

THE VICTORIA FAIR AFFAIR

by

SANDRA ANN ASHTON

B.F.A., University of Victoria, 1985

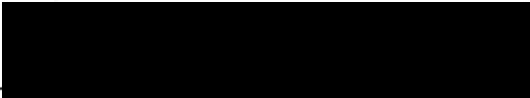
A THESIS SUBMITTED IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE OF


MASTER OF ARTS

in the Department of Theatre

We accept this thesis as conforming
to the required standard



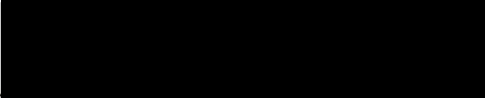
Dr. Alan Hughes



Dr. Michael Booth



Dr. Anthony Jenkins



Dr. Peter Smith

© SANDRA ANN ASHTON, 1988

University of Victoria

All rights reserved. This thesis may not be reproduced
in whole or in part, by mimeograph or other means,
without the permission of the author.

PN2306
V5A74

ACCEPTED

OFFICE OF THE DISTRICT CLERK

DATE

TIME

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-46517-4

Supervisor: Dr. Alan Hughes

ABSTRACT

The purpose of this thesis is the researching, documenting, and recording of an idea whose time seemed to have come. VICTORIA FAIR was a festival of classical theatre held annually through the University of Victoria during the summer seasons of 1969-1971. While VICTORIA FAIR was a multi-arts summer festival, this thesis will be confined to documenting the historical development of the theatre programme which was its main focus. Utilizing a thematic outline, the thesis attempts to detail the history of VICTORIA FAIR by first establishing a cultural context, followed by an account of the issues that eventually led to the FAIR's demise. It is hoped that a later study will include the other facets of the Fair's programming.


Rarely is one afforded the opportunity to record theatrical history, from a contemporary point of view. More often the writer must depend upon secondary sources, supplemented by fragmentary and/or questionable primary sources. With respect to VICTORIA FAIR, primary evidence is abundant in both quantity and quality. Many individuals who were instrumental in the development of the FAIR have generously provided insight and personal accounts of the events.

Thirty-six people whose functions in VICTORIA FAIR ranged from producer, director, designer, technician, actor, to volunteer, were asked to complete questionnaires varying according to their connection to the festival; twenty-five responded, eight of them opting for personal interviews rather than using the questionnaire format, and three of them utilizing the questionnaire format plus opting for a personal interview. Appendix 1 contains samples of the questionnaires and details concerning the respondents. In addition to the thirty-six contacted with the questionnaire format, nine more individuals were asked for personal interviews; all nine responded favourably. Appendix 2 contains details concerning those interviewed. While dates and details have occasionally, through the years, become confused and hazy, ample information was readily available in the Faculty of Fine Arts Files in the University of Victoria Archives and the Provincial Archives of B.C.. Newspaper clippings, press releases, promotional materials, programs, production stills, periodicals, private and public correspondence, and financial records, have also provided a wealth of information which has also added to my understanding of VICTORIA FAIR. Therefore the problem of collecting source material has not been so great as that of selection.

Prior to and throughout my research I have kept a primary objective in mind: I have not looked for a culprit

or culprits upon whom blame for the FAIR's failure can be placed; rather, I have looked at the idea of VICTORIA FAIR as one with the best of intentions and one that should have worked, but did not. This thesis attempts to explore the development of VICTORIA FAIR and identify possible reasons for its failure.

Examiners:



Dr. Alan Hughes



Dr. Michael Booth



Dr. Anthony Jenkins



Dr. Peter Smith

TABLE OF CONTENTS

	<u>Page</u>
Title Page	i
Abstract	ii
Table of Contents	v
Acknowledgements	vi
Chapter 1: An Idea Whose Time Has Come	1
Chapter 2: Mixed Messages	13
Chapter 3: Taking Sides	51
The Board of Governors	56
The Granting Agencies	67
The Audience	78
The Actors	88
The Critics	103
Chapter 4: Death, Post-Mortem, and The Final Spasm	147
Endnotes	156
Selected Bibliography	177
Appendix 1: Questionnaires	180
Appendix 2: Interviews	184
Appendix 3: Playbills	185
Appendix 4: Box Office Statistics	194
Appendix 5: VICTORIA FAIR Budgets	195

ACKNOWLEDGEMENTS

At the risk of inadvertently omitting someone who should be mentioned here, this writer would like to express her sincere gratitude to those who have contributed so much to the writing of this thesis. Appreciation is expressed to Dr. Michael Booth who first suggested the study by commenting that whoever took on VICTORIA FAIR would be walking blindfolded through a minefield. I have enjoyed the walk immensely.

The writer is especially indebted to Dr. Alan Hughes who very generously gave of his time with helpful suggestions and comments--a service which has greatly added to the direction and spirit of this study.

Chris Petter, University of Victoria Archivist, for his expressed interest in the study, and his gracious help in locating source material.

Further, thanks is expressed to those who responded by interview and questionnaire. All were of great assistance and an integral aid in the documentation and research of various aspects of this thesis.

Finally, appreciation is expressed to Michael A. Allore for his help in the transcription of the taped interviews, amounting to some 300 pages, plus the editing and cross-referencing of the questionnaires.

CHAPTER 1: AN IDEA WHOSE TIME HAS COME

Victor Hugo once said, "Nothing in this world is so powerful as an idea whose time has come."¹ As a result of such an idea--one whose time had come--the first Shakespearean festival in Canada was launched, and with it the establishment of a permanent festival theatre in Stratford, Ontario. But as a result of another idea--one whose time had not come--a seven-week summer festival of the arts was inaugurated by the University of Victoria; this was VICTORIA FAIR. It promised the establishment of a "Stratford West" and would "rival the very best that North America can offer;"² it failed after three seasons. Using the Stratford analogy is more than a convenient way to begin this thesis: for many of the FAIR's initial supporters, and certainly for the FAIR's university producers, the Stratford Shakespearean Festival existed as a tried and tested example of what could be achieved, even in a community like Stratford, Ontario, which appeared to have less to offer a theatre festival than Victoria.

A festival seemed to have a great deal to offer Victoria, as well. Peter Garvie, then Dean of Fine Arts at the University of Victoria, pointed to the financial prospects in establishing "Stratford West": "Victoria is a place for all seasons, but its summer activities offer very little to encourage visitors to extend their stay"³--visitors totalled 1.5 million in the summer of 1968, and if

only 10% could be persuaded to stay one day longer, they would bring an additional \$3.8 million in revenue to the community.⁴ Garvie focused on the Stratford Festival, whose subsequent value to that community was in attracting new visitors who came specifically for the festival. The message sent from the university to the community was that fame and fortune could be garnered through tourism by way of the arts.

Local theatre critics had long advocated a summer arts festival for Victoria, but blamed its delay on lack of initiative, funding and facility. By the fall of 1968, all three limitations had been eliminated. Colonist critic Bill Thomas explained, "the university is the only organization that could have taken the initiative under the present circumstances. During the past year, the theatre department has shown that it is the only local organization capable of mounting professional-quality productions...but it will need the full support of local business."⁵ The initiative problem had been solved by the University's recent faculty expansion; a team of American theatre professionals had been hired to develop the newly created Department of Theatre. The funding problem was alleviated by the University's willingness to underwrite VICTORIA FAIR. Finally, in terms of facility, where "Stratford began its...festival in a tent, VICTORIA FAIR was starting with the delightful McPherson Theatre,"⁶ newly renovated

and refurbished as a Centennial project. Yet with all the essentials in place, one doubt remained: would the community support VICTORIA FAIR? Garvie stated,

The country is littered with festivals that failed. Some have a good first year and then go berserk. We have our feet firmly planted on the ground. This fair must belong to Victoria...if we are to go to the Canada Council next year they will ask us, "What evidence is there that Victoria wants this fair?" and we hope we can count on your support.⁷

The local critics aimed their appeals for support toward City Hall. Times critic, Audrey Johnson, felt she was

...yet to be shown that we have in this city, people with the courage, faith and ambition that inspired the businessmen of Stratford when they jumped on Tom Patterson's bandwagon...it's up to the citizens and the representatives of the citizens to do their part in the best way open to them, even if it's nothing more than scraping away the customary apathy and doing a little enthusiastic promoting.⁸

And Thomas noted that the timing was right for such an event: "...this is the first time this area has been able to offer a series of events of such quality. It won't happen again for a very long time if it's allowed to wilt for lack of nourishment."⁹ Perhaps journalist Art Stott's comments best defined the problem of community support:

It seems to me, we should not accept the straitjacket of small townishness...we should take confidence from people like Peter Garvie and others who can see beyond the fences we're too apt to build from the combined materials of parochialism and self-depreciation...It [VICTORIA FAIR] represents a potential which could be developed to increase our tourist attraction in a centre apparently headed for greater and greater dependence on the visitor industry for its

economic expansion...To nurture the returns, some investment is required...At worst the program is a gamble. Worth a fling? Or shall we go back to bingo in the village meeting house?¹⁰

Ultimately, the message to the community was in the form of a challenge, surely: "If a small Ontario railroad town could do it surely Victoria should be able to do it too."¹¹

VICTORIA FAIR was, in the end, a failure. In the following chapters, it will become evident that there were internal reasons, peculiar to a specific theatrical organization, which contributed to its failure. There were also local reasons: its failure can also be partly attributed to circumstances peculiar to the community in which it took place, Victoria. But there were also causes on a larger scale. Some of the most important causes of its failure must be sought in its cultural context. VICTORIA FAIR failed in part because it was the kind of idea, or event, it was. Canada in the late 1960's was a lethal environment for a theatre presenting "Official Culture," particularly if that theatre was connected with a university and led by Americans.

Ralph Allen accepted the position of Chairman of Theatre at the University of Victoria because he saw an opportunity to start a specific type of professional theatre, specifically an "opportunity to exercise his talents and ambitions toward Classic Theatre."¹² As an academic, it was natural to him to start his company in the

context of a university--fortunately, his ambitions were aided and supported by Dean Peter Garvie. Allen's academic tastes and those of his colleagues, whom he brought with him from the University of Pittsburgh, led him to want to develop a classical theatre. The significance of the fact that the university Allen and Company chose happened to be in Canada seemed to elude them.

That Ralph Allen and Company should have made such a comprehensive collection of blunders was understandable, given the point of view from which they made their plans. To Americans, the most famous and indeed enviable Canadian cultural institution was the Stratford Shakespearean Festival. It stood to reason that here would be room and a public for another classical festival in the West. Allen, himself, stated:

Canadian theatre was at its peak: the Stratford Festival had become known as one of the brightest theatrical stars on the continent. Canadian theatre in general was on the brink of discovery and recognition. The country was theatrically alive.¹³

In addition, Canada looked like a peaceful environment in which to live and work. As Mr. Bob Dylan said, "The times they are a changin'," but they did not seem to be changing as fast in Canada. In America, it was a time for the young--taking the Vietnam War and civil rights as their targets, they were trying to change established institutions. University campuses were at the centre of the

debate. But Canada had no large black minority and was neutral in the war. By comparison, Canadian youth seemed docile and Canadian universities relatively free of student unrest. Nobody told Allen and Company that their perceptions were wrong. Wandalie Henshaw remembers asking Peter Garvie, about a year after coming, why he had not told them how much Americans were resented here: "He responded, with disarming frankness, 'If I had, you wouldn't have come.'"¹⁴

A classical theatre, like Allen's theatre, is "official culture." Within a complex society, people are organized into a myriad of specialized jobs, trades, professions, and vocations. So we have artists and also the "cultural" professionals, those special people who make our culture for us. Culture itself is assigned a special role, set upon a pedestal and apparently venerated with that same peculiar ambivalence with which mankind traditionally worships Woman.¹⁵ On the one hand, culture is glorified, perhaps used as a measure of the greatness of civilizations; on the other hand, it is cloistered--pampered, treated as an indulgence, an entertainment, or a plaything by those who can afford the luxury and as a status symbol for those who cannot. In Canada, "official culture" is represented by the fine arts. They are Canadian culture officially speaking, so that when we try to define what this culture must be, "the things that are likely to spring to mind are Shakespearean fantasylands,

Beethoven and all his works, Mikhail Barishnikov defecting in Toronto and starring with the National Ballet, and Henry Moore's pavilion."¹⁶

Critics, academics, art directors, and other "culture experts" are to be implicated for promoting the rationale of "official culture." This ideology is founded on the dogma that "Art (meaning the official concept of art) is universal and that there are absolute standards of quality (official standards) by which all art...should be judged."¹⁷ Thus, Canadian work, or theatre in this case, is judged good, or bad, depending on how well it measures up in terms of ART, the art of the grand old imperial centres of Rome, Paris, London, New York, and so forth. Supposedly, Art transcends classes and national boundaries.¹⁸

But in Canada, during the late 60's, official culture--as represented by the Stratford Festival, for example--was no longer the focus. The times were indeed changing. Across the country, new small theatres and theatre companies were being founded. These were dedicated to (a) "alternate" theatre and (b) Canadian drama. The new small theatres were alternative, as Denis Johnston explains,

...to existing forms of professional theatre in Canada, to the highly-developed bureaucracy of the Stratford Festival, to the well-heeled respectability of the regional theatres. As they developed, they wished to produce new plays,

Canadian plays engendered in their own ranks, which the established theatres did not.¹⁹

In addition to drawing inspiration from alternative theatre in other countries, like Grotowski's alternatives to European state theatre, and Chaikin's alternatives to American commercial theatre, the new theatres were also consistent with the American "counter-culture", "an alternative expression to mainstream mores which found public focus in the movement protesting the Vietnam War."²⁰ Like their American counterparts, Canada's young theatre artists were affected by the 1960's sensibilities and its anti-establishment catch phrases: McLuhan's "global village", Perls' "do your own thing", Leary's "turn on, tune in, drop out".²¹ This thinking was new, as new as the wave of intense nationalism sweeping the nation, which coincided with the Centennial.

The Centennial raised hard questions about the future of the country and, above all, highlighted the contradictory nature of whatever might be called the Canadian identity: bookstores, newsstands, and movie houses where "Canadian" was a foreign word; Hockey Night In Canada with Boston playing Philadelphia in the U.S.; theatre directors and conductors who had to be coaxed to perform Canadian works, which they judged for the most part to be immature or second-rate; art galleries built to display imported art; university faculties where Americans outnumbered

Canadians--in short, an entire culture and fine arts establishment dedicated to the admiration and imitation of other peoples' cultures.²²

The change in thinking was reflected in the policy of the Canada Council as well: before 1967, the Canada Council backed "official culture." The Government essentially was the chief contributor to the arts, and, as this amounted to a large and continuing public investment, it became politically necessary to justify the expenditure and therefore stress the public function of arts institutions and organizations. At the same time, attitudes towards the social role of arts institutions were shifting. The arts, as custodians of cultural heritage, were now being recognized to be acting in a public trust. Arts institutions were encouraged to set up educational outreach programs, such as extension courses and touring programmes, to increase visibility and to reach wider and more varied audiences. In courting larger audiences, arts institutions were dealing with many groups in Canada that had no cultural or social affinity for "official culture." Thus the outreach and instruction became more important than ever--once the horse had been led to water, so the theory went, education programs could induce thirst.²³ With the Centennial, the Canada Council's policy became increasingly nationalistic: the arts, and particularly, Canadian art, were regarded as an instrument of national policy. Media

coverage of the new Canadian theatre, a growing awareness of the voice of youth, and widespread public interest inevitably encouraged the Canada Council's support of "alternate" theatre styles. As Tom Hendry said in 1972,

In theatre, fashion is everything and the great sin is being demonstrably passé or unaccountably ahead of one's time. The idea of Canadian work in Canadian theatres is an idea whose time has apparently come.²⁴

Canadian universities were not the safe haven they looked from the U.S.. There was student unrest, but its focus was different from that in the U.S.. Rapid expansion of the universities in the sixties made it impossible to fill faculty positions with Canadians--Canadian universities could not supply enough qualified Ph.D.'s, so faculty were recruited abroad, mainly in the U.S.. American professors fled the U.S. draft, high crime rates, polluted air, racial strife, Vietnam, and Richard Nixon.²⁵ Suddenly, Canadian students--and the press--woke up and found that most of their professors were American. This was particularly true of disciplines new to Canada, like Theatre, that were expanding quickly, and establishing new departments; the new departments depended heavily on American professors and, as a consequence, developed ties with U.S. schools and showed a preference for American degrees.²⁶ This realization by the students of the American takeover of Canadian minds coincided with the wave of nationalism sweeping the country, which took the form,

in all of its manifestations, of anti-Americanism. Hence, Canadian student unrest targeted American faculty.

At the University of Victoria, Ralph Allen and Company experienced a good deal of anti-Americanism from their students. Theatre student Geoffrey Bowes remembers strong anti-American sentiment:

It was all over campus, because the president of UVIC was Bruce Partridge--a no-talent from the States. We were always trying to impeach him and Ralph. Not because they were American, but because they were opportunistic and American to boot.²⁷

James Berry recalls that the anti-American sentiment spilled off campus into the community:

There was a great deal of anti-U.S. feeling throughout Victoria. The newspapers complained of "creeping imperialism" when a McDonald's opened in town.²⁸

Unfortunately, what happened within the Department of Theatre, became linked with the original nationality of each faculty member. The reason, states Carl Hare, not the logic, for this linkage was very clear:

Before Allen came the Department was small; of the four full-time faculty, two were American, one was British, and one was Canadian. Allen doubled the faculty by bringing in his faculty or former students from the University of Pittsburgh.²⁹

Not only did students rebel against their American professors, they also rebelled against the traditional style of theatre the Americans had come here to do. A large faction of existing students in the Department were

exploring "alternate" forms like Developmental Drama and Improvisation. Student James Leard recalls the impact the visiting guest artist, Keith Johnston, had on the students:

Johnston had excited everyone with his wild man kind of drama, improv, and theatre sports. He added to the feeling that the pieces that were on the stage, that Ralph was involved with, were old, and staid, and comfortable, and unexciting. All of the student work was more exciting, albeit raw.³⁰

Allen believed a theatre program should be consistent with the serious intellectual goals of the university; "it should never become simply a laboratory for self-expression. Its faculty should encourage new insights, but be suspicious of any 'experiment' that is easy or fashionable."³¹ Perhaps Carl Hare best summed up the situation: "The venture was a noble one to attempt, but the conditions and the personalities of the major players doomed it from the very beginning."³²

CHAPTER 2: MIXED MESSAGES

In the last chapter, it was suggested that VICTORIA FAIR went forward because key individuals involved in its inception saw the festival as an idea whose time and place had come. This chapter will deal with the process that allowed that idea to evolve into a first season in 1969. The driving force behind VICTORIA FAIR's inception and development was Dr. Ralph Allen, newly appointed Chairman to UVIC's new Department of Theatre. Supporting Allen's festival idea were Dean Garvie and a team of theatre professionals hand-picked by Allen himself. The name "Pittsburgh Mafia" was applied to this group who joined the Department from 1968-1971. All were former faculty or resident company members from the University of Pittsburgh where Allen had been Director of Theatre since 1963. Individuals in the group were: Ralph Allen, Harriet Allen, Robert Cothran, Christine Chester, Richard Galuppi, Wandalie Henshaw, John Krich, and Harvey Miller. VICTORIA FAIR constituted the second phase of Allen's two-part plan. Phase one was the development of a professional training program in the Department of Theatre.

