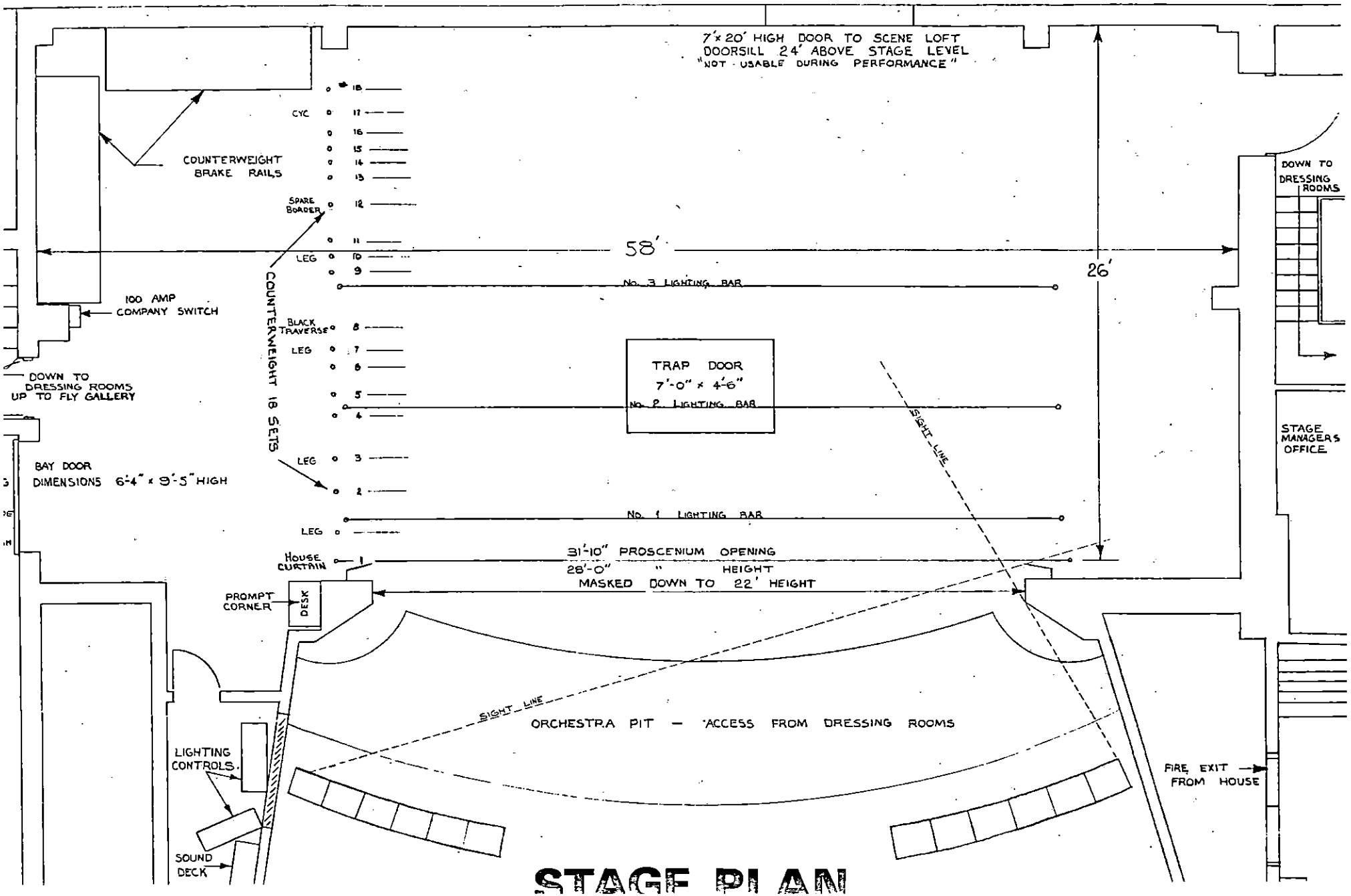
Balcony floor plan shows new construction in heavy black lines. 1, 2: Balcony lounge. 3: Balcony seating. 4: Stage and curtain loft. 5: Scene storage, Green Room, etc. 6: Restaurant. 7: Kitchen.

McPherson Playhouse



LINE OF SIGHT PLAN

Mc Pherson Playhouse


7'x 20' HIGH DOOR TO SCENE LOFT
DOORSILL 24' ABOVE STAGE LEVEL
"NOT USABLE DURING PERFORMANCE"
COUNTERWEIGHT BRAKE RAILS
CYC
SPARE BORDER
LEG
BLACK TRAVERSE
LEG
LEG
LEG
HOUSE CURTAIN
COUNTERWEIGHT 18 SETS
58'
26'
No. 3 LIGHTING BAR
TRAP DOOR
7'-0" x 4'-6"
No. 2 LIGHTING BAR
No. 1 LIGHTING BAR
31'-10" PROSCENIUM OPENING
28'-0" " HEIGHT
MASKED DOWN TO 22' HEIGHT
100 AMP COMPANY SWITCH
DOWN TO DRESSING ROOMS UP TO FLY GALLERY
BAY DOOR DIMENSIONS 6'-4" x 9'-5" HIGH
PROMPT CORNER
DESK
SIGHT LINE
SIGHT LINE
ORCHESTRA PIT — ACCESS FROM DRESSING ROOMS
LIGHTING CONTROLS
SOUND DECK
DOWN TO DRESSING ROOMS
STAGE MANAGERS OFFICE
FIRE EXIT FROM HOUSE

STAGE PLAN

The McPherson Playhouse

VICTORIA'S NEW CIVIC THEATRE

PROUDLY PRESENTS A

GALA OPENING WEEK OF ENTERTAINMENT

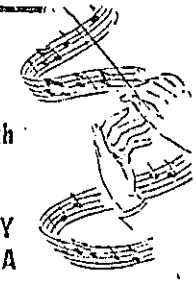
STARRING

Elsa Lanchester

Three Performances Only!
FEB. 26—8 p.m.
FEB. 27—6 and 9 p.m.

LIGHTS UP

With Outstanding Victoria Theatrical, Musical and Dance Groups
Directed and co-ordinated by
THE BASTION THEATRE STUDIO
Opens March 1—8:30 p.m.
Through to March 4—8:30 p.m.



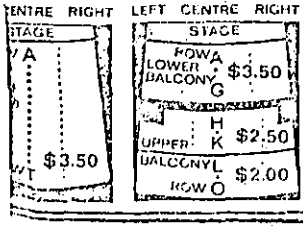
MARCH 5th ONLY!
The Victoria
SYMPHONY ORCHESTRA
and the
VICTORIA CHORAL SOCIETY
In an Evening of Symphonic and Choral Presentations

A CHARADE WITH MUSIC

Presented by the
PLAYHOUSE THEATRE CO. OF VANCOUVER
Directed by MALCOLM BLACK
By Jean Anouilh—adapted by Christopher Fry

TWO PERFORMANCES ONLY:
MAR. 6—6 and 9 p.m

BOX OFFICE OPENS FEB. 1ST



MAIL ORDERS ACCEPTED NOW!

MAIL TO: McPherson Playhouse on Centennial Square, Victoria. Please enclose a cheque or money order and a stamped, self-addressed envelope with your order.