Prior to Allen's acceptance of the chairmanship on March 11, 1968, Allen wrote to Garvie stating what he would require from the University should he come to Victoria: a professional company, additional faculty, and a viable

graduate program.¹ Together, these constituted the basic requirements which Allen believed were necessary if he were to turn the B.F.A. program into a professional program--principally for actors--rather than a liberal arts one. Developing the professional training program was the major objective and phase one of Allen's plan.

Allen's first concern was the immediate development of a professional company:

As of now your undergraduate body comes almost entirely from Vancouver Island, an area which is unusually theatre-poor. It seems to me imperative that the University establish immediately some sort of professional theatre. The theatre would not only serve the cultural needs of the community but would also enrich the undergraduate and graduate programs by attracting distinguished artists to the area who could teach as well as perform...If the Bastion Theatre is a problem, then the University should take immediate steps to establish a summer festival in order to get its foot in the door.²

Allen believed the professional company, like those which prospered in Minneapolis and Ann Arbor, would be beneficial to both students and University. Students would be provided with an opportunity to develop skills and to gain professional experience in a vital theatre environment while earning a degree; and the University would enhance its ability to recruit distinguished staff who would otherwise not stay on a long-term basis in Victoria, due to its remoteness from major theatrical centres.³

Allen's second concern was faculty itself: increases in staff should not wait for, or be proportionate to,

increases in enrollment. Every area should be covered whether or not enrollment seemed to demand the large investment. He insisted that, in addition to himself, three specialists should be appointed with responsibility for design, speech and movement, and a specialist in theatre criticism and history who would also cross over into directing and production management.⁴ Allen explained that "to offer a B.F.A...without having a designer is like giving a B.A. in English without someone to teach Chaucer or Milton."⁵

Building a graduate program was the third requirement, should Allen accept the UVIC theatre chairmanship:

It seems to me that for the next few years the prestige of your University Theatre will have to depend on its graduate program. I think it would be a great mistake to wait patiently for the B.F.A. course to gain in strength before attempting a major investment at the graduate level. There is, I'm afraid, not enough talent at the undergraduate level to meet the minimal production standards which are acceptable for a major program...When the graduate program is established it will be easier to attract a distinguished faculty, and the presence of such a faculty will help to improve the quality of undergraduate instruction. An improved production program, built around more mature actors, will eventually attract talented undergraduates to the B.F.A. program.⁶

Again, Allen's message centred on benefits to the student and University. Not only would a vigorous graduate program attract distinguished faculty, but the presence of such a faculty would improve undergraduate instruction. And, of

course, the solution to recruiting talented graduate students would be the professional company.

In reality, one of Allen's essential demands was not met by the University; however, a new theatre complex was offered, perhaps in exchange. Carl Hare, Acting Chairman at the time of Allen's appointment and faculty member during his chairmanship, recalled the conditions under which Allen accepted the position:

Dr. Allen had come to the Department with three objectives: the establishment of a graduate program; the construction of a theatre complex; and the creation of a professional company. The University was willing to consider the former two but was not willing to bear the cost of the third.⁷

Thus, Allen faced a difficult choice from the beginning. The University was unwilling to support the crucial element in his concept of a department geared to professional actor training. If he accepted the appointment, how was he to attract talented graduate students or distinguished faculty without the professional company he believed to be essential? Was he to change the focus of his philosophy? Hare was aware of the potential problem; he addressed the professional company requirement in a letter to Allen:

The loss of the company was a grievous blow--it will be several years before the effects of this decision will be felt.

The professional program as it now stands is viable, but a gamble...for several reasons. First, it provides only an absolutely minimum degree of instruction for a professional program. Anything less than this would take us back into the notorious pseudo "liberal arts" degree that

has tarnished the reputation of so many departments. Second, with the elimination of the company it provides the students with inadequate models; although visiting artists have proved to be a valuable experience for the student, he needs to be surrounded in the community with weekly activity of a high standard. I suspect that the growth of a company here, even with sufficient capital, will be slow and painful, and that a lot of students will have graduated before its standard has risen to the necessary height. Third, acceptance of the validity of the program by the profession will need even harder work because of the shrinkage. Canadian professionals look askance at the universities; we must therefore bring them in as directors and as external examiners as soon as possible, both to check the standard of our instruction and students, and to gain their trust and confidence.⁸

Obviously, Allen's conception of a theatre program excluded the "notorious pseudo liberal arts" approach. Perhaps Allen believed he could prove his program viable to the hesitant administration, since he accepted the chairmanship without the guarantee of his first condition--the professional company. This was a fatal flaw (like his failure to understand the implications of coming to Canada); he tried to compensate by making phase two of his plans, VICTORIA FAIR, into a semi-professional company:

As a consequence he decided to use the summer period to develop a semi-professional season and use the Winter session to maintain, as far as possible, the semi-professional standard... VICTORIA FAIR was the essential means of creating the company that could not be developed within the University itself.⁹

Apparently, Allen's hand-picked colleagues shared his enthusiasm and vision to create a professional company, as

all accepted positions in the Department of Theatre on the assumption and expectation that a professional company would indeed be the end result. Robert Cothran, the design specialist, remembers that his decision to accept the appointment was,

...the opportunity to work with Ralph Allen in a place where it seemed that the kind of theatre we both believed in might prosper...Ralph and I had discussed the possibility of such a festival from the first time the possibility of going to Victoria was mentioned between us, soon after he had accepted the chairmanship.¹⁰

Wandalie Henshaw, historian and director, was attracted by the opportunity "to build a 'Stratford of the West' in conjunction with a university theatre department...The theatre wing of VICTORIA FAIR was to form the professional side of the program"¹¹ and also by the prospect of a new theatre complex within ten years.¹² Similarly, John Krich stated,

I know his dream was to have a resident professional company...when he talked to me about this, coming to Victoria seemed like an ideal place to do it. He had the support of Dean Garvie, who also wanted to have a summer festival. That was part of the reason Ralph came here; I don't know if it was a promise, but at least the opportunity to develop a professional company that would produce out of UVIC.¹³

At this point, Allen was less than specific with the media and the community concerning phase two of his program. In the press, he stated that the principal lure that brought him from Pittsburgh was "the excitement inherent in the challenge of working in a new university

where everything is developing. I see this as a community with exactly the right tempo and general endowment for a rich growth in the fine arts."¹⁴ However, he did reveal some of his future plans as chairman, the first of which fell into line with his negotiations prior to accepting the position:

We are all united in our determination to make this the finest theatre division of any university in Canada...It is essential that we develop a graduate program as soon as possible in order to attract students here from all over Canada. A graduate program that would offer challenging master's and Ph.D. courses is what I envision, with students coming from the United States--even England--as well as Canada. Why not?¹⁵

The second point indirectly alluded to the professional company, but also included the community in the scenario: "moving university theatre out into the community; incorporating the best local actors with student and faculty actors for all productions; possibly bringing Canadian and other professional actors of note to the city to assist...in pushing up the performance standard."¹⁶

Perhaps Allen's evasiveness or reluctance to discuss VICTORIA FAIR at this stage was due to the administration's position on the professional company; or perhaps a way had not yet been found to make the idea palatable to the University. In any case, Allen had stated his demands to the administration, the University had countered, and he had accepted the terms, but apparently still intended to develop the professional company from the University.

Exciting the community, even inviting the community to participate in its development, was perhaps a mixed message of intent on Allen's part; but it seemed a worthwhile risk all the same. If he was successful in securing the community's support, convincing the administration would be that much easier.

In his first term as chairman, Allen began the "slow and painful" process of developing the professional company, without the official approval of the administration. James Leard, a third year theatre student at the time of Allen's appointment, describes the Department's first production:

The very first production he did was Measure For Measure, and everybody was behind him--the student body, everybody, even Kathy Turner was on stage (it was also the last time she was). He wanted to have his first production be a big splash and everybody said 'yes, let's have a big splash and draw attention.' I assistant directed the show and got to work very closely with Ralph and Wandalie, who co-directed; his wife played the lead, Richard Galuppi was brought in to play the Duke, John Krich was brought in to play the other leading character. That became a pattern for all the shows after that. A student of Ralph's from Pittsburgh, Maria Wozniak, came up after them to do graduate work or finish her degree, and to play the young ladies' roles.¹⁷

In addition to the professional actors brought in, Allen lured the costume designer from the Seattle Repertory Company, Alan Granstrom, to the Department of Theatre. Times critic, Audrey Johnson, commented that Granstrom's designs "provided the sense of richness and poverty, of

flamboyance and simplicity, of contrast and style in delightfully integrated costume designs."¹⁸ Robert Cothran created a "massive set unlike anything anybody had every seen before"¹⁹ where:

Every area and level of the design is usable, and used by the director with maximum effectiveness. The twin revolving stages provide exceptional continuity and constant variety.²⁰

Following his policy of drawing upon community support, Allen enlisted the services of Carl Hare and Anthony Jenkins, both of whom were local favourites and members of the University faculty.

The Measure For Measure "big splash" produced on campus at the Phoenix Theatre engendered enough attention that the Times critic devoted her weekly Saturday column to the new University phenomenon:

It used to be considered that university theatre was apt to be an ivory tower concept and therefore totally esoteric in appeal... But times are changing and there are many people who believe that the future of live theatre belongs to the universities where there is a concentration of funds and expertise that is becoming with every year more difficult to assemble under ordinary circumstances.

After viewing this current production of Measure For Measure...I must admit to being moved toward acceptance of the argument. If this kind of exciting, colorful, juicy theatre is to be the criterion at UVIC, we, the theatre-going public of Victoria are to be congratulated on our good fortune.

The whole point is that it is not so much what is done as HOW it is done. Imagination and a sense of theatre can make a trivial play look much better than it is or an erudite classic from another age come alive and breathe fire.²¹

Allen repeated his successful formula once more in his first term as chairman, this time moving operations off campus to the McPherson Playhouse for a Victoria première of Molière's Tartuffe. Critical momentum accelerated as both local and mainland critics congratulated Allen and his staff:

My reaction in a nutshell: Long, long and often may they reign there, for this is just the kind of beautiful and essentially professional performance that the McPherson has been awaiting since its opening.²²

It is easy to pile up superlatives in describing this production:

- Tartuffe is easily the best thing that has happened in the McPherson in the past five years.
- The best thing to do is to see this wild comedy as soon as possible.
- This is a play that has to go on the "must" list.
- Whatever happens don't miss Tartuffe.
- This is a winner all the way.²³

Directed by Wandalie Henshaw and Ralph Allen, using more of the McPherson than I have yet seen, making the lights all work, and even though there are not enough making them enough, this is perhaps the start of a healthy alliance between the university and the town.²⁴

This production is an extremely fortunate one inasmuch as it has brought together many people of talent and spirit for the play. It has two directors, for instance, which is dangerously close to direction by committee, which would be bad, but nothing threatens this production from that fact. Henshaw and Allen evidently are at one with the play and with a style suitable both to the play and the players.²⁵

Allen's two productions had sufficiently impressed both Victoria and Vancouver. But what production standard was the Victoria theatre-going community accustomed to? Was the time ripe for change?

Audrey Johnson commented on Victoria's theatrical climate prior to VICTORIA FAIR's inaugural season; she suggested that theatrical standards in Victoria had long been struggling towards professionalism but, in her opinion, had not yet "...aspired to that or attracted that sort of people...The people who have attempted to put so-called professional work into the theatre [McPherson] have been abysmal failures at this point...they haven't got the knowhow about what it takes to make a success of it."²⁶ In her weekly column, Sounding Board, Johnson addressed a problem that she felt went hand-in-hand with poor production standards:

A certain question is often put to me, but after 25 years of close communion with the entertainment scene in this city, the answer is still far from clear. Why, of all major cities in this area, is Victoria the only one where live theatre has failed to win any substantial dependable support from the general public?²⁷

Her question was really an accusation of Victorians, and she supported it with two examples: "...the Vancouver Playhouse Theatre Company boasts more than a 400 per cent increase in subscription series ticket holders over the past two years and the Seattle Repertory Theatre is booming, up to its eyeballs in advance sell-outs, with

season ticket holders coming from all parts of the State of Washington."²⁸ Johnson went on to define the cultural tastes of the typical Victorian:

So far as Victoria is concerned, even when something in the way of a well-rounded import is offered--remember Seattle Rep. in the new McPherson playing two attractive productions to near-empty houses?--our people in bulk seem to prefer the comfy comedy and minced-up movies of television to live downtown theatre...On the whole though, I believe that vacillating standards, insufficient long-range planning and of course, under-capitalization have a great bearing on the subject.²⁹

A week later she addressed these issues with respect to Robert Price Productions, who advertised themselves as the only professional theatre group in Victoria; ironically, the headline was "City Not in a Theatrical Mood." Victoria, she asserted, favoured business rather than arts. R.P. Productions' application to the City Finance Committee for an operating grant of \$10,000 had been unanimously rejected. The reasons were revealing. Municipal authorities failed to understand the status of professional theatre. City Manager, Dennis Young, stated that the group was currently leasing the McPherson Theatre at the non-profit organization rate, although it insisted on calling itself professional theatre and "they [R.P. Productions] owe us \$1,600. at present and if they keep insisting that they are professional we shall have to charge them accordingly."³⁰ Alderman Percy Frampton asked, "Is it a non-profit group or a profit-making venture?" and Young

replied, "if they could make a profit they would undoubtedly be happy."³¹ The Finance Committee assumed that if a group is professional, it is naturally profit-oriented and should therefore be charged a higher user fee for the McPherson and should not be entitled to city assistance; however, if a group is non-profit, it is naturally amateur and not expected to make profit and therefore to be charged a lower user fee. Evidently the municipal government lacked an informed policy governing the funding of the arts. Granting organizations at this time, such as the Canada Council and the B.C. Cultural Fund, required theatre companies to be both professional and non-profit organizations. Clearly, the lack of clear, informed policy on the part of the municipal committee stemmed from a lack of experience in dealing with professional arts organizations, which they treated as commercial enterprises. Thus no professional theatre company existed; Bastion Theatre and R.P. Productions, while aspiring to professional status, were still struggling, even though they were mounting modest fall seasons.

Next day's Sounding Board appealed for municipal subsidy of theatre groups. The premise was that "theatre is no different to symphony orchestras, art galleries, opera, and ballet companies in that it cannot hope to survive unsubsidized."³² Johnson supported the case for

subsidization of Bastion and R.P. Productions by using examples of highly esteemed, subsidized, theatre companies:

Even when it operates as the Vancouver Playhouse, Seattle Repertory, Neptune Theatre, Charlottetown Festival in the Maritimes, and the Stratford Festival--to better than 75 per cent capacity--it will still show deficits which must be absorbed through subsidization. Thus, to claim at this point, as some have done, that this indicates that such cultural entertainment devices are not needed, that they should go out of business, is of course ignorant nonsense.³³

She noted that undercapitalization had brought two Victorian theatres, the York and Totem, to failure, and said that Bastion and R.P. Productions could look forward to the same fate should no action be taken. Federal funding existed, Johnson explained, but with conditions and requirements:

Something of a stalemate exists with regard to Canada Council assistance. Good sound long range planning, an appreciable artistic level of achievement and some indication of healthy public support are elementary requirements before any major grant is made. But none of these goals can be obtained without at least modest finances being available in the first instance.³⁴

Johnson clearly believed there was no reason why professional theatre could not succeed in Victoria: "theatre can be a worthwhile investment but it will continue to require subsidization to some degree and our city fathers might as well accept the fact."³⁵

The time was right for change: there was dissatisfaction with the standard of theatre in Victoria, but City Hall was not rising to the challenge. Neither Canada

Council nor B.C. Culture would offer major grants until a theatre company was firmly established at the municipal level first. To complete this nasty circle, there was no theatre company in Victoria with enough professionalism to generate or warrant any real interest or support from the public or private sector. And now, the Allen productions had raised the standard of theatre in Victoria to a level not previously attained. While the university productions were not officially professional, they were far better than anything the local aspirants to professionalism had been able to offer.

The local accolades were important to Allen for several reasons. First, the community's approval of the artistic standard in his productions established a true need for a professional company. Second, the productions, particularly Tartuffe, demonstrated a valuable contribution by the campus to the city at a time when links were needed. Third, the community's endorsement of the standard and style of the Allen productions provided a somewhat limited guarantee for their approval of the summer festival. While community support was a vital initial step for Allen if he was to persuade the administration of the need to establish within the Department of Theatre a professional company which in turn would establish the professional training program, he required broader, more prestigious support. Interest, both nationally and internationally, would have

to be generated; accomplishing this meant going beyond campus and community boundaries into mainstream professional theatre. Carl Hare, in his letter to Allen, had foreseen this progression. Ironically, the Faculty of the Department of Theatre had already been considerably enriched, but with Allen's penchant for working with those whose work he knew and who knew his work, the ability to attract international artists seems to have been diminished.³⁶ The important positions were already filled. The administration was unwilling to support a professional company; and with the Faculty significantly increased, funding for additional guest artists would be difficult to justify or secure. With no influx of new artists, the company would remain static, unable to extend its reputation very far beyond the local community. Allen could continue to mount clever productions, holding his nucleus of professionals together in this manner, but the single productions, no matter how lavish or spectacular, would always be the product of a very talented university theatre department, not a professional company.

With Measure For Measure successfully behind and Tartuffe ahead, the next logical step for Allen was the official announcement of the summer festival, VICTORIA

FAIR, on February 21, 1969. This announcement and the need to develop an international image by attracting mainstream theatre professionals coincided so conveniently that they may well have been part of the long-term planning within the Department of Theatre.³⁷ Although no sources exist to corroborate the theory, it is unlikely that Allen could have gone ahead with these initial developments without the support of Dean Peter Garvie. Thus far, Garvie's name and comments have been conspicuously absent. There seems to be no correspondence between the Faculty of Fine Arts and the Department of Theatre; perhaps communication on the subjects of initial short-term goals and long-range planning was verbal. Cothran states that much of the planning of VICTORIA FAIR throughout the first year was conducted in private meetings, discussions and retreats involving Cothran himself, Henshaw, Garvie and Allen; later, when the visual image had been defined, Frank Edmunds was included. In fact, internal negotiations between University Departments for the establishment of a professional summer theatre festival had begun by September, 1968.

The summer festival was a natural development of the existing summer session program then in effect at the University. Since the summer of 1966 the Department of Theatre had offered a Summer Workshop for high school students. These workshops provided intensive, non-credit

tuition and a final production. Garvie believed that the workshops had been successful: they enjoyed good enrollment, positive feedback from students, and public support at the box office. But he also thought that to repeat the same program with the same degree of success would be in a sense to take the easy option and as a result, hamper growth within the Department.³⁸ Garvie believed it was time that the quality of credit course teaching, improved as it was by the arrival of Allen and his associates, should be reflected in the Faculty's summer activities. He proposed a new summer session program that, within the same budgetary limits, would offer:

1. a series of credit courses
2. three high quality productions for an extended run
3. service to others on a non-credit basis
4. much better facilities for production
5. a greater service to the community
6. a number of related events--seminars, lectures, readings, etc.³⁹

The core of the Garvie proposal was to be the group of theatre faculty and staff who would give four senior theatre courses that would be related to the productions. Non-credit students, including "especially talented ones from high schools," young production apprentices, and interested members of the community would also be involved to some extent. The facilities of the Phoenix Theatre would be used for course work and for initial rehearsal, which would run from mid-June to early July. The last two

weeks of rehearsal would take place in the McPherson Theatre, where the repertory season of plays would open in mid-July and run for six weeks. This coincided, according to Garvie, "with the peak tourist season, and we all know how little Victoria has offered the visitor in the evenings up to now."⁴⁰ Garvie predicted that the new program would offer benefits which the existing Summer Theatre Workshop could not:

This program will relate established academic courses to practical work on three different plays; enroll in the courses senior students who will be invaluable to production; and make a substantial impact throughout North America as a unique offering, with great benefit in faculty, graduate and undergraduate recruiting. It will also be an important step in creating standards of production in Victoria that all our students deserve--not to mention the community.⁴¹

Garvie added that the new program was the "most exciting leap forward we can make in 1969, and a realistic one too," because "this superior and expanded summer program should cost the university no more, and perhaps less, than our previous workshops."⁴² The price tag for the new venture was estimated at \$30,700 in expenditures and between \$20,150 and \$26,792 in revenues leaving an estimated deficit of between \$10,500 and \$3,908.⁴³

By making use of Summer Session funding, Allen and Garvie had arrived at a way of establishing a professional company without dealing with the Board of Governors. When the time was right, the Board would be persuaded to endorse

the program change; for the present, the task would be to persuade Summer Session that the summer theatre festival was essentially academic in principle, with obvious non-academic benefits. As VICTORIA FAIR progressed throughout its three seasons, the academic link would become more of a hindrance than an aid.

As the new program concept stood, Chancellor Wilson, Acting President Wallace, and Summer Session fully endorsed the plan to expand from the high school workshop in theatre and related performances to a series of credit courses related to professional productions. Summer Session concurred that expansion served two purposes: "the University's Summer Session offerings [would] be a more visible part of the summer season in Victoria...and at the same time serve as a pilot project to see whether the city will support a professional summer theatre similar to that of Stratford, Ontario."⁴⁴ Evidently the new program was perceived as a valuable link between the community and the University.⁴⁵

Between Summer Sessions's endorsement and his report to the Board of Governors, Garvie applied to several granting agencies for grants to supplement Summer Session funding. He asked Canada Council for \$6,700 to support musical events in the third annual University of Victoria Summer Workshop in Chamber Music organized by the School of Fine Arts as a non-credit offering of Summer Session. The

application did not refer to the fact that the Music and Theatre Workshops had been incorporated in a new summer festival heavily dependent on community involvement. While the Canada Council application stressed musical events and academic value, Garvie's application to the B.C. Cultural Fund stressed the professional theatre season and its value "beyond the specific academic benefit to those involved,"⁴⁶ namely the community of Victoria and the visitors to British Columbia. Garvie requested aid of \$15,000⁴⁷ to offset operational expenditures budgeted to be \$34,875 with expected revenue to be between \$20,150 and \$26,792, leaving a deficit of \$8,083 to \$14,725.⁴⁸ Budgeted expenditures were higher than those submitted to Summer Session because they included travel, a change which reflected a proposed recruiting or audition trip for visiting professional artists.

Guest artists were not recruited until after the Faculty of Fine Arts officially contracted the rental of the McPherson Theatre with the City of Victoria on December 6, 1968,⁴⁹ and finalized the theatre festival's program and design concept. Ralph Allen states that he developed the repertory plan and season, while Robert Cothran can be credited with the name VICTORIA FAIR:⁵⁰

The name, VICTORIA FAIR, was chosen to suggest both the involvement of a whole community and a natural gaiety by which the arts become a part of all the pleasant activities that Victoria offers in the summer. Going to a concert, a play, or an

art exhibition should seem as natural a thing to do in the evening as fishing or golf or sight-seeing is in the daytime...The links with learning in the form of courses and workshops are maintained, but VICTORIA FAIR is more about experience, enjoyable experience: Hamlet's tragedy and the comic discomfiture of Tartuffe, the lyricism of Schubert and the wisdom of Bach.⁵¹

For entirely economic reasons, it was decided to avoid the Stratford plan in which international stars were engaged for the first season; instead Christopher Newton, 1967 winner of the Tyrone Guthrie Award, and well known to Canadian audiences for his leading roles at the Stratford Festival, was recruited as the headliner for VICTORIA FAIR. Focusing on this Canadian element, as the Faculty of Fine Arts application to the Koerner Foundation indicates, proved successful as a small grant of \$500 was awarded. Newton had recently completed his first season as Artistic Director for Theatre Calgary when he accepted a contract with VICTORIA FAIR to play Hamlet and teach a course in Shakespearean acting to students enrolled in Summer Session; the teaching element in the contract provided the basis through which Newton would receive payment by Summer Session.⁵² According to Newton, certain contract conditions were unwritten. He was to assemble the Canadian contingent of theatre professionals recruited from Theatre Calgary: the package included the acting services of Neil Munro, also a Guthrie Award winner and Stratford veteran, and the production management services of Joel Miller. The

1969 liaison between VICTORIA FAIR and Theatre Calgary was only the initial step; in the second season, the entire Theatre Calgary company was to move to Victoria at the end of its own season to form the VICTORIA FAIR festival company. Newton explained:

Think what an inducement that will be when you're trying to enlist actors, two months more work--and moving to the beaches of Vancouver Island after freezing to death in Calgary! It's taken Stratford until this year to get a winter home--and Theatre Calgary has gotten a summer place in one year.

I wasn't sure whether I should take this offer in Victoria at first, why did the director of the drama department want a festival--some self-aggrandizement? When I asked him, he said, 'Because I've got rotten students in the drama department, and I'll do anything I can to attract better ones!' Now that's a good ulterior motive I can understand.⁵³

Admittedly, Allen's comments regarding his students seem to have been quoted from secondhand sources, or may have been taken out of context, but they certainly made good copy. Allen's intentions, in retrospect, seem honourable enough: "At the time I felt it was important to mount top-class productions of important (mostly classical) plays...I felt from the beginning that our students would benefit from the presence of such a company on our campus."⁵⁴ Students, on the other hand, interpreted his motives quite differently:

Ralph was the major focus, he was getting the press; VICTORIA FAIR was getting the press and that was the focus of the department. The students felt that everything else was a lesser production, and every student that wants to go on

and develop their skills wants to be in the main productions, and almost all of the roles were taken by people he had brought in. Maybe we weren't good enough, that's one of the things that started to strike at the students, maybe we just weren't good enough to be in university productions...The fact is, we did have other productions, and we were busy all of the time, but we did feel like fodder, fodder for VICTORIA FAIR.⁵⁵

As Wandalie Henshaw remembers, the students' feelings were not altogether justified:

Students were dissatisfied with their parts. They thought they would be playing the leads. Work and experience was taken away from them which they believed was their academic right to have.⁵⁶

However, she also confirms Allen's intentions:

VICTORIA FAIR's purpose was professional not academic. It was not to be used as an educational tool. It serves as a tool but does not succeed by trying to be one.⁵⁷

Henshaw implies that the professional approach and the academic approach are antithetical in nature: for example, she explains, "you don't learn by doing parts that you aren't suited to. I guess the students didn't get enough ego strokes so they turned against us."⁵⁸ Perhaps unintentionally, Allen's new summer program, VICTORIA FAIR, sent mixed messages to those individuals and groups whose support was crucial at this early stage. Was Allen's motive for starting VICTORIA FAIR directed by his desire to create a professional enterprise worthy of comparison with Stratford? In that case, why attempt it through a university where academic links would be inevitable? Or

was Allen's motivation directed by his desire to create the finest theatre division in all Canada? If so, why then diminish the importance of student involvement by delegating students to spear carrying or stage crewing? In the final analysis, was a Stratford of the West, produced by a university, a feasible reality to strive for? If the reality was in fact achieved, would a professional training program be a natural by-product?

Christopher Newton and Theatre Calgary might be viewed as a test case. Like many others, Newton was confused about Allen's intentions. While Allen implied that VICTORIA FAIR was a means by which to attract talented students and theatre professionals to his theatre department, Newton accepted the contract because he hoped to form an ensemble at Calgary and saw VICTORIA FAIR as a way of keeping a nucleus of Theatre Calgary together over the summer. Later, he says, he came to see that Allen did not really want the Calgary connection.⁵⁹ It seems likely that what Newton interpreted as a Theatre Calgary connection was in actuality, for Allen, more of a connection to Canadian mainstream professional theatre. Ironically, while Newton saw VICTORIA FAIR as a way to hold his company together for the Fall Theatre Calgary season, Allen saw the University Winter Session as a way to hold his company together for VICTORIA FAIR.⁶⁰ However, the larger issue beginning to emerge was the conflicting messages sent to

vital participants in the FAIR's early preparatory phase. If students and guest artists were confused as to Allen's intentions, what message was the Board of Governors, granting agencies, or the community of Victoria receiving?

Allen recognized that if his festival was to be a success, the community must feel that it was theirs, not just something that belonged to the University alone. The national press, quoting Garvie, noted that this was what made VICTORIA FAIR unique amongst ventures of this kind:

The Fair offered us the chance of doing something together in the place we live. The sense of community achieved here is lacking in big theatre centres...The Fair really ought to belong to everybody; the way to assure that it would reach that goal was to involve the community. Vancouver had a festival, and they went too big, too fast and ended up high and dry.⁶¹

Allen began his overtures to the community by sending the message that all arts organizations should cooperate to present a tourist-oriented arts festival. It appears that Allen and Garvie independently approached the Chamber of Commerce, Bastion Theatre and the Symphony Society in a series of meetings before February 17, 1969.⁶² It was agreed amongst them to run a festival under the name of VICTORIA FAIR. The potential error here was the ambiguous status of Allen's theatre company. Was it an independent professional or semi-professional theatre company? Certainly, this is what Allen wanted, and indeed on February 27, 1969, Garvie asked the University that

VICTORIA FAIR be set up under the Societies Act as a token of that independent status.

It seems to us that it would be advantageous... since we hope to receive contributions toward it from the community at large, and these will be designated for it rather than the university generally. We would have a small group of university faculty and staff who are actually doing the work, and would like to have an advisory board of community figures to help us...There is no danger of losing the title and graphic designs since these are registered in the university's name.⁶³

But Allen needed Summer Session funding and hence was obliged to remain under the jurisdiction of the University, which ultimately had the authority to veto his plans: indeed, the University vetoed the formation of a Society.⁶⁴

By February 17, 1969, the University had forced Allen to withdraw the invitation to cooperate with the community arts groups in a community VICTORIA FAIR. The result was confusion as a furor erupted in the local press over who had withdrawn--the University or the arts groups. Chamber of Commerce Director, A.G. Coning argued,

...the university was withdrawing from all previous arrangements, and were reserving the name VICTORIA FAIR for those dramatic presentations which were planned by it for the McPherson Playhouse...Bastion Theatre could, and did, fit their plans into the university concept. The Symphony Society tried their hardest.⁶⁵

Garvie replied,

It finally became clear that each organization should proceed independently for this first year. Otherwise, the administration would become too complex with the short time available. VICTORIA FAIR, the university's concept, had been most

advanced in planning all along. Community leaders, businessmen and many others have agreed with us that the quality must be high and the planning realistic in the first year if we are to succeed and grow. What is important now is that all groups, whatever their contribution this year or in the future, join the community as a whole in supporting the idea.⁶⁶

Two arts organizations somewhat concurred with the University's stance: Bastion Theatre Company manager, Helen Simpson-Baikie, understood the University's position and their concern with the problems of organization, but intended to go ahead with plans "for a summer session of children's theatre in Bastion and Centennial Square...and a season of musical comedy in the Newcombe Auditorium"; Symphony President G.A. Neely would have liked to participate in VICTORIA FAIR, but if that were impossible, he did not rule out a future liaison. For the present, however, "the big problem, from our standpoint, is finance," as "we would like to give summer concerts because they would allow us to offer musicians a longer season."⁶⁷ The situation with the musical events of VICTORIA FAIR seemed to parallel, on a local scale, the situation with the theatre events and Christopher Newton's Theatre Calgary. The result was ill will, which might have been avoided if community organizations had never been approached at all, only to withdraw. By June 17, 1969, Allen and Garvie found themselves competing for funds instead of cooperating. Bill Thomas, the Colonist theatre critic, reported that the

Chamber of Commerce seemed to be "trying to scuttle VICTORIA FAIR" after having first pledged support:

The chamber is planning a fund drive of its own in what is billed as an attempt to start a culture fund. There are indications that the empire builders are out to put the skids under the Fair idea which would be a pity...The chamber should think twice before it is committed to supporting an ego-building scheme that could be pledged to encouraging mediocrity...Remember the last chamber effort, the Daffodil Festival? Whatever happened to that? Victoria Fair is too good a program to mess with so the chamber should get behind it: not in the way.⁶⁸

The name itself became an issue. What had been invented to denote a community wide festival of the arts, now had been appropriated by Allen's university theatre company, plus university music and art. Community arts were excluded, and probably felt excluded. To the public at large, the name evoked mixed messages. While the intention was to avoid the "stuffy, traditional festival of the arts,"⁶⁹ "Festival being somewhat of a dirty word around theatres in B.C."⁷⁰ since the demise of the Vancouver Festival in 1968, it appeared that "even local people are confused, and have visions of pigs and ferris wheels."⁷¹

Allen's attempt to act independently probably took the University's Board of Governors by surprise. As we have seen, Allen and Garvie had been independently soliciting funding from granting agencies and officially announcing VICTORIA FAIR to the media. Meanwhile, the Board of

Governors first learned of the event when they read about it in the press. Only when all details had been more or less finalized did Allen and Garvie approach the Board asking for support. Under these circumstances, Allen was extremely fortunate not to have been turned down. He had already negotiated a deal with Summer Session, and, in effect, received something like the professional company the Board had refused him; and now he had found an alternative route and was back before the Board, asking them to endorse what he had done. Fortunately, they did.

At the same time, the Press was already drawing the inevitable parallels with Stratford. Stratford's success was definitely a community effort, as spending a day in that small railroad town exemplified:

Everyone worked to make the first festival year (and the next and the next) a success. From the porter who greeted you when you got off the train and asked if there was anything he could do to help you, to the gray haired old man who went around picking up papers in the enclosure in front of the festival tent. That's nearly 20 years ago. In that time the Stratford Festival has become big business...Despite this heady success no one down there forgets that it was the townsfolk who wholeheartedly backed the idea in the beginning and who gave the support that turned a bright and shining dream into a reality. I don't know whether you realize it but something in the nature of that 20 year old venture back in Ontario is about to take place right here in Victoria. Whether it succeeds or not could depend on you...and you...and you!⁷²

Audrey Johnson believed the community effort would pay dividends as she related an encounter with a Stratford cab

driver who told her "that every man, woman and child in Stratford had benefitted through their festival...The future could indeed be good, but only if citizens--and I mean from City Hall outward--do not sit smugly on the sidelines with an attitude of 'let the university do it.'"73

Mixed messages to the community from Gordon Head were still being broadcast wholesale. While Peter Garvie was telling the community that its support was essential, however, "not in the nature of a charitable appeal, but rather an invitation to invest in a project that will prove worthwhile for Victoria,"74 the University was telling the community that VICTORIA FAIR was "the kind of venture the university must undertake on behalf of the community,"75 as its "way of saying 'thanks' to the people in whose midst they live."76 Allen's public statements continued to be ambiguous. On February 22, 1969, he told Audrey Johnson that VICTORIA FAIR was a "pilot project" and in the same breath he spoke confidently of the 1970 season which would be an event of national status;77 in another public statement to Johnson he said that "the Fair is a major step toward making this department the best of its kind, not only in Canada but in North America."78 One year earlier, Allen was forecasting that his department would be the best in Canada, and in 1969, it would be the best in North America; similarly, the Fair was a pilot project for the

cultural and financial⁷⁹ betterment of Victorians. Yet this gift required community support in terms of cheerleading, fundraising and ticket sales in order to push it into the international limelight.