TICKET PRICES FOR OPENING NIGHTS INCLUDE A "GREEN ROOM" RECEPTION TO BE HELD IN THE LOBBIES AFTER THE PERFORMANCES

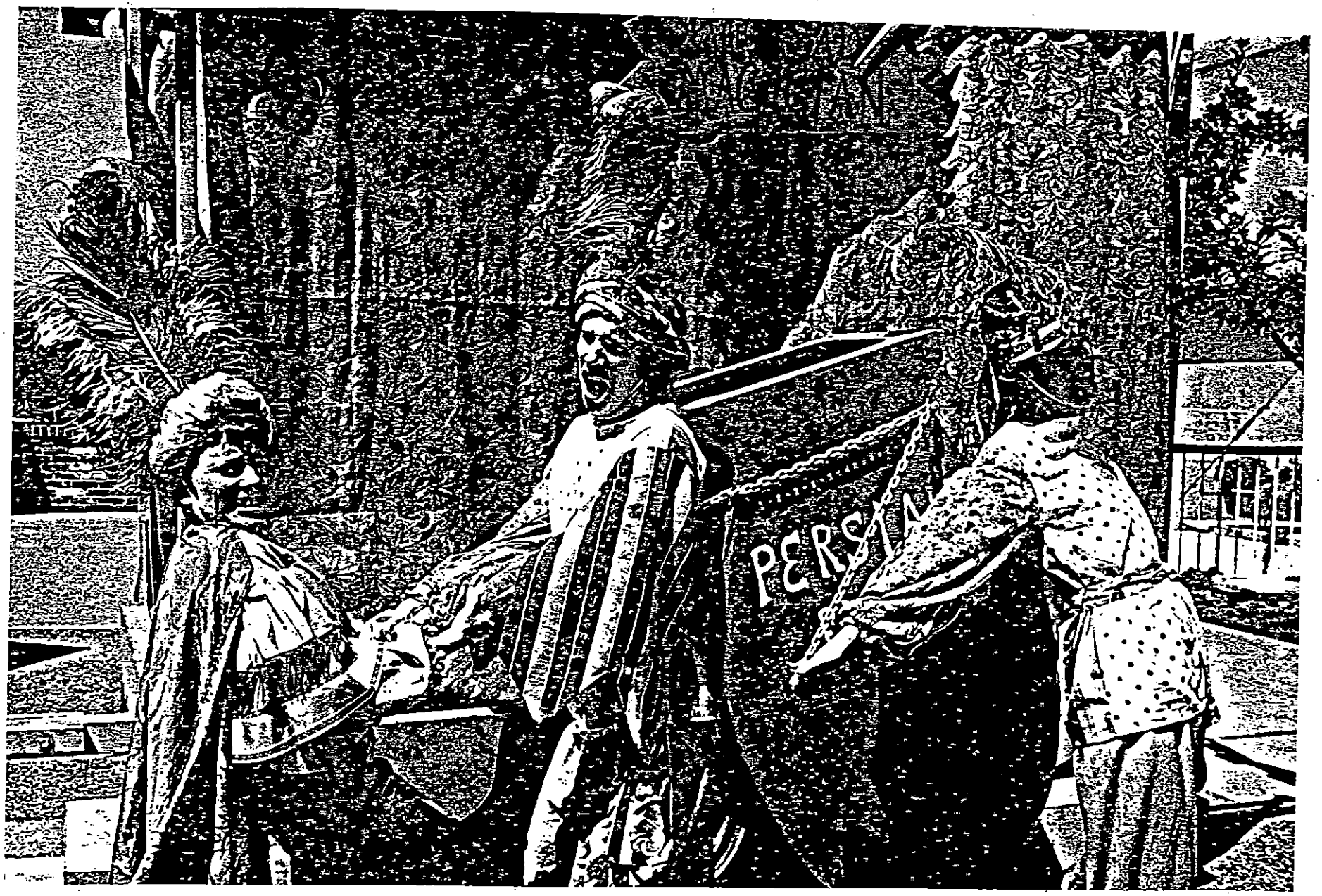
TICKET PRICES:

OPENING NIGHTS—Feb. 26, March 1, March 5, March 6—$3.50 - $4.00 - $5.00
ALL OTHER PERFORMANCES (including Matinees) $2.00 - $2.50 - $3.50

All Aboard for The Good Old Days

Back to the Roaring Twenties in a roaring vintage Model T! Bastion Theatre cast members of The Boy Friend were all set for their parade of vintage cars that wound through downtown and Oak Bay this afternoon, ending at Mayfair Mall. Girls and boy friends, left to right, are Gini Lefever, Christopher Ross, Barbara Waldner, Bill Hosie, Art Penson, Roy Silver, Pam Trueman and Brock Bower-Berkhoven.