Mixed messages were also sent to the granting agencies. Garvie's application to the B.C. Cultural Fund predicted a great popular response, based on media reaction to Allen's Measure For Measure; at the same time, he based the budget on a 25% audience capacity at the McPherson Theatre. Pointing to this apparent contradiction, B.C. Culture turned VICTORIA FAIR down.⁸⁰ Garvie's message to the Canada Council was no message at all, since he omitted the Department of Theatre's new summer programming change, thus neglecting to mention or include VICTORIA FAIR in the grant application. Hence, support from the Canada Council, which was duly reported in the press, was in fact approved to assist Summer Session's Chamber Music Workshop, and not intended for VICTORIA FAIR at all.⁸¹

All of these messages produced some confusion in the community. On the one hand, there were predictions of huge success:

Greater Victoria is the perfect setting for an annual event of this kind--kindly climate, a beautiful setting, and a population with a greater appreciation of the good things than most. There appears to be no reason why we shouldn't get on the culture map in a very big way.⁸²

On the other hand, there were signs of cold feet: dire predictions about Mr. and Mrs. Victoria who only struggle for "tickets to successes when it's too late to get them, with the result that good shows have poor audiences, often, for the first performances of the run."⁸³

The immediate reaction in town consists of remarks like "no-one will go to the McPherson in the summer" or "Victoria only has an audience of 2500 for theatre" (or 700 or 1000 something) or "they'll lose their shorts on OUR money" and so on. But I won't predict. If I admit that the McPhoo hasn't exactly bulged in the summer will you admit that it hasn't had a VICTORIA FAIR before?⁸⁴

Against negative attitudes were set predictions of grandeur for Victoria, urging its future claim to fame as the "summer entertainment capital of Western Canada" against the old image as "the only cemetery with streetcars".⁸⁵ The old myth of the "silly season" and the idea that "nobody wanted to think during the months of June and September" except to "lower their sights and turn to bits of fluff like the Seven Year Itch, The Tunnel of Love or Charlie's Aunt" was to be shattered. The community had "made it clear that there is an audience for serious work during the summer months."⁸⁶

On the brink of the 1969 season, mixed messages led to confusion, both amongst those involved and those who were only indirectly so, about the nature and function of VICTORIA FAIR. Correspondingly, people took sides according to the extent to which the FAIR, as it developed

over the three seasons, turned out to be what people had been led to expect, or had led themselves to expect. For the various people or groups, particular issues emerged that inevitably defined their stance toward VICTORIA FAIR: either you were for Ralph Allen, the professional training program in the Department of Theatre, and therefore VICTORIA FAIR, or you were not.

For example, student participation in the FAIR escalated into a philosophical debate concerning the direction the Department of Theatre programming was taking. While students believed the FAIR would be a "summer activity" which furthered their education and then found that it was really something else, Allen's supporters saw it as a showpiece for Allen, the University, and for the community:

VICTORIA FAIR was not intended to be a summer activity for students who wanted to hang around the theatre department. I don't think the individuals involved saw it as a make work project for students. They [Allen and Company] wanted to do something that they conceptualized and they were prepared to execute and it wasn't consistent with what had gone before.⁸⁷

Critic Thomas thought the idea was to charge the public a fee, for a professional production, and make no apology that "this or that wasn't perfect because of course it was a student production."⁸⁸ Students, and a component of the community, on the other hand, believed Allen spent too much time, money and thought on the public image and

presentation, whereas in fact the real purpose of the FAIR should be education; it ought to be for the benefit of the students.⁸⁹ Student Colin Skinner thought "there was a certain aggrandizement for the adults, the faculty, the invitees, so that the students basically became third banana from the left in the productions."⁹⁰

Polarization was also the case in the community's relationship to Allen and the Fair. The question arose: who exactly was VICTORIA FAIR for and who benefited? Publicly, the University singled out the community as the beneficiary. But did the community want the Fair? While some felt "thrilled that here was a new theatre starting in Victoria, something that would give us scope, give us growth, and something to influence future development,"⁹¹ other resisted the new theatre development. It appeared to Carl Hare that the local artistic community should have felt a sense of participation, and that their contribution should have been recognized publicly and in private, whereas in fact they felt excluded. "Allen's approach," Hare states "tended to be aggressive; most of the planning was done by himself and Henshaw and the designers; there was little opportunity for volunteers or others to be involved except in a very subordinate fashion."⁹² As a result, an "Us versus Them" attitude emerged. Helen Smith, VICTORIA FAIR actress and volunteer, remembers the resulting frustration:

We were trying to establish something and we were fighting them [UVIC]. They all paid lip service to it--great idea, wonderful concept. It was really a question of personalities. The prima donnas wanted to run their show but didn't want to give enough to be able to co-operate with the other side.⁹³

However, Bill Thomas believes there was sincere effort by the University to "make it one big Christmas pudding where everybody was kicking in a little bit into the mixture, but I don't think it caught on, they just chose not to be involved."⁹⁴ He attributed the resistance to local artists' fear of financial competition:

It wasn't a question that VICTORIA FAIR would generate more money, fresh money or new money, but that it take money away from things that were already plodding along and that's why they weren't totally enthusiastic about it.⁹⁵

Of course Allen supporters in the community viewed community involvement differently. They believed that to turn the Fair into a community organization would have been a mistake, perhaps it would have lost its substance or might not have been as high calibre. According to Clark,

They were doing it for the community; the community were the ones seeing it and enjoying its benefits; I think that's enough community involvement...VICTORIA FAIR was Ralph Allen's baby and who could look after it better than Ralph Allen. Did Burns and Allen ever let anybody stand in for them? No, its your act and that's how you're presenting it.⁹⁶

Henshaw thought the real problem was poor marketing:

The thrust of the community at the time was determinedly toward amateurism, and that is never a healthy climate for professional theatre, because amateur theatre is mainly for the

pleasure of the participants and their friends and relatives who enjoy seeing nice people working hard and having a good time. Amateur theatre feels threatened by and hostile toward theatre focused on convincing results. Amateur theatre is "better than Broadway" precisely because its not quite convincing--you can always see the performer through what they are doing. We didn't want to do that kind of theatre, and we didn't know how to sell our kind to the community, and as the divergence in our goals became apparent, the rift in our relations appeared.⁹⁷

The full effect of mixed messages, in terms of "taking sides", could not be accurately assessed until after the FAIR's trial run. However, some initial resistance and skepticism were evident prior to the FAIR's opening, and from the community's point of view, some suspicions appeared to be justified. After all, the University had offered a "coat of many colours." There were several benefits for Victoria in VICTORIA FAIR, though some would not be immediate, First, the artistic standards before the community would be higher than ever before. Second, there would be substantial economic benefits; more visitors, longer stays, and potentially, a new kind of visitor--people who would come specifically for the FAIR. Third, it would be a valuable contribution by the campus to the city at a time when a link was urgently needed. Fourth, it was a way for Victoria's university to become internationally known, with benefits in prestige, recruitment, and student quality. Fifth, the Fair would include a strong academic element--courses, workshops, etc., and would be an integral

part of a program of fine arts--one of the few areas in which the University of Victoria could surpass all others in Canada. And finally, without the aid of the community tax dollar, merely with the loyal support of the citizens at the box office and as publicity agents, the FAIR would be brought to them gratis.

CHAPTER 3: TAKING SIDES

As the VICTORIA FAIR seasons progressed, the potential conflicts grew stronger, sides were taken, and ultimately, the polarization and radicalization of various groups and individuals led to the FAIR's demise.

Initially the University of Victoria Board of Governors¹ was the body most opposed to the development of a professional company originating from and producing through UVIC's Department of Theatre. With Dean Garvie's support, however, a mechanism was evolved which allowed for the creation of a semi-professional company, with the assistance of Summer Session. Ironically, after the third and final season, the BOG emerged as VICTORIA FAIR's main supporter, artistically and financially. Ultimately, the theme of the Board's involvement was power: who was to control VICTORIA FAIR? The possible answers were as different as the several parties' motives: (a) Ralph Allen and Peter Garvie, the producers of the FAIR; (b) the University, essentially the BOG; or (c) the Community, through a non-profit society.

VICTORIA FAIR's relationship with the BOG shows VICTORIA FAIR trying to become more financially independent of the University, a condition the BOG itself desired and encouraged, but instead becoming more dependent on the University. To gain independence, and at the same time

avoid the outside control of a community based non-profit society, VICTORIA FAIR was in need of grants that were extensive and unallocated, like those Stratford received. The problem here was that the major granting agencies, such as Canada Council, B.C. Culture, and the Koerner Foundation, had funding policies that did not always parallel VICTORIA FAIR's needs. Grants were either specific and project-oriented, or designed to assist community based non-profit organizations. The theme of VICTORIA FAIR's involvement with the granting agencies, as with the BOG, is basically one of money as power: of control and independence. Without general grants, which would give greater control over artistic and financial policy, VICTORIA FAIR was forced to cling more and more to the University and as a result become more clearly identified as a University event. As this identification became more obvious, widening gaps occurred between VICTORIA FAIR and the community, the press, and a portion of the student body.

The potential audience, in the initial phase of the FAIR, was to be largely community based, with a portion of tourists attending because they already had plans to visit Victoria regardless of the FAIR. The FAIR was an additional attraction or activity available. In a later phase, as the FAIR's reputation grew, visitors from across Canada, the U.S. and abroad were expected to travel to Victoria because of and specifically for VICTORIA FAIR.

This was, in a sense, the promised economic growth for the city. This phase of the FAIR's growth was never realized. The existing community audience was small, Establishment in nature, had little potential for growth, and clearly lacked a true interest in a summer festival of the arts. Yet the Establishment seemed to regard the theatre as "theirs" and resented, perhaps even discouraged, a new, wider audience comprised of youth from establishing itself. In addition to the Establishment's resentment, the "official theatre" format of VICTORIA FAIR also assisted in deterring this new and immediate audience from supporting the FAIR. Thus neither community nor tourist audience grew as predicted, nor did economic growth take place.

The acting component of VICTORIA FAIR divided into four groups: the academics on faculty; the imported professional actors; regardless of nationality; the community amateur actors; and the student actors, both imported and department students. Eventually, all the actors who were involved with VICTORIA FAIR came to take sides too. Many factors contributed to the discontent of those who came to take sides against Ralph Allen and the FAIR: some resented the domination of the inner circle of American academics; some the exclusive nature of that circle; some the traditional, classical Establishment nature of the Fair; some the condescending attitude to the local acting community; some the dependence of VICTORIA

FAIR on the University; and some the imported actors and students who received the best parts. What it finally came down to was that if the actor got what he wanted, or was promised, he was for Ralph Allen and VICTORIA FAIR. In most cases, when sides were taken, it was not so much against VICTORIA FAIR, as against Ralph Allen. If sides were taken against VICTORIA FAIR, it was usually because of the University connection.

Taking sides by the critics was most public and decisive in its effect, hitting VICTORIA FAIR at the box office by alienating the audience. The critics had a public forum and each had a ready audience and the power to bring them in, or keep them away. Initially, before the 1969 season, the critics basically favoured VICTORIA FAIR, but this would be too good to last. Flaws began to appear, and inevitably, these began to be reflected in criticism from several sources. Ultimately, critics took sides on the basis of (a) critics who persisted to the end to ignore the flaws and who basically saw the FAIR as perfect, and (b) those who found the flaws more and more aggravating until they took sides against VICTORIA FAIR. Gradually, over the three seasons, VICTORIA FAIR lost its two most immediate audiences, first the Vancouver, and then the local Victoria audience. The attempt was never made to attract the international Stratford-style audience which

Ralph Allen really needed in order to ensure the FAIR's survival, and to attract faculty and students.

By the end of the third season, enthusiasm was gone, VICTORIA FAIR was beset by enemies and lacked financing to attract outside help from outside publicists and, above all, outside fans. Victoria gave up on VICTORIA FAIR, and VICTORIA FAIR gave up on Victoria.

THE BOARD OF GOVERNORS

Initially, both Peter Garvie and Ralph Allen had suggested to the BOG that VICTORIA FAIR be set up as a society because this mechanism would eventually attract both public and private support.¹ Instead, the Board recommended the formation of an Advisory Committee,² but whether its function was to handle private and public contributions, or to act as a bridge between community and university, or both, was never specified. As has been stated, Allen and Garvie originally sought independence from the University by requesting the formation of a VICTORIA FAIR Society. In denying that request, the BOG, whether knowingly or unknowingly, had created a relationship whereby VICTORIA FAIR had become a dependent of the University. Financial dependence on the BOG would inevitably result in a loss of control for the VICTORIA FAIR producers.

In the FAIR's first season, the BOG agreed to underwrite losses with a subvention. The BOG understood that Summer Session had agreed to meet expenditures totalling \$32,400, out of a total budget of \$55,633. Offset against these total costs were to be revenues from tuition fees, from ticket sales at the McPherson, and from fringe events both on and off campus. In agreeing to meet these expenditures, Summer Session expected to recover all of its costs except for approximately \$12,000; should more

revenue arise from the theatrical productions, it had first claim. The \$12,000 deficit, which Summer Session had agreed to absorb, was based on a predicted 55% average attendance at the McPherson, and while this figure could only be based on guess work, "the Chairman of the Theatre Department believes that a figure of 50% is a reasonable figure to use for planning purposes at this stage."³

In their initial presentation to the BOG, Allen and Garvie noted that attendance less than 55% would produce a deficit in excess of that anticipated by Summer Session and funds would be required from other sources. It appears that Allen and Garvie were appealing to the other sources for assurances. And indeed, prior to the end of the first season, in a confidential report on VICTORIA FAIR to President Bruce Partridge, Allen and Garvie indicated an anticipated deficit of \$18,800.⁴

In addition to alerting the BOG about the increased deficit, the confidential report included Allen and Garvie's recommendations for any future fairs. These recommendations set a precedent for how the BOG would interact with VICTORIA FAIR in the future and, in turn, how the VICTORIA FAIR producers would interact with external groups or individuals. It was clear, however, that Victoria could not raise the budget for a festival of such standard without the University's resources. Therefore, Allen and Garvie argued, the University should always

remain involved,⁵ but the subvention needed to balance expenditures and revenues should be phased out gradually and replaced with donations and grants. Predictions of profit by 1972, based on controlled budget increases, increased attendance, growing foundation support, better community support, and increased ticket prices, would allow the BOG to gradually withdraw, financially.⁶ The projections showed a steadily increasing box office that more than balanced increasing costs: thus, by 1974 the FAIR was to make a profit of \$22,693 representing 90% of downstairs capacity at the McPherson with a 25% increase in ticket prices offsetting a 10% increase in budget.⁷

While donations and grants were not needed to meet the annual operating budget, it was hoped that they would continue and be used for three purposes: improvement of quality and range of program; formation of a contingency fund; and to restrain ticket price increases.⁸ Evidently, Allen and Garvie no longer sought the independence of a non-profit society, yet still intended to market their product to the granting agencies as a non-profit-making professional venture. With the BOG's support, it appears that Allen and Garvie envisioned greater freedom with respect to the direction and organization of VICTORIA FAIR. This would seem to explain why they recommended the continuation of the policy established for the first season: that encouragement be given to community arts

groups to contribute to Victoria's total entertainment offerings, but not under the umbrella of VICTORIA FAIR; that the Community Advisory Committee continue to establish a steady liaison with tourist, business and service groups, and other local organizations; and that the active organizing group remain small and university based.⁹

With respect to new policy, Allen and Garvie suggested that because "the real sustenance--to Victoria as to the Fair--will be in the visitors who come here, attracted by the plays and concerts as well as the place,"¹⁰ the city should be asked for financial support. Even before the BOG had responded to Allen and Garvie's confidential report, Bill Thomas was suggesting in the press that "the community will have to underwrite a bigger share and show more support"¹¹ because it would take a combined effort to make the 1970 FAIR a success. The city could show its support by giving the VICTORIA FAIR company a better rental deal on the McPherson Playhouse, and the business community, who had actively opposed the project but were now convinced of the FAIR's importance, should show support through direct funding. The flaw in Allen, Garvie, and Thomas' reasoning was that, by making VICTORIA FAIR the joint responsibility of town, as well as gown, a further dilution of control and independence ought to have been anticipated.

While the BOG resolved to sponsor VICTORIA FAIR 1970, the decision to assist came with its own set of

complications and conditions for the Fair producers. The decision to support the Fair for another year was taken in light of Allen and Garvie's five-year budget projections which indicated that the FAIR would soon become self-supporting, at least as far as direct university subvention was concerned.¹² And while the BOG was anxious that the matter of artistic control remain under close scrutiny by the University, there was a clear expression that the time had now come for greater participation by the community both in the managing and financing of the Fair. In fact, the BOG reserved the power to withhold funding until a "reasonable level of community support seemed to be forthcoming."¹³ In a public press statement, Garvie interpreted a "reasonable level of community support" as \$14,000, "a piddling amount of money" which "is about 20 per cent of our total budget."¹⁴ The BOG's final recommendation was the VICTORIA FAIR become a Society, as "there is no doubt a society which is at arm's length from the University will have a much greater chance of obtaining grants."¹⁵ Though Allen and Garvie were already aware of the funding advantages in forming a society, they were also aware of the inherent complications: a society meant community control and loss of independence as well as financial support.

Demands for more community control were already being voiced. University Senator, Eugene Johnson, reminded the

BOG that it was "part of the avowed objectives of the University of Victoria that it be of direct service to this community."¹⁶ According to Johnson, these objectives were not met because the present structure of the FAIR "totally excludes the opportunity for greater community involvement as the present Fair is almost entirely dependent upon University funding and administration."¹⁷ Johnson recommended the establishment of a Society with a Board of Directors representative of both town and gown. This Board would plan, supervise, and coordinate future Fairs, specifically at administrative and financial levels.¹⁸ In a letter to Johnson, prepared by Garvie on behalf of President Partridge, the pitfalls of community ownership were pointed out:

It is perhaps not always realized that Victoria Fair at anything like its present level of attainment would be beyond the resources of this Community without the contribution the University makes. The budget is modest indeed by festival standards, and very tightly controlled, but in addition to the University grant through Summer Session, the people involved in putting on the Fair, and the University through making use of its resources and facilities, make a contribution that the Community could almost certainly not afford to buy on a free-lance basis. It is that kind of commitment to the idea that made the Fair a reality and will sustain it.¹⁹

Apparently, neither Allen nor Garvie was prepared to relinquish any further control to a community-based Board. Garvie reminded Partridge that "the Board of Governors has also indicated clearly that the present directorship of the

Fair must maintain the artistic and management control of it to be effective."²⁰ This, of course, was obviously in direct opposition to the BOG's recommendation that artistic control remain with the University, but more of the financial and administrative control be vested in the community.