THE BOY FRIEND _ February 1966



Theatre-in-the-Square July-August 1969 THE BOX OF SMILES by John Hirsch

THE PIED PIPER Christmas 1969 The Rat Ballet

1. Tom Kneebone (Charley) Yvonne Adalian (Amy)

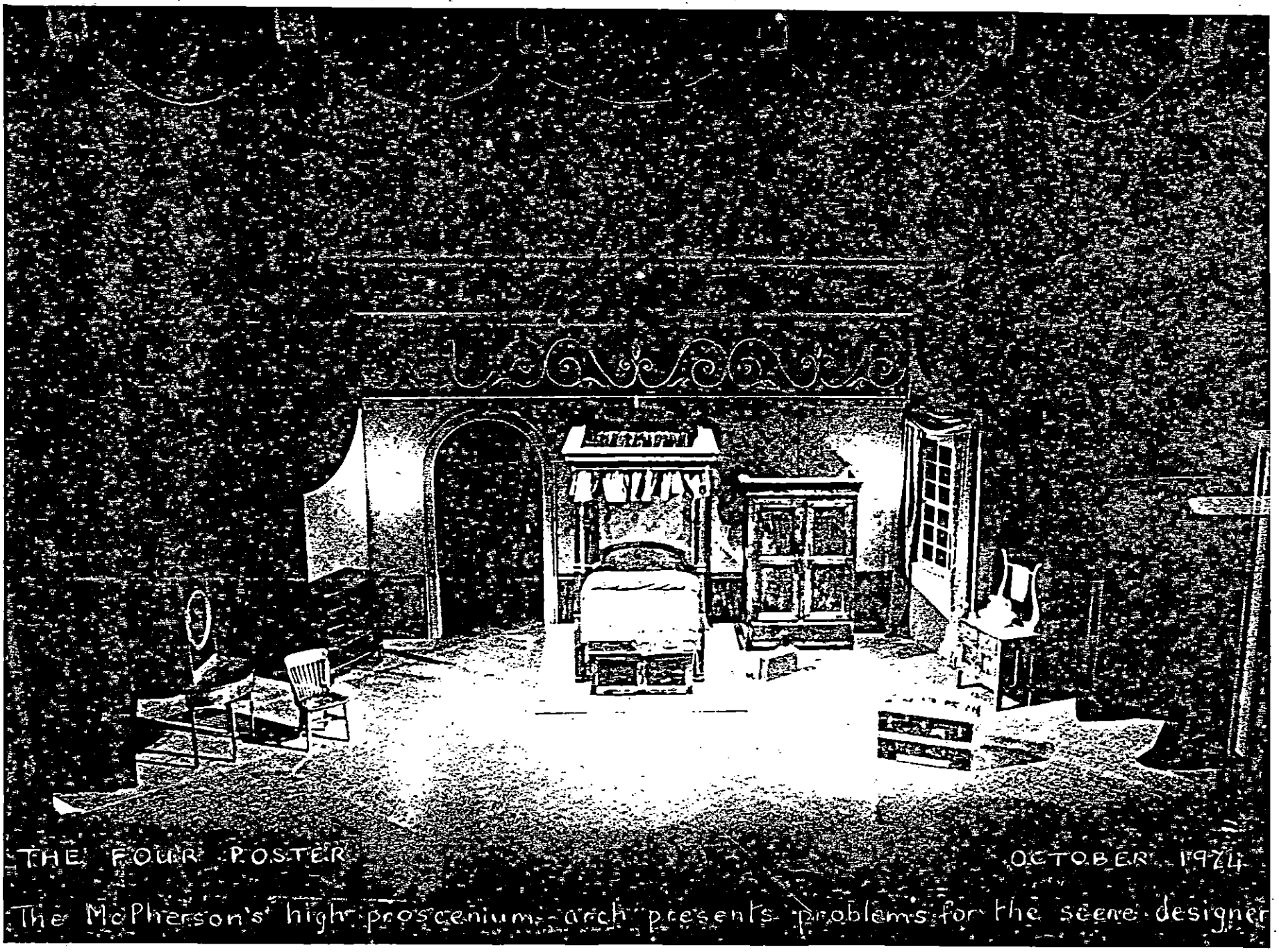
2. Bill Hosie and Janie Woods, both of Victoria, as Jack and Kitty.

3. Don Mcmanus as Spettigue proposes to Charley's "Aunt"

4. Ballroom scene

WHERE'S CHARLEY? December 1972.

James Reaney's THE KILLDEER Studio Theatre 1973



THE FOUR POSTER OCTOBER 1974

The McPherson's high proscenium arch presents problems for the scene designer

Nora (Irena Mayeska) Nurse (Ramona McBean)

A DOLL's HOUSE

November 1974

MANY AN ENGLISH PROFESSOR has felt about a student essay as Ben Butley does about Miss Heasman's

Gary Files

Glynis Leyshon

BUTLEY

February 1975

TWO HEADS, TWO VOICES and a surprise for Mr. Beans (John Heath) and his young friend Sammy (Peter Kasianchuk) as the Master of

Children's Theatre — March 1975

Peter Mannering
Founding Director

Edwin Stephenson
Artistic Director

VITA

Surname: BARBER Given Names: IRENE TERESA

Place of Birth: COVENTRY, ENGLAND Date of Birth: JUNE 2, 1921

Educational Institutions Attended, with Dates of Entering and Leaving:

UNIVERSITY OF CALGARY	1968 to 1969
UNIVERSITY OF VICTORIA	1969 to 1975
	to
	to

Degrees, Diplomas, Etc., Awarded, with Dates and Names of Institutions:

B.F.A.	1972	University of Victoria

Honors and Awards:

B.C. Government Scholarships 1970-71, 1971-72

University of Victoria President's Scholarships 1970-71, 1971-72

Birk's Family Foundation Bursary 1970-71

University of Victoria Graduate Scholarship 1972-73

Publications:

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A HISTORY OF BASTION THEATRE

Author [redacted]

Irene Teresa Barber
Name

February 9th 1976
Date