The solution to the problem was the formation of an essentially emasculated board--the VICTORIA FAIR Council.²¹ The council was to be representative, but not necessarily balanced with town and gown votes; other interests in the arts were not to be represented. Its role was to involve the community in the development of VICTORIA FAIR as an important national festival of the arts; to advise the management; and to encourage support for VICTORIA FAIR in every way as a major enterprise for the benefit of the community of Victoria and for visitors. Certainly then Chairman, former mayor Hugh Stephen, saw the Council as an ambassador between Victoria's Establishment and the University. VICTORIA FAIR offered "the best vehicle that exists to encourage this involvement in a way which brings both pleasure to our citizens and a joint participation in a common cultural achievement from which both achieve advantage."²²

While the formation of the Council may have solved the "society" problem, Allen and Garvie still needed to persuade the community to participate in the financial

burden of the FAIR without sacrificing any control in exchange for funding. This was after all the BOG's only other recommendation. Perhaps aided by the VICTORIA FAIR Council, a university delegation, with Allen and Garvie as the main negotiators, proposed to the Greater Victoria municipalities an "imaginative partnership between the university and the city"²³ that ironically envisaged a VICTORIA FAIR Society, but not one in the legal sense of the Societies' Act:

...we would envisage a Victoria Fair Society, representative of municipal governments and the University in their capacities as chief investors and executants of the Fair. The University would give funds, resources and administrative staff to the Fair, and the municipalities would give the McPherson Theatre as their contribution. VICTORIA FAIR would then be presented jointly by the municipalities as representative of the community and the University. The best method might be a shared grant by the municipalities equal to the cost to VICTORIA FAIR of renting the McPherson Theatre. The municipalities' contribution would thus be determined in advance and not affected by increased production costs or a weak response at the box office. The municipalities would receive no further requests for financial support from VICTORIA FAIR, and they would share in any profits the Fair makes.²⁴

The Intermunicipal Committee agreed to support the FAIR to the full extent of rental charges at the McPherson, an amount that would equal \$14,000. But mixed messages were at work again: the city was offered a partnership without power.

During the second season, the City seems to have begun to have doubts that it was receiving value for its \$14,000

investment. In statements to the Press, Garvie insisted that VICTORIA FAIR was "very much a community thing...I wouldn't want to do a festival that didn't use the talent in the community...There is no future for the community in dumping professionals in here for the summer and then sending them home when it is all over."²⁵ He emphasized increasing participation by Victoria artists: "the orchestral ensemble of three years ago used just two Victoria musicians: in 1970 all but one of the instrumentalists are local. In the theatrical department only two fully professional actors are without university affiliation."²⁶ But that affiliation was resented. "VICTORIA FAIR...has failed completely to ignite community support," Bill Thomas wrote. "VICTORIA FAIR is not a community project in any sense. It is not regarded by civic or community leaders as Victoria's Fair, but instead, as University of Victoria's Fair."²⁷ Allen insisted that this attitude was mistaken. The community should be grateful to the University for providing much good entertainment so cheaply. A similar season, if presented by a professional company, would cost \$500,000.²⁸ It is ironic that the need for community support had obliged Ralph Allen to point so proudly to the non-professional status he had once been so anxious to avoid.

Unfortunately, nobody out there seemed to be listening. In spite of frequent appeals to the public to

demonstrate their support by going to the plays, attendance in 1970 was lower than in 1969.²⁹ The decline contradicted the confident projections Garvie had presented to the BOG in August 1969. The Bursar, R.W. McQueen, reminded the BOG of those figures when Garvie applied for an increased subvention for the 1971 season.³⁰ In part, the requested increase reflected higher costs; but the BOG was also being asked to replace municipal funding. In 1971, the Inter-municipal Committee reduced its grant from \$14,000 to \$7,703. Despite the Bursar's advice, the BOG agreed and VICTORIA FAIR became just that much more the property of the University, and that much less "a community thing."

In the third season the receipts showed even more clearly that the 1969 projections were wrong.³¹ The community was simply not taking the Fair to its heart. When planning the fourth season, Garvie turned to the BOG again, asking for an even larger subvention totalling \$25,000. He explained that had not the Fair's directors voluntarily cut back on authorized budget expenditures in anticipation of reduced theatre revenue in the 1971 season, the required University subvention would have been \$30,000. After three seasons, he said that certain facts were now plain. The Fair was bringing the University substantial prestige throughout North America for its level of accomplishment on a strict budget, but it could not stand still: it must develop in quality of performance,

production and publicity. This would require more funds. It was clear now that it was not possible to increase box-office receipts substantially from local sources; therefore, there must be an extensive promotional campaign to draw new audiences from elsewhere as this would be the long-term assurance for the festival, although the box-office results would not be immediate; and finally, there needed to be an increased level of support from the granting agencies, the community, and from private donors which should be matched by an increase in the university subvention.³² Again, the BOG agreed.³³ Where the BOG had initially insisted that VICTORIA FAIR should be extensively supported by the community, the BOG gradually and unwillingly became almost the only support VICTORIA FAIR had. The community was alienated from a Fair it perceived as belonging exclusively to the University. City Council even withdrew its permission to use downtown ticket kiosks, on the grounds that "commercial enterprise" should neither take place nor be advertised on city property. Both had taken sides.

THE GRANTING AGENCIES

In applying for grants, the VICTORIA FAIR producers appear to have done their research. Even in the first season their applications show a clear, coherent strategy. The Koerner Foundation was approached to support elements of the theatre program; the Canada Council principally for music; and the British Columbia Cultural Fund for VICTORIA FAIR, inclusively.

The whole history of VICTORIA FAIR's relationship with the BOG shows VICTORIA FAIR trying to become financially independent of the University--a condition the BOG itself devoutly desired--and instead becoming more dependent, and therefore more clearly identified in the public mind, and in the eyes of some granting agencies, with the University. Indeed, Peter Garvie publicly stated, "universities aren't as automatically popular with taxpayers as they were five years ago."¹ To be free of this stigma and to become independent, the FAIR needed grants, especially grants that were large and unallocated, such as Stratford enjoyed. Correspondence with granting agencies indicates that the latter tended to treat VICTORIA FAIR with some suspicion because of the university connection. Insufficient community support was given as one reason for rejecting the FAIR's proposals. In addition, applications which, like Queen Gertrude, protest too much about Canadian content,

suggest that the Fair's credentials as a bona fide Canadian organization were viewed with suspicion in some quarters.

While Koerner Foundation grants were generally small, they were closest to the ideal of unallocated funds, and applications were always for theatre events only. Perhaps because Koerner grants were generally known to be small, VICTORIA FAIR applied only for funding of specific elements of theatre programming. The 1969 application proposed "a modest initial season designed to test the feasibility of the project."² Probably assuming the Koerner was nationalistic, FAIR producers emphasized that they were interested in supplementing their company with Canadian actors and Canadian production managers. VICTORIA FAIR requested a total grant of \$6,160 to hire actors Christopher Newton and Neil Munro and production manager Joel Miller, all Canadians "imported" from Theatre Calgary. The application emphasized that they were not "requesting money for the basic production costs which will be covered from other sources, including a grant provided by the University of Victoria, but for additional money which would allow us to employ these distinguished Canadian artists."³ The approved amount was a mere \$500, but the foundation did not specify the allocation, or show any specific concern for Canadian content.

In their 1970 application, FAIR producers observed that Koerner favoured the University/educational element.

They applied for salaries amounting to \$5,000, specifically for "coaching opportunities to two Canadian professional (and academically trained) young actors," who "would work as members of the summer company and be closely involved with the valuable apprenticeship program organized in conjunction with VICTORIA FAIR."⁴ Also, assistance in the amount of \$1,000 was requested for an educational conference entitled Ourselves As Drama. While the Foundation approved \$2500 "to assist in bringing Canadian professional actors to VICTORIA FAIR,"⁵ they were unable to support the educational conference.

Audrey Johnson inadvertently assisted the 1971 application by dedicating an entire editorial piece to the young British Columbian professional actor, Eric Schneider, who had been hired using the Koerner 1970 allocation. FAIR producers followed up by asking for "a grant of \$2500 to have Mr. Schneider as artist-in-residence again."⁶ A new educational tactic was tried by requesting a grant of \$500 for bursaries for promising young students. The result was disappointing: only \$2000 was granted for Schneider and the application for bursaries was rejected.

Perhaps VICTORIA FAIR never properly understood the requirements of the Koerner Foundation. It appears that the FAIR thought they had the formula with educational and nationalistic content, but in the final analysis neither really paid off. Perhaps the FAIR producers did not ask

for enough. Had they asked for two actors once again, they might have received approval, although each at a reduced rate.

In contrast, Canada Council funding for VICTORIA FAIR was always allocated to specific projects, and always attached to Canadian content. The basic problem with Canada Council was history and the Council's nationalism. The producers never asked for unallocated funds, and perhaps they were right not to ask. VICTORIA FAIR sought first to establish credibility. In 1969, VICTORIA FAIR requested total funding of \$6,700 for student bursaries, musician payments, visiting artists (preferably Canadian), commissions from Canadian composers, and aid to produce a publicity programme events-book: all assistance was earmarked for the musical events.⁷ Council ruled out bursaries and the programme book. Further study of the application to commission music was possible, but only if the producers could name specific Canadian composers.⁸ The amounts of the Canada Council's allocations were never sufficient to meet budgetary needs. While assistance in the amount of \$1,500 was approved "to assist the School of Fine Arts in paying the fees of...visiting artists," the Council was adamant regarding resident musician payments: "the Council does not...supplement a professor's income."⁹ The Council's hesitation in supporting university-related

aspects of VICTORIA FAIR perhaps indicates suspicion of the university connection.

The 1970 application omitted bursaries and the programme book. Instead, the application asked for more music, stressing Canadian content--three visiting Canadian artists-in-residence, two music commissions, and a conference focusing on music in education. This time, funds for theatre were requested, carefully stressing Canadian content--three Canadian artists-in-residence, a workshop production featuring the work of Canadian writer, Alice Munro, and the Ourselves In Drama conference referred to in the 1970 Koerner application. As a final project, an exhibition focusing on B.C. art collections was submitted. Out of a total request of \$23,900,¹⁰ only \$6,700 was approved. Only music was fully funded.¹¹ The art exhibition, both conferences, and salaries for theatre artists-in-residence were rejected: Council was evidently unwilling to support anything which was obviously connected with the University. In theatre, only the Alice Munro Workshop was approved with the condition that "before any funds are made available for it we would like your assurance that she is indeed prepared to take part."¹² Unfortunately, Munro did not share Garvie's or the Council's enthusiasm for the project: she withdrew, reasoning that because her material was too personal she would not feel comfortable with the dramatic treatment of

it.¹³ In an attempt to save funding for the project, Garvie informed the Council that VICTORIA FAIR had replaced Munro with Canadian playwright, Elizabeth Lambert.¹⁴

The 1971 application differed little. The FAIR producers apparently realized that funding for educational projects would not be forthcoming, but they hoped to secure funding for actors' salaries; they also asked for funds to commission a script on the life of Emily Carr. Salaries for Canadian musicians-in-residence and commissions to Canadian composers seemed always to be endorsed by the Council. While the Emily Carr piece was funded and duly performed, this was not the kind of funding that would be most beneficial. Actor salaries were crucial, and this time Council gave approval for the hiring of two Canadian Equity actors, perhaps because VICTORIA FAIR was finally establishing credibility with the Council and also because the total funding request was reduced.¹⁵ This was the turning point for VICTORIA FAIR theatre events: in 1971, theatre funding exceeded the music grant by \$500.

VICTORIA FAIR applied to Canada Council for a 1972 season. As Garvie and Allen had told the BOG, to grow and succeed, VICTORIA FAIR would need better production values, more professionalism, and much more publicity. Only then could audiences be attracted to VICTORIA FAIR from out of town. They asked Canada Council for \$24,550. Significantly, while music remained at the same level as before

with the same project format, the request for theatre almost doubled: four Equity actors plus one actor apprentice for \$11,500, compared with two Equity actors plus one student actor for \$5,600. Evidently the producers were encouraged by the previous year's support. In addition, funding was sought for improved design elements for posters, brochures, programmes and publicity outside Victoria. This was really more for theatre than music, as theatre box office had the greatest potential.¹⁶ The little projects, such as workshops, were now conspicuously absent. The season was cancelled before the Council could respond, so we shall never know whether the Council would have approved.

With the B. C. Cultural Fund, VICTORIA FAIR continually ran into problems: the producers were never able to establish the right formula to secure funding. Perhaps they never succeeded in reading B.C. Culture's policy. The 1969 application was vague and unspecific: salaries and bursaries for student actors (\$5,000); a publicity program which would stress the attractions of the province as well as VICTORIA FAIR (\$3,000); and a contingency fund in case the first season's receipts fell seriously below the minimum forecast (\$7,000).¹⁷ B.C. Culture flatly refused all three requests due to a lack of community involvement.¹⁸ Perhaps VICTORIA FAIR assumed, because the Vancouver Festival of the Arts had folded the year before,

that Victoria's festival was the only cultural event in B.C., and thus the provincial fund would therefore support them without community involvement. While B.C. Culture claimed that the "municipalities offered no assistance" and that box office was only "projected on a 25% capacity,"¹⁹ Garvie argued that VICTORIA FAIR was "the only west coast art festival and major endeavour of this whole community."²⁰ Apparently, VICTORIA FAIR was not the only cultural event taking place during the 1969 season. Three independent Vancouver theatre companies "...selected programs designed not to have mass appeal. In a short period of time, Vancouver audiences have been introduced to an area of contemporary theatre that has been unavailable in these parts."²¹ In Vancouver, the trend was shifting from "official theatre" to alternative forms.

Perhaps this mood extended to the Cultural Fund. When VICTORIA FAIR applied again in 1970, the producers were at pains to stress community involvement:

VICTORIA FAIR is a non-profit festival. The structure we envisage would be a board representative of the art directors of the season and the municipal government (and through them the citizens at large)...²²

The Cultural Fund changed its ground rules, rejecting the application "...because of VICTORIA FAIR's close financial association with the University of Victoria."²³ VICTORIA FAIR had requested \$11,800 to balance the budget. This was

essentially a subvention, like that provided by the University.

The 1971 application again stressed "the extent to which VICTORIA FAIR is rooted in the B.C. community," showing that while total receipts from Box Office (the community), and other public means totalled 85%, the University subvention represented only 15%.²⁴ VICTORIA FAIR requested \$7,200, this time for all the arts, with the term "B.C." recurring monotonously. This was essentially the tactic used in application to Canada Council and the Koerner Foundation. Funds were requested for specific projects. This time B.C. Culture turned them down because the application did not "fall within the terms of reference adopted by the committee and for that reason we are unable to give favourable consideration to your request."²⁵

Garvie's reaction was passionate:

I have several times invited you to discuss with us the criteria by which we seem to be regarded as ineligible for provincial support. What criteria must we satisfy? Support from the B.C. Cultural Fund is valuable--and there is no reason not to be frank about it--in terms of money; to pay artists, meet material costs, encourage new works, make ourselves known. VICTORIA FAIR can only flourish and develop with such sustenance. It is valuable too as the best sort of evidence that the aims and standards of the fund, which can be announced easily enough, are actually met and made real in the grant given.²⁶

Garvie played down the connection to the University and stressed the "inter-connectedness of campus and community." His appeal fell on deaf ears.

Garvie had reason to complain. The Cultural Fund continually declined to meet with VICTORIA FAIR or to clarify its criteria and policy. Perhaps B.C. Culture's Advisory Board was simply uninterested in festivals with large budgets and the potential for mass appeal. Perhaps they still smarted from having endorsed the Vancouver Festival, which was a failure. Possibly, too, the university connection, as opposed to a true community connection, was a genuine concern: as Garvie ruefully remarked, "universities aren't...as popular...as they were."²⁷

VICTORIA FAIR was in need of grants to avoid outside control such as a non-profit Board of Directors might demand. Initially, Canada Council and later, the Koerner Foundation, tied funding to specific projects, and thus exercised a kind of control. Only in the B.C. Cultural Fund applications did the FAIR's producers consistently ask for what they really wanted: an unallocated subvention like that provided by the University, or Stratford's Canada Council grant. But while the BOG's subvention gave VICTORIA FAIR artistic freedom, it bound the FAIR to the University. And since it was that University connection that prompted the B.C. Cultural Fund to turn them down, that refusal made them cling even more closely to the University. Cliff Clark, critic for The Victorian, supported VICTORIA FAIR:

In the final analysis, money is the main problem. For without it, nothing is possible... insufficient grants are the major factors in cancelling this outstanding festival. For without sufficient grants the high standard of productions cannot be maintained. Make-do sets, costumes or technicians are not compatible with high-calibre theatre.²⁸

Clearly, the B.C. Cultural Fund took sides--for the community, and against the whole idea of VICTORIA FAIR and its University affiliations. Despite a limited show of support, Canada Council and Koerner failed to take sides decisively for the FAIR, because they did not provide the kind of funding that was really needed: a sum not tied to specific, peripheral programs and projects, but unallocated funds for the theatre program. This would have given VICTORIA FAIR artistic freedom, and freed it from its almost total dependence upon the University.

THE AUDIENCE

At first, perhaps because the FAIR was something new or because of the media "hype", a new audience came to the McPherson. Of course, the "old established" Victoria theatre-goers, who based their local experiences on the amateur traditions of the Theatre Guild (producing through Langham Court Theatre), and pre-professional Bastion Theatre or semi-professional Robert Price Productions, came too. One patron remarked,

...amateur theatre has always been able to meet the cultural demands of our city. Perhaps we feel that with the magnificent natural art works surrounding us we do not really need the man-made ones that help make life in big cities tolerable for those who live there. Perhaps we simply prefer to go abroad for our culture.

In any case, the value of amateur theatre lies in the pleasure and satisfaction of the participants and those in the community who know them personally, rather than in its appeal to an ordinary audience. Creeping professionalism and its attendant raising of audience entertainment expectation, may offer a threat to many of the pleasures of amateur theatre.¹

Perhaps the writer found herself in a minority amongst the new audience that VICTORIA FAIR brought to the "McPhoo". Commenting on the opening of Hamlet, the critic for the municipal newspapers reported,

Victoria, at least that segment of the Victoria populace that goes to the McPherson, normally reserves its prolonged applause and great ovations for musicals, but it made a happy exception for the opening of FAIR's Hamlet.²

Perhaps the audience made an exception, because Hamlet was "not just for the varsity-philes, the intellectuals or those people who go to such functions because it is the thing to do--and we aren't short of these, are we--but for anyone who wants to see a good piece of theatre."³ Perhaps the "anyone" in this case refers to a new audience of younger people, as Christopher Newton suggests.⁴

It is appropriate at this time to stress the temper of the times: society was dominated by the young and this gave the decade its predominant image, "that of a boisterous uprising of the young that threatened and sometimes tumbled over fundamental institutions of society."⁵ John Grierson, the noted filmmaker, dubbed the movement "The Children's Crusade" and it was as confusing and sometimes as tragic as that remarkable medieval adventure. Writing in 1969, the novelist Hugh MacLennan despaired at finding his generation of "liberal, humane academics assaulted and blackmailed by the Youth [sic] with unprecedented contempt as The Establishment."⁶ Victoria was not immune to the youth movement, although it appears there were some who "worked hard to publicize and preserve for at least 50 years a reputation...that Victoria was an ideal city of retirement. Especially for those whose ideal of retirement was to become indistinguishable from a vegetable background."⁷ Messages about where people stood, Establishment or otherwise, were outwardly marked by clothing and hair

styles. In any event, here was an opportunity for the community and VICTORIA FAIR to build a new audience of non-establishment people.

Early in the 1969 season, the mixed audience of Establishment and "hippie" types found themselves in adversarial positions. Expressing Establishment attitudes, Audrey Johnson asserted that "theatre audiences in Victoria aren't like those found elsewhere." Thus it was forgivable that any newcomer, such as Ralph Allen, should err by beginning his first season with Hamlet:

In Victoria life generally is pleasant, soft, relaxing. Possibly people who go to the theatre--being among the average-and-slightly-above intellects and therefore a bit on the sensitive side--have somewhat guilty consciences about this good life.

This leads to a general desire to close eyes and ears against the harsher aspects--sorrow, catastrophe, sordidness, injustice, ugliness.⁸

On the other hand, for those Victorians who were more profound in their theatre tastes and less squeamish, "Hamlet was too trammled an offering and would only attract their attention if a great or controversial artist was playing the Dane."⁹ While Newton brought some fine qualities to the role, she thought that neither his artistic stature nor his reputation had reached a point that made him a commanding Hamlet,

...for the connoisseur or the truly dedicated theatre-goer, for whom the tragedies and the serious plays must be slanted in this town. Much more to the taste of Victorians and visitors has

been the charm, the light mood and short span of Merchant of Venice.¹⁰

Newton's recollections of the local audience differ from Johnson's contemporary assessment: "The city was not cultured or sophisticated, perhaps because so many were retired prairie people who had lived through the Depression: they had no tradition of going out, so there was no real local base."¹¹ If we accept Johnson's view, except for a small minority whose theatre tastes were more enlightened, like Johnson herself, the majority of the Establishment, tourists and locals alike, preferred comedy. Judging by Victoria's large proportion of retired persons, it would be easy to accept the premise that their requirements--comedy for the majority and artistic stature for the elite¹²--should be the only ones catered to.

FAIR supporter and actor, Michael Meiklejohn, argues that VICTORIA FAIR did not exist exclusively for the Establishment:

I have been in the McPherson on a number of occasions during the run of Hamlet and am delighted to report that a very large proportion of the audience is under thirty. I suggest that these are our most valuable audience since they have forty years of theatre-going ahead of them. As Victoria, and the University, increase in size so will the numbers of young people.¹³

Secondly, the implication that only "seasoned" theatre-goers would wish to see a Hamlet with an established reputation was particularly distressing to Meiklejohn:

This implies that nobody in Victoria is capable of judging--or enjoying--any performance without first reading the New York, London, or Hollywood critics, and that no Canadian can achieve a worthwhile reputation in his own country. Surely this thinking is twenty years out of date.¹⁴

Lastly, Meiklejohn points out that Newton, like his Hamlet, was "exciting, contemporary and straightforward" and would quite likely do much to attract a new young audience.

Apparently the Establishment audience deplored the young "hippie" audience. A visitor from England congratulated the Colonials on the virtues of VICTORIA FAIR's Hamlet, but complained that two vices marred an otherwise perfect evening. Neither Hamlet nor Laertes gave the impression of being well-born because their bearing was insufficiently princely and their hair lanky; in addition,

...my main disapproval was for those members of the audience who appeared in dirty shirts, scruffy jeans, pyjama-like slacks, and shorts. Why? It lowers the tone of a good performance at a beautiful theatre.

The photos of the company in the lobby gave the same impression. I overheard one well-dressed woman remark, "Some of the men look like street-sweepers. The girls look as though they had just been rescued from drowning."

These young people today have not had it yet dawn on them that never again in their lives--NEVER--will they be as attractive, as strong, as vivid as they are today. When the good years have gone they will hate themselves for having wasted them looking dirty and repulsive.¹⁵

Although Establishment types had voiced their objections to the infusion of youth into programming and audience alike, VICTORIA FAIR producers, wisely, took

neither side. Garvie said he was pleased with the audience the FAIR had attracted: "We have everything from bishops to hippies at the plays, and people attended from all areas of the community."¹⁶

The summer season itself became another point of contention for the Victoria Establishment, who apparently preferred the winter season for theatre-going: "VICTORIA FAIR wouldn't, couldn't work in Victoria," according to Henshaw, "It's too beautiful; you've got God to compete with."¹⁷ People in "this town unfortunately at the end of May take out their boats and get into the gardens and you can't get them into the theatre."¹⁸ John Krich thinks this attitude has some relationship to the way in which Victorians define "culture":

Victorians are very complacent. We live in this beautiful place: we look on the mountains, oceans, gardens, etc.; and people believe, without even being involved in culture, without going to the theatre, without going to concerts, that we are very cultural here.¹⁹

One American visitor found it regrettable that so few citizens and visitors attended the plays when the standard of the productions measured up to the high standards of Stratford:

Although one rarely sees a vacant seat in Stratford, there were many empty seats both Monday and Tuesday evening at the McPherson. Your city can be rightly proud of these plays produced as part of your VICTORIA FAIR, and with adequate support your city can rightly have still another claim to high esteem. The drama festival

is, however, reason enough for me to want to return to Victoria.²⁰

Significantly, the tourist noted the lack of community support for the FAIR, and for that matter, a lack of visitor support as well. Apparently, the local Establishment was not only exhibiting their summer activity preferences by not attending but, as James Berry explains, also exhibiting a preference to avoid what they perceived to be tourist designated activities:

The town seemed to hold the tourists in contempt --there was actually a move to replace the town's famous hanging baskets of flowers with plastic imitations! In 1971 one street was done in plastic and the newspaper duly noted that the tourists hadn't noticed. One resident I spoke to said that the town didn't need any more tourists anyway and whether the Fair lived or died didn't matter.²¹

An informal poll conducted by the press revealed local audience habits:

In general, showgoers prefer the last three weekdays to the first three.

Music lovers will drop everything, anytime, and scuttle off to a world premier or an attraction they regard as really special.

Mid-July to mid-August is the optimum entertainment season.

Family shows are the best bet though this is not to say that specialized items cannot be notably successful.²²

It appears that VICTORIA FAIR producers believed they were appealing to all types of theatre-goer, thus not taking an apparent side. Garvie thought that because there was traditionally little for tourists to do in Victoria in the evening, the FAIR would give them a reason to "stick

around", an opinion that was borne out by box-office statistics: 20% of tickets were sold to American tourists.²³ With respect to the community, Establishment or otherwise, he was pleased to report:

Most important is the fact that the people of Victoria seemed to like it...In almost any audience you could see the wide appeal the plays had. There was no snob aura. There was a very thorough cross-section of the community. People went because they heard about the fair from friends. They went, not to be morally strengthened or educated, but for a pleasant evening's entertainment...This is a city in which people enjoy good entertainment.²⁴

In the final analysis, the story of VICTORIA FAIR and its audience is a sad tale of missed opportunity. VICTORIA FAIR needed to attract a new, wider audience: the Establishment audience was small, and did not much like to attend theatre in the summer anyway. Besides they tended to hold amateur attitudes. Box office statistics for total paid admissions in the three seasons--13,077 in 1969; 9,579 in 1970; and 9,218 in 1971²⁵--indicate an initial support for the new venture with a marked falling off in the second season and further gradual reduction in the final season. Total attendance figures were bolstered after the initial "honeymoon" season by complimentary tickets. The percentage of complimentary tickets in 1969, 1970, and 1971 were 12.7%, 24.5% and 17.3% respectively, indicating a 93% increase in 1970 and a 36% increase in 1971 over 1969 percentages.²⁶

Ironically, even though the Victoria Establishment failed to come to the FAIR, they still seem to have regarded the theatre as "theirs" and resented the appearance of "new" people, youth and to a lesser degree, visitors. One Times columnist remarked, that in age, the audience ranged from subteens to seventy or better, and in content:

...it was such a mixture as this town rarely musters. Town rubbed shoulders with gown, hip-folk with squares...there were black ties and no ties, business suits and brilliant jackets. There were also mini-skirts, and long dresses, and a sprinkling of ladies in pant suits, becoming or otherwise.²⁷

Quite obviously, the appearance of the youthful faction, dressed de rigueur, was greeted as an unwelcome intrusion into an Establishment institution. In the end, the Establishment may have been partially responsible for the alienation of the youth group.

Or perhaps VICTORIA FAIR's mixed messages were at work again. They wanted a wider audience, but they were offering "official" theatre, Establishment theatre. In fact, the producers of the Fair described themselves as "classicists in an avant-garde time."²⁸ As Victoria Fair lighting designer Jack Trueman points out,

Students then were into grass and acid, and took a very informal approach to theatre: they loved improv [sic]--being trees, salmon spawning, etc.; Ralph was straight, "Establishment", he planned effects, was traditional and exact in what he wanted. It was a clash of styles and methods.²⁹

Ultimately, given the political and social climate of the time, VICTORIA FAIR's programming would alienate the new people, an audience they apparently needed.

THE ACTORS

The actors involved with VICTORIA FAIR eventually took sides as well. Initially, all valued VICTORIA FAIR because they wanted to be included. Many factors contributed to the dissatisfaction of those who came to take sides against Ralph Allen and VICTORIA FAIR: some took exception to the American identity of the inner clique, some to the exclusive nature of that clique, some to the Establishment, traditional, or classical character of the FAIR, some to the FAIR's apparently condescending attitude to the local acting community. Some were suspicious of the University connection, and some resented the casting of outside professional and student actors in the best parts. Basically, what the problem came down to was that those who took sides, either immediately or after being with VICTORIA FAIR for a time, turned against Allen and/or the FAIR, simply because they did not get what they wanted from it. To begin, all wanted to be included. In most cases, when sides were taken, it was not so much against VICTORIA FAIR, as against Allen. If sides were taken against the FAIR, it was usually because of the University connection. Some community people, such as Gene Miller, thought "the University was a million miles away to the people downtown. VICTORIA FAIR was, even the name was cute, created for university types by university type people--a community of

the polite."¹ Similarly, one VICTORIA FAIR community actress remembered that the Victoria theatre community did not, on the whole, like the University theatre scene: "Whatever the causes, jealousy of the money and facilities, the automatic pro-amateur gap, one was labelled a snob and an intellectual if one worked for the Theatre Department!"² Professional actors also cited the University as a detriment to the FAIR concept, "perhaps because it was so heavily attached to the University that 'professionals' tended not to take it too seriously as 'legitimate' theatre. It had no reputation on the 'grapevine'."³

The Faculty

Four specific groups of actors emerged over the three seasons. Each took sides according to their satisfaction or dissatisfaction with Ralph Allen and VICTORIA FAIR. According to Carl Hare, "for his first company, Allen had imported a core of actors from Pittsburgh, where he had been Chairman of the Theatre Department...These actors were used in each season; the ones on faculty were also used throughout the Winter Session, as were one or two others intermittently."⁴ The "Triumvirate" (Allen, Henshaw and Cothran), and Allen's wife, Harriet, because she played leads in most productions, formed a powerful group which agreed on every issue, following Allen's lead. Allen himself states that "I was (with Henshaw and Cothran) the

decision-maker and guided the project artistically."⁵ One professional actor thought the FAIR hierarchy was very clique ridden:

There was Ralph--his wife--and Wanda. That was the triumvirate that one was either in with, or out with. If you expressed an opinion to one, it was taken for granted the other two would hear it. If you were told something by one you could take it for granted it was the opinion of the other two. This became tiresome after a time, so that I excluded them from any private and ultimately any professional intercourse. Their power base was this three way link. It was never allowed to be disturbed or interfered with by outsiders.⁶

The "Triumvirate" had control, artistically and to some extent, financially; obviously, they were satisfied and never divided. Faculty who were brought in by Allen and received what they were promised--substantial leading parts (John Krich or Richard Galuppi), control of design and good production values (Robert Cothran or Robert Field)--unanimously supported the "Triumvirate's" artistic direction. Press statements from Krich and Galuppi indicated satisfaction with Allen and VICTORIA FAIR. Both actors supported Allen's "west coast Stratford" dream: "Victoria could become a theatre centre to rival Stratford ...this should become some sort of annual thing..."⁷ But both were also aware of the powerful position they were in,

Surely they [community] should realize that as VICTORIA FAIR grows so does their chance of involvement. If they are envious that they or their own aren't in the productions they should consider the odds that would be against them if there was no summer festival. Surely they must

realize that without a united effort there will be absolutely no chance for any achievement.⁸

Similarly, designers Cothran and Field indicate their satisfaction with Allen, the University and VICTORIA FAIR. Cothran's experience was the "high point of my career as a set designer...nowhere else has my design work been so consistently, so integral a part of an entirely unified production concept, show after show."⁹ Field describes his experience as a wonderful opportunity:

...one of the best working experiences of my career. Specifically I appreciated the chance to build and manage lavish scenery for six very exciting shows. I was very proud of the results we achieved artistically--and tremendously stimulated by Ralph Allen, Wandalie Henshaw, and Bob Cothran...VICTORIA FAIR captured my imagination like nothing I worked on before or since.¹⁰

Together, the Faculty group were referred to by their opponents as the "Pittsburgh Mafia." Acknowledging the reference, Wandalie Henshaw defined the "Pittsburgh Mafia" as "a group with mutually held beliefs--a guru situation where Ralph was god--it's good and fun for the actors, they do their best work in these situations."¹¹

The fact that the group was American aggravated a potentially antagonistic situation. Allen commented on the obstacles and resentment he had encountered since arriving in Victoria:

I have received 30 threatening letters; we have been called everything from lousy Americans right down to Pittsburgh Mafia. We have been attacked for wasting money on costly sets and costumes, we have been attacked for every imaginable and

unimaginable reason possible. We have been accused of plagiarism, misrepresentation, and even some unprintable sexual offenses...We were invited to Victoria to work and are trying very hard to create a professional standard in theatre. We do not consider ourselves to be Americans, rather we consider ourselves to be members of a universal workshop...Theatre...We are interested in one thing only, the success of VICTORIA FAIR.¹²

The Professionals

According to Allen's earliest public statements, professional actors, both Canadian and American, were recruited "to assist...in pushing up the performance standard...to make this the finest theatre division of any university in Canada"¹³ and "to build an annual festival for Victoria that will rival the very best that North America can offer."¹⁴ Significantly, a split within a split evolved, regardless of nationality; professional actors divided according to whether they got what they wanted from the FAIR, and whether they got what they believed Allen had promised them. Perhaps mixed messages were at work here as well. Certainly, Christopher Newton and his aspirations for Theatre Calgary were casualties of Allen's mixed messages. While Newton was led to believe that the Fair would become a summer showcase for Canadian talent and specifically for a Theatre Calgary contingent, in retrospect he states that Allen's intention was to bring in "fourth rate U.S. actors when Canadian actors might have

been available."¹⁵ Shortly after arriving in Victoria, Newton says he came to see that Allen did not want the Calgary connection. He adds that Allen knew nothing of professional actors, their standards, or their need to make and get commitments.¹⁶ Canadian actress Marti Maraden also experienced Allen's mixed messages:

Ralph Allen had agreed to engage me...as Nerissa in Merchant...My husband [Frank Maraden] and I were both Equity but the Fair couldn't afford to hire us both at the Equity wages so I'd arranged for an official dispensation from my union to not be paid on the grounds that I'd be doing course work at UVIC. When we arrived...I was no longer cast in anything! I had no work and no one had bothered to tell me.

I believe there was some anti-U.S. feeling. Ralph had cast his wife in leading roles in both plays--something he had done at U of Pittsburgh--roles a young student actress could have done. He also brought up Galuppi and Krich.

My own view is that Ralph Allen, whatever his future successes have been, did not communicate well with his company.¹⁷

Some actors were satisfied. For instance, James Berry did not experience any conflicts personally but admits the relationship between individual company members and the "Triumvirate" was "...much discussed backstage. It was apparent that neither faction would compromise on any level, each requiring everyone to declare themselves 'friend or foe'."¹⁸

All professional actors, regardless of nationality or loyalty to Allen and the FAIR, were united by their contempt for the amateurs of the Community, who thought

they should be cast in the good roles. Christopher Newton complained:

It is years since I have worked against a background where theatre experience is wholly amateur. I'd forgotten how much amateurs can hate and loathe professionals. But I was forcefully reminded during...my first acting experience with Theatre Calgary...the amateur theatre people were there in full force, hoping I'd be terrible, willing me to make mistakes. It was terrifying.¹⁹

The Community

Generally, community actors approved of the idea of VICTORIA FAIR, but what they really wanted was to act in the productions and be cast in the best parts:

What the Fair achieved was an enormous rise in the standards of scenery and costumes which rubbed off on local productions. What it did not achieve was R's [Allen's] initial promise to use the best local people to their ultimate and so enrich local theatre.²⁰

Apparently, community actors felt they were capable of handling the roles and subsequently performing in their Fair and perhaps harboured resentment of the imports. Community lighting designer for VICTORIA FAIR, Jack Trueman, recalls "There were complaints about bringing in Galuppi from Pittsburgh: why bring in this American when there were good locals, people said. But where, locally, were you going to get a good actor, six-foot-six, two hundred pounds, and a big, rich voice from way down in the pit of the stomach?"²¹ When asked why he continually cast

his wife, Harriet, in leading roles, Allen replied, "My wife is an extraordinarily gifted actress...She is not an Equity actress therefore works for considerably less than scale; as a matter of fact this year she is not charging one cent for her services, but above all else she is a pro actress."²² Allen's argument that Harriet Allen's professionalism was his prime motivation, plus the fact that she was available at a good price, seems to be plausible enough; indeed, Cliff Clark, who conducted this interview with Allen, supported the professional stance:

The people who were attacking Allen and company seemed to put it together that they were American, that they had unlimited funds from the University, and also that they were using favouritism in their casting of the plays, because they were bringing in people that they knew, people they could work with...Mind you the people they brought in were absolutely top calibre, and so I felt it was justified...It is very natural and very normal in this business that you would get those people to come and help you rather than use untried, untested people from the local scene.²³

As Henshaw has suggested, the community attitude was essentially amateur: "...amateur theatre is mainly for the pleasure of the participants and their friends and relatives, who enjoy seeing nice people working hard and having a good time,"²⁴ and provincial in that the local actors wanted locals to do theatre for locals. While appearing to endorse the idea of an international "Stratford of the West", in fact, the acting community resented the international aspirations of VICTORIA FAIR.

After all, the Stratford Festival does not exist to hire actors from the "Stratford Little Theatre" either. But the contempt for amateurs that inevitably prevails in professional theatre contradicted Allen's stated intention of involving community actors. The resulting mixed message inevitably led to a taking of sides, amateur versus professional, community versus university. As Anthony Jenkins states, "Initially there was a great wave of enthusiasm from all sides; here was the way to put Victoria on the theatrical map, but the more that map pointed back to Ralph's past plays and cast-members, an equally enthusiastic anti-reaction set in."²⁵ Essentially, the community did not get what Allen, VICTORIA FAIR, or the University promised, and as such, took sides against.

The Students

Generally, students who came to resent Ralph Allen and VICTORIA FAIR were those who were already established in the Department of Theatre. After all, Allen is said to have remarked that he had "rotten students"; as a result he was perhaps reluctant to cast them. His initial plan was to recruit talented students through VICTORIA FAIR; to effect this process of building, Allen brought in hand-picked students from elsewhere. The result was a conflict that mirrored the amateur/professional--community/import division. Allen's preferred students were also alien

types. Some were Americans who had studied with him at Pittsburgh, like Donald Flayton and Gregory Lehane. These "junior mafiosi" were both cast in small speaking roles that might have been handled by UVIC students. Maria Wozniak followed Allen from Pittsburgh for graduate studies at UVIC, and was cast in all three seasons as the lead ingenue. From the dreaded East came Julian Forrester, an Englishman from McGill, who assumed small speaking parts. But there were also Canadians from nearby: Graham McPherson from the University of Calgary and even Geoffrey Bowes from the local Brentwood College. Perhaps many of the imported students were more experienced than the general run of UVIC students. Certainly, their subsequent successes have sometimes confirmed Allen's intuition: Gregory Lehane has become a successful television producer in New York; both Graham McPherson and Geoffrey Bowes have become successful Canadian actors, with Bowes becoming the recipient of a Genie award; and Julian Forrester is manager of the Compass Theatre in London, England.

Some local students were included in VICTORIA FAIR, and found it a valuable experience:

I can honestly say it was one of the most fruitful summers I spent in theatre during my undergrad years. I learned much about production and direction--the latter by its lacks as well as its technical manipulation of masses--and people. The largest and most positive benefits were in the firsthand work experiences with large sets, set-ups, and strikes as well as the ins and outs

of local and university politics. I was glad I was there both inside and out of it.²⁶

Sometimes Allen's casting intuition was faulty. Some who were excluded have "made it" since--for example, James Leard, the Artistic Director of Kaleidoscope Theatre's Story Theatre.

Obviously, the local students resented the recruited students. The latter got what they were promised and would naturally line up with VICTORIA FAIR and Ralph Allen. Even Canadians, because they got what they wanted, were prepared to overlook the growing American identity and foreign leadership of VICTORIA FAIR. Graham McPherson states:

I will never forget Ralph Allen's loyalty. He stood by company members to an amazing degree. In a tough business like theatre he could easily have decided to hire an actor whom the Canada Council would have approved (in fact he did hire another guy on that grant) but he went to a lot of extra trouble to keep me in the company... Believe me, having a summer on stage with John Krich, Eric Schneider, and Richard Galuppi was a much appreciated education.²⁷

Most local students, left out of VICTORIA FAIR, focused their discontent on its American character. This was to be expected, in view of the anti-American feelings sweeping the campus:

The Valedictorian in 1971, Denis Johnston, who was also involved in some of the productions, got up and blasted the University and the administration, and then asked the students to walk out of their graduation ceremony, and they did, and he did too. It wasn't just the Theatre Department, it was a part of the time, the energy, the Vietnam War, it all got sort of hung together. There were some logical complaints that the

students had: he continued to bring in more people, the department grew, it's just that they were his people...Initially I think we were very open to the Americans, but when they came in and showed what their personality was like, we said, "My God, we don't need this. There are better people." The anti-American thing was not so much anti-American; it became a personal thing, and it was called anti-American. If that's what Americans are like, then we don't want them.²⁸

Graham McPherson comments on the dissension as a conscientious observer;

I thought it was great that the establishment was being questioned and found wanting but as usual there was a contingent who hated everything and anything. America and Americans took a lot of that brunt. Odd how angry and righteous my generation was about American civil rights issues while native Canadians died of malnutrition and alcoholism on reserves...Indians weren't fashionable then. At any rate the Allens took a lot of flak.²⁹

Wandalie Henshaw believes the students were against the Americans from the beginning:

Each year we were there, they would pick a villain. In the first year I was the major villain; _____ was the villain in the second year. One day he'd come to class and the students would yawn all through class, next class they would laugh, then next, boycott. Another time, he came to class and written on the board was "Contributions accepted to the _____ deportation fund." There was no war, no poverty, no minorities, etc., in Victoria, so the students, because of campus protest movements everywhere, chose to protest our department in the guise of anti-Americanism.³⁰

Reflecting on that time, Henshaw states that "nationalism, amateurism, and artistic radicalism made an unnatural and unholy alliance."³¹ Indeed, a faction of the students freely resented the Establishment character of the

FAIR. As young people in the 1960's and early 70's, their natural taste was for the anti-establishment avant garde. Significantly, Vancouver's Establishment festival had failed and was replaced in 1969 with a season of alternative plays produced in small independent theatres. Similarly, in the 1969 VICTORIA FAIR season, Department of Theatre students produced and mounted Tilt, an experimental play,

...definitely slanted in an unique direction. It is not the sort of theatre we often get a chance to see in Victoria...Boundaries cease to exist, rules disappear...The time goes out of joint... The play is moving, absorbing, entrancing. The audience was spellbound. It runs for 90 minutes without a break, and I have never known time to pass so quickly in the theatre.³²

Audiences were small of course, and likely made up of students and other young people; even the reviewer was a UVIC theatre student, which suggests that the established critics were not interested.

In the Department of Theatre, dissent coalesced around Richard Courtney and developmental drama. To some extent this faction also rallied around Keith Johnston, a visiting artist in 1969 who probably influenced the Tilt production, and Carl Hare, who developed the improvisational Company One in 1972, and who was also influenced by the radical methods of Keith Johnston. Relations between the two factions deteriorated to such a degree that, as one instructor says, "the Developmental Drama advocates were,

almost literally, at daggers drawn--roles in productions were allocated according to whose side you were on."³³

Ralph Allen's party tended to interpret dissent not as a difference in philosophy, but as deliberate sabotage:

Richard Courtney, the then Attila the Hun of Kiddie Theatre and his minions didn't help, certainly. He and the radicals were popular with the community only as they were enemies of the "Mafia," but their hatecalls, attempted violence and general disruptiveness added to our defensiveness about being "at bay".³⁴

Community opposition to Establishment theatre seems to have coalesced around the newly formed Open Space Gallery, founded by Gene Miller. While traditionalists saw Miller as an "outside rabble rouser", (oddly Miller is American), instigating "...student rallies...having confrontations with the faculty...and a non-student to boot,"³⁵ the avant garde believed that Gene Miller and all the various groups that were connected, or would be connected, with Open Space, was "the basis for the future of good theatre in Victoria, theatre with some sincerity and integrity."³⁶

Whether the cause was casting, American leadership, or the preferred theatrical style, sides were taken. Perhaps the most significant issue for the actors was the character and methods of Ralph Allen. As one professional actor aptly states, "I never met anyone who was or is indifferent to Ralph Allen (even if they said they were !). Everyone either liked him (and overlooked his faults) or hated him

(and overlooked his virtues) within minutes after meeting him."³⁷

THE CRITICS

Taking sides was most public and most decisive in its effects with the critics. They had the public forum: each had a constituency amongst the audience and the power to bring them in or keep them away. Essentially there were three groups of critics: the National/International critics reached the audience that Ralph Allen came to see as his best hope for the future development and survival of the FAIR, and for attracting high-calibre faculty and students to the UVIC Department of Theatre. By the end of the third season, when a fourth season was planned, it was this Stratford-style audience which Allen and Garvie planned to court with a professional advertising and marketing campaign. The National/International critics responded favourably to VICTORIA FAIR from the beginning, and their attitude remained positive to the end. Unfortunately, too few of them visited Victoria. Their support was real, but not extensive enough to constitute the massive publicity campaign Allen needed to create a large out-of-town audience.

The second group, the Vancouver critics, controlled the "weekend" audience, a large potential pool of out-of-towners. However, they had a history, "Festival being somewhat of a dirty word around theatres in B.C."¹ The failure of the Vancouver Festival disposed them to be

skeptical, especially because little, isolated, provincial Victoria was attempting something on a large scale that Vancouver had failed to do. It was "pretty good for Victoria,"² but that was all. Generally the Vancouver critics never praised VICTORIA FAIR enough to motivate the mainland weekenders to make the effort to cross the Strait.

Amongst Victoria critics, there was a definite split. All started on VICTORIA FAIR's side, but some of the key critics turned against the FAIR, or aspects of the FAIR. Since the local critics controlled the only audience on which VICTORIA FAIR was ever able to rely, this turning away, or taking sides against, proved decisive. The audience never grew as Allen and Garvie had predicted, and the Fair died.

To succeed as Allen and Garvie had envisaged, VICTORIA FAIR had to win and retain the favour of all three groups of critics. This was because, like Stratford, the FAIR needed all three audiences: the community, the "weekenders" from the cosmopolitan centres, and the national and international out-of-towners who would make their pilgrimage specifically for the Festival.

Apparently, Allen's plan to build an audience had two phases. First, he would establish the FAIR in the community and the University. Both would show the multi-faceted value of his cultural venture, and the long-term benefits. Second, the FAIR was to headline international

artists, who would in turn attract an international audience of classical theatre enthusiasts, theatre professionals and potential professionals. All would come to Victoria to spend their tourist dollars, or to enlist in the ranks of his professional theatre training program at UVIC.³

The FAIR was planned and designed as a Stratford West. Indeed, two of the three plays in the first season were also in that year's Stratford season (Hamlet and Tartuffe), and some notable Stratford-type actors were recruited: for example, both Christopher Newton and Neil Munro were Stratford veterans and recent recipients of the Tyrone Guthrie Award. Allen, it appears, deliberately challenged comparison with Stratford.

The seasons were invariably "classical" and had a carefully balanced structure. Each began with a tragedy of the 16th or 17th century. Next came a comedy; this could vary from Elizabethan to Shaw, but it was always light and family oriented. The third production was a French farce. The period varied considerably: 17th, 18th, and 19th centuries respectively in the three seasons. The third production was always previewed at the McPherson as the final production of the Theatre Department term. When remounted in the summer, minor casting changes usually took place, with professional actors and recruited students replacing community actors and department students.

The first season (1969) began with Hamlet, starring Christopher Newton. Obviously, this would be a sure-fire hit, the only Shakespearean tragedy that nobody could complain or quibble about. The 1969 Stratford Festival program described Hamlet as "the best-known and most controversial of tragedies--no play in the world's literature has offered a political and psychological study with such dimension and poetic genius; no play so completely absorbs the problems of our time."⁴ But of course, once Hamlet had been done there was nowhere else to go.

The production was quite successful. While the critics and audience had expected "to be treated to an evening of verse in Hamlet, probably conditioned to this by Olivier, Redgrave and others,"⁵ instead, "there is a most peculiarly contemporary flavour to...Allen and...Henshaw's production...never before seriously considered that Shakespeare had his Danes playing games, and yet, when they are all made human, made a little stupid, lacking a sense of proportion, Hamlet...makes so much more sense."⁶ Perhaps the critics were responding to the large proportion of Canadian actors in the production, and intuitively sensed an emerging modern Canadian approach. Characterization, however, seemed elusive and lacked depth except where comic touches were applied:

...the intent was to create a serious classical happening of top order that could re-illuminate the great works of the past as well as connect with the somewhat more experimental enthusiasm of the now and then...They had the veneer of what was then expected of a classical repertoire...but their manner of working with actors in character explorations was basically non-existent.⁷

Student James Leard seems to agree that character exploration in rehearsals was missing:

Ralph's approach was to block, to make pictures, the actors were puppets. He would direct Richard Galuppi by saying, "that's fine, you just stand there and for your action do that eye thing where you roll your eyes way back." His guys were used to working that way, whereas Chris and Neil's attitude was to explore...be natural. The productions were unbending which meant that although they were lavish, they came across as very stilted with not a lot of real passion.⁸

The first season's comedy was The Merchant of Venice: here a similar pattern began to emerge. As a director, Ralph Allen appears to have been at his best in light comedy and farce, and perhaps at his weakest when attempting a strong concept or original interpretation. To play The Merchant of Venice as a comedy in a post-holocaust world is pure folly. The result was indecisive, and as one Vancouver critic said,

Allen...decided, apparently, to make it a travelogue/time capsule/dark comedy, with lots of manana, some very pleasant and authentic historical touches, and (the dilemma of all contemporary directors) a played down, "some of my best friends are...", almost non-Jewish Shylock...and what happened on stage was confusion.⁹

The same approach yielded better results with the "farce". Tartuffe can be seen as Molière's darkest play, but Allen's "comic opera" style, as described by Christopher Dafoe of the Vancouver Sun, was a great hit with the audience--if not with all the critics. Garvie noted with some surprise that the runaway hit of the season was Tartuffe, with Merchant of Venice following not too far behind. Hamlet, chosen because "the directors expected it would be the main support of the whole growth of VICTORIA FAIR,"¹⁰ was the fans' last choice.

The tragedy chosen to open the second season (1970) was The Duchess of Malfi. Almost predictably, the production was both a critical and box office failure. Perhaps the production lacked a cohesive and decisive concept, but it impressed audiences as a costume/period pageant. Set and Costume Designers Cothran and Granstrom were unanimously praised for their excellent production values, which were "all that VICTORIA FAIR theatre patrons have come to expect."¹¹ Critics mentioned the obvious exploitation of comic business supplied by Harriet Allen who played Julia as a coquette: "hairy-toothed and nauseatingly merry, [she] seemed to be a completely private little cameo which belonged in amateur comedy."¹² To another critic she was "delightful," and to be praised for "getting the most out of even the smallest bits of business."¹³ In the direction, "full use has been made of

what humour exists in the play,"¹⁴ but spectacle and pageant were substituted "for solid immersion in the roles and a deep understanding of what Webster had in mind."¹⁵ Allen himself was found guilty of passionless theatre: "There is no excuse at all for making a bore of this play. There is no excuse for boring anybody in the theatre. Now, Professor Allen, five-hundred times write, 'I must not be a bore.'"¹⁶

It appears that Allen's productions placed little emphasis on concept, character development, or speech. Where Stratford/Canadian actors appear to have emphasized these aspects, and were respected for doing so, Allen's seemingly old-fashioned company did not emphasize these aspects at all. Instead, they relied on comedy and spectacle, and their familiarity in working with each other and in working with Ralph Allen. Carl Hare states that the recurrence of the same faces would not have been a major problem in itself:

...more important was the fact that...a certain sameness of production values began to occur, despite the variety of spectacular effects provided by the designers. This similarity was also emphasized by the fact that with the emphasis on the visual look, the productions rarely explored the deeper aspects of the plays. There was also a tendency to perform all plays within the same tempos and rhythms, according to whether they were "comic" or "tragic".¹⁷

The comedy, Shaw's Androcles and the Lion, was a huge hit because the "cartoon" style Allen chose was well suited

to his comic gifts: "Allen's love of vaudeville was evident throughout the play. There were some great bits in the grand old tradition of the throwaway line and the sight gag."¹⁸ For once, there seemed to be a concept. Perhaps there was even some early foreshadowing of Sugar Babies. (Allen's affinity for burlesque and vaudeville reached a pinnacle with his libretto for the musical Sugar Babies, which opened on Broadway during the 1979-80 season at the Mark Hellinger Theatre. Sugar Babies, starring Mickey Rooney and Ann Miller, was singled out as one of the best plays on Broadway that year. It enjoyed a lengthy run, an international cross-country tour, and in 1987, premièred in Sydney, Australia.) Several individuals indicated that Allen was at this point collecting vaudevillian sketches for the Broadway hit. In any case, Androcles complemented the old-fashioned style Allen's American actors could do well. A few plaintive objections were heard: "Shaw had more in mind...the play like any good play, illustrates something more than its immediate setting;" however, as soon as the critic "stopped looking for Shaw and settled for Charley's Aunt, as soon as I forget the pretensions of the program note (classic theatre...artistic adventure)" the critic laughed along with the rest of the fans.¹⁹

The farce was Allen's own adaptation of Turcaret. He was commended for establishing a style for the period that was all his own and one that he could exploit to the

fullest. A newcomer to the company, Canadian actor Eric Schneider, was noted as not fitting in: "he seems to lack the incisive sense of style and feeling that has caught the imagination of the rest of the cast." In contrast, American student Maria Wozniak's style harmonized with the rest of the cast, perhaps due to the "influence in her development by Miss Allen's own style which...is all to the good."²⁰ In any case, the company's ensemble playing was seen as its best yet. The flaw again was that while everybody laughed and had a good evening's entertainment, the production, done as a farce, lacked substance both in script and character development. The Sun critic duly noted that he had reservations concerning the cast's ability to match the brilliance of the settings; however, "it is a piece that demands ensemble playing of a high order and if the VICTORIA FAIR players do not respond brilliantly, they do manage to produce a group style that is pleasantly diverting and vital."²¹

After Androcles, VICTORIA FAIR was criticized for opening the second season with a tragedy. Perhaps it was this, plus the box office failure of The Duchess of Malfi, which led Allen to change the order of his "slots," though not their nature. The third season (1971) began with the farce, A Trip Abroad. For the first and only time, Henshaw was the sole director. Farce suited the Allen style, but by this time many disputes and stressful events had taken

place, and it is therefore difficult to assess how successful the production was because of the cloud of controversy that surrounded the VICTORIA FAIR company, the University, and the Department of Theatre. The comedy was Room Service. Allen again had a distinct concept: the play was a slapstick, like the Marx Brothers movie. Generally, the critics preferred the film: "if the Marx Brothers could have seen the play...they too, I'm afraid, would have taken poison--or they might have jumped on stage and replaced the sledgehammer bombast of this production with their own brand of nuthouse humour and enthusiasm."²² Burlesque and vaudeville were Allen's specialties, and were well-suited to the company's style: dated but funny, broad and unsubtle visual gags, understatement of the full characterization by overstatement of the comic elements of character. Nevertheless, the production on the whole fell short of the film. Perhaps the film's interpretation seemed definitive: this, coupled with the heavy-handed and old-fashioned "schtick" of Allen's production, prompted the critics to give the comedy slot a less than enthusiastic endorsement: "it's funny the way old movies are funny on television but it still isn't the Marx Brothers."²³

The final production was the annual classical tragedy, Justice Not Revenge. The production, which was previewed in Spring as the final department project, was also bound for Ottawa where it was to be performed as part of the

Dominion Drama Festival's "THEATRE 71." In consequence it received a lot of attention and critical notice. Allen even published his adaptation of Justice, as he had done for Turcaret. Like the Duchess, Justice Not Revenge failed critically and at the box office. Again, it appears that the company style, and Allen's approach were not suited to the demands of classical tragedy. By this time the visual elements were widely perceived as overwhelming a company whose style could not manage emotional range or depth of characterization. Only John Krich in a comic role was singled out for praise. The company's handling of poetic language simply was not good enough to satisfy the critics or the crowds:

Ralph Allen's new version of the play is a dreary awkwardness of words, and his unfortunate cast, stuck with a series of lines that in a tavern melodrama would bring considerable laughter, are forced to climb over them, under them and around them, until thoroughly confused, they appear to give up and abandon all hope of ever becoming human.²⁴

Even a risqué opening scene, depicting an attractive prostitute with a single breast unclad, was viewed as self-conscious and insincere by both actress and critic: "Look-ma, we're mod baring the prostitute's bosom."²⁵ One critic applied the law of diminishing returns to this production, whose "funny parts are funnier than the tragic parts are tragic...the harder they try the less they achieve."²⁶

As the three seasons unfolded, the critics took sides: each adopted a specific stance regarding the value of the FAIR and the merit of each production, but the stance tended to depend upon the camp to which the critics belonged. The International/National critics tended to be favourable throughout all three seasons, but few had much direct experience with VICTORIA FAIR. Most important to Ralph Allen's ambitions for his Stratford West was the Internationally known American critic, Henry Hewes, of the Saturday Review, allegedly a personal acquaintance of the "Mafia." The FAIR brought Hewes in for the Ourselves as Drama conference in 1970, his only first hand-look at the FAIR. Nonetheless, he supported it by giving VICTORIA FAIR space in his annual review of established and promising festivals in North America. The FAIR also attracted the notice of Nathen Cohen, the dean of Canadian critics. Although, according to Audrey Johnson of the Times,²⁷ Cohen may never have seen any of the productions at all, he still was a booster of Allen's concept. In a C.B.C. "Assignment" broadcast, Cohen addressed the problems inherent in University-sponsored festivals. First, there would be the difficulty of attracting an audience to take theatre seriously, not as a status activity, but for its appeal to and enrichment of the imagination. Second, there would be the risk of doing plays which might prove to be outside the directors' and actors' range--plays commendable in

themselves, but likely to seem the opposite because of false presentation. Third, there would be the danger of the university authorities being averse to spending money on what would most likely be a losing operation.²⁸ Each of these problems eventually plagued VICTORIA FAIR. Cohen's endorsement in the first season indicates that he too had received a mixed message as to Allen's actual intent for the FAIR: Cohen believed that VICTORIA FAIR's success would be achieved through its connection with the academic syllabus: "in other words," he stated,

...they are not putting on plays simply to put on plays, just to give people interested in making a living in theatre something to do...The programs ...are directed toward the campus population, first of all, and then toward the community at large.²⁹

While Allen and Garvie may have promoted this line of thinking initially, it appears that their real objective was the development of a professional repertory company with programming similar to Stratford's. By the third season, Cohen was obviously aware of Allen's aspirations, and approved: VICTORIA FAIR "has earned the right to look for support from the community and from the government of British Columbia. It is now a provincial cultural resource which deserves to be supported on that basis."³⁰ While Cohen puffed the first and third seasons, C.B.C. assigned Ben Metcalfe to assess the second season. Like Cohen, he

endorsed the FAIR's programming, but, more importantly, he pointed to its economic and tourist value to the community.

In 1971, Educational Theatre Journal reviewed VICTORIA FAIR 1970, and for the first time, Allen was credited with the FAIR's success:

A great deal of credit for VICTORIA FAIR must go to Mr. Allen, whose exciting directorial concepts for the plays allow them to happen. His high standards and great personal enthusiasm and energy give the company its driving force; his intelligence as a theatre historian expands the audience's appreciation of the plays as dramatic literature; his boldness as a director allows them to enjoy the vitality of the plays as living theatre.³¹

While American critics like Hewes and Engel had a natural affinity for the old-fashioned American style of Allen, the two Canadian critics recognized the FAIR's immediate value to the Canadian west coast cultural scene.

In 1971, Ottawa critics for the Citizen and Journal reviewed Justice Not Revenge. The former liked the production, finding "no false note,"³² but the latter admonished the company for acting a passionate play without passion and recommended that the "virgin production desperately...need[ed]...a friendly rape or at least a hearty slap on the backside."³³

Vancouver critics, James Barber and Christopher Dafoe, were consistently more critical and more discriminating than the Victoria critics. Dafoe discussed concept, and recognized when it was absent. In all three of the first

season's productions, he found the directorial concept vague: productions were fine to look at, but substance always seemed to be lacking. Barber became more personal, directing his barbs against the "common talent" of Ralph Allen, particularly after a legal battle erupted over the authenticity of Allen's adaptation of Turcaret.

Initially the Victoria critics were uniformly and almost unreservedly enthusiastic about the FAIR. Bill Thomas reviewed for the Colonist; Audrey Johnson for the Time; Cliff Clark for the Victorian (coverage for the FAIR began in the second season); and there were also reviews in minor municipal papers, often from Ted Gaskell. Most Victoria reviews focus on the acting, production values and humour; concept is rarely mentioned. Perhaps the critics were unable to deal with concept; their exposure to professional theatre was limited, and they had seen relatively few productions to which they could draw comparisons. Clark and the minor critics always remained advocates of VICTORIA FAIR, rarely finding fault with any aspect of the productions. The reasoning was that the FAIR was a valuable contribution to the community's cultural scene:

I was becoming very disenchanted with the way theatre was going in Victoria; I thought I'd like to get in there and give my point of view and the Victorian was a good vehicle because it allowed me to do and say whatever I wanted to say, as long as it was truthful...I could see what was happening with VICTORIA FAIR. The "slings and

arrows" were flying and I just felt that I had to do something to try and save this. At that time, the FAIR didn't have a voice in any of the newspapers. I felt it was essential that they be supported and heard.³⁴

Bill Thomas' forthright style made him appear more objective, although his comments reveal a penchant for comedy. In the first two seasons, Thomas showed support in his reviews and weekly editorials, but he became more critical in the third, often echoing the comments of the Vancouver critics. Thomas states that his critical policy was largely based on economics:

If you're going to charge people \$15 or \$20 to see a performance, then you've got to give them their money's worth. It doesn't matter a bit that you have paid a lot of money for the sets and costumes, and special effects, you have got to give them their money's worth. A general yardstick which I try to follow is this: if a fellow wants to take his wife or girlfriend to the theatre, and he's got to spend a few dollars, because most people don't have the extra to spend on the arts, is this something I can honestly recommend?³⁵

Audrey Johnson of the Times was the most important and influential of the local critics. Initially, she was VICTORIA FAIR's most enthusiastic supporter. She supplied a great deal of pre-season "hype" for the new faces coming in to perform, and the design team: even the duties of Festival Co-ordinator/Fine Arts Secretary Jean Shannon were highlighted. Prior to the 1971 season, Johnson's comments on Department of Theatre politics resulted in her taking

sides against Allen and VICTORIA FAIR. As a critic, her stated policy was not exactly in accord with her practice:

Some critics...have made their reputations on the things that they could say and get away with. That's one way of doing it, but I don't know if it's a particularly constructive way...I think there are times when you feel strongly about something that you have to say plainly from your point of view; after all, it's only an opinion. You only have to hope that you know enough of the person you are reading, that it's someone you respect. You don't have to agree with their opinion, you may have a different opinion just as valid, but somebody has to write the review. It might as well be somebody who really cares...I made my mistake with VICTORIA FAIR right from the beginning. I should have commented on exactly what I saw. I sort of slid over, we were all so thrilled to have this magnificent thing here... The problem in Victoria is that it's a small city...I've only to write a bad review on something and people will stay away. Too many people will tell me, "I wait until I see your review before I go."³⁶

As Johnson's remarks indicate, her initial perceptions of the benefits that VICTORIA FAIR would bring the community led her to praise it uncritically. According to FAIR publicity volunteer, Mary Jane Scott, publicity for the Times was completely under Johnson's control: and indeed, prior to the 1969 season, she stated that she had convinced her managing editor that it would be worthwhile to provide all the possible space available for photos and stories to support the FAIR. Features on the FAIR included exclusive interviews with the Calgary contingent-- Christopher Newton, Neil Munro, Joel Miller; the Pittsburgh contingent--John Krich, Richard Galuppi, Harriet Allen;

the imported students--Donald Flayton and Gregory Lehane; and the imported design team--Allan Granstrom, Robert Cothran, Christine Chester-Frezza. There was even a series of features on Eggburt the rooster, who was auditioned for the prestigious part in Hamlet, where one line calls for a cock crow on "Adieu, adieu, adieu. Remember me."³⁷ In addition to these feature stories, editorials on the value of VICTORIA FAIR to the community, and the prestige it would bring to the University abounded. There was no suggestion of adverse criticism.

This "honeymoon" phase was too good to be true, and too good to last. Inevitably, VICTORIA FAIR would be imperfect. Gradually, critics began to notice the imperfections, like small cracks in a statue that looks perfect from a distance. As VICTORIA FAIR continued, and the critics became used to it, it was as though they ventured close up to the statue. Of course, when they did, the critics divided into two camps. Some persisted in Johnson's initial attitude: VICTORIA FAIR was such a benefit to the community that the cracks were to be ignored. The Victorian's Cliff Clark explains the attitude of this group:

I'd never seen anything like that in Victoria, and very seldom ever saw the quality in any professional stage whether it was in London or in the States. I felt the quality was so phenomenal--I was thrilled, here we were in Victoria and we were going to have a festival comparable to Stratford.³⁸

For others, the cracks in the statue became so obvious that they eventually came to focus on them. One by one the critics took sides--either they persisted to the end to ignore the cracks, or they took sides against. Ironically, it was Johnson whose move from the first camp to the second was to prove decisive for the fate of VICTORIA FAIR. Her vehicle, if not the real cause of her change in attitude, appears to have been a personality clash with Ralph Allen, which became attached to the Developmental Drama/Richard Courtney issue. James Berry's remarks are worth remembering at this point: either you liked Allen, or hated him within minutes of meeting him, nobody was ever indifferent. Because Johnson was so influential with the Victoria audience, her attitude would become very damaging to VICTORIA FAIR's fortunes.

In Season One, most critics agreed that production values were excellent, and all agreed that the crowd scenes were exceptionally well-handled, like "ballet, beautiful movements, expertly timed;"³⁹ the sword fights too were also "brilliantly staged...with electrifying realism"⁴⁰ Indeed, the only criticism was that the latter sometimes inhibited a full appreciation of the former. Sun critic Dafoe noted:

The visual effects are spoiled by a tendency on the part of the director to litter the stage with supernumeraries who over-react in the most alarming way. Cothran's fine set calls out for

simplicity. Too many bodies on stage spoil the effect and create serious traffic problems.⁴¹

The first cracks to appear in Season One were in speech and style. Perhaps Stratford, now 15 years old and a mature classical festival, made some of the critics hypercritical of a festival which was, after all, in its infancy. Perhaps, also, American actors simply lacked the kind of classical training British and Canadian actors had, and to which Canadians were accustomed. At any rate, several critics referred to weaknesses in speech. Johnson and Gaskell complained that clarity was sacrificed for speed; Gaskell interpreted this as a "typical ploy" of Ralph Allen's:

If a speech isn't vital, but can't be cut and there is a danger of dullness, then he calls for speed and sometimes must sacrifice clarity for pace, which is better than the reverse. Nevertheless, the play is easy to follow and so it not essential that every word is heard. And who hears every word in any play?⁴²

The American style of the productions was a source of irritation to some of the critics: the style came across as alien, perhaps old-fashioned, compared to the perceived and desired Stratford style. Barber compared Tartuffe to a radio soap opera adapted for U.S. commercial television. "The whole production was desperate," he said,

Each one and everybody did his own thing, at this own pace, in his own style, never for a moment stopping to let a line work on the audience, somehow expecting the audience to laugh, grabbing all the obviousnesses and ignoring the subtleties

like an Ed Sullivan production of Madame Butterfly.⁴³

American critic Henry Hewes enjoyed the comic "schtick", seeing it as "fun, vigor and speed...executed so well and performed with such relish, that it became a delicious feast of comic excursions."⁴⁴ Perhaps Johnson, too, preferred an old-fashioned style; in an interview, she remembers the lasting impression Donald Wolfit's Shakespearean Touring Company made on her.⁴⁵

If speech and style were really flawed at all, they may have been inevitable because of the large proportion of Americans involved, VICTORIA FAIR's University connection and community involvement. The use of students and community actors attracted adverse criticism. Dafoe was pointed concerning the casting of Hamlet,

Director Allen's company...lacks the depth to stage a creditable production of this most difficult play. There are no throw-away roles...Allen has attempted to do too much with a cast of five professionals surrounded by a multitude of amateurs of varying ability. It doesn't work. He needs a strong cast and a clear idea of what the play is about, a concept that stands behind and beneath the production.⁴⁶

Barber's review of Tartuffe entirely omitted casting and characterization, but he stated categorically that there was "no point in listing the cast and its individual deficiencies."⁴⁷

Of course, the alleged problems of casting arose from more than the discrepancy in talent and experience between

professional, amateur, and student. Some critics failed to understand the nature of repertory. Many praised the repertory/ensemble company idea. Johnson said:

...the essential point of the rep company...is the development of a closely-knit ensemble. Ideal results are most likely to be achieved from a group of actors who have had a long association with one another.⁴⁸

But in practice, actors in repertory appear over and over in a variety of roles or appear over and over again as a character-type. Inevitably, casting cannot be as perfect as in productions cast individually and separately. In the first season, there were criticisms of miscasting of Harriet Allen as Ophelia and Portia. While Johnson was impressed with her acting of Ophelia, she was "too mature a personality to convey Ophelia;"⁴⁹ Barber's appraisal of her Portia was that she "seemed to be in the cradle-snatching business."⁵⁰

If Harriet Allen's casting problem was labelled as miscasting, Richard Galuppi's problem was perhaps typecasting. While Galuppi was usually commended by the critics for his natural comic abilities, he tended to be cast as the bumbling, bombastic old fool time and time again. As Polonius, he appeared satisfied

...to play him for laughs, waddling about the stage, popping out his eyes, sticking his tummy out...He gets a few cheap laughs but the real Polonius eludes him.⁵¹

Similarly, Galuppi played Orgon as

...a fool, a simple Simon, totally enchanted by the pious attitude struck by the religious imposter Tartuffe...The Orgon in this production gains a cheap sort of success by pumping the role for laughter.⁵²

Of course, playing Orgon or Polonius in this way makes it easy to move the audience to laughter, but it avoids telling us anything worth knowing about the characters. It is too easy to dismiss Orgon as a fool; a far more interesting and satisfying way would be to play him as a man of intelligence swept away by his enthusiasm. Even Galuppi's Shylock succeeded in moving the local critics to laughter,⁵³ but then Thomas had a penchant for comedy and Johnson was the self-appointed media booster.

A fourth flaw which emerged in the first season appears to have been Ralph Allen's limitations as a director. While Educational Theatre Journal thought his concepts were innovative, the Vancouver critics would come to see that his concepts were not always consistent or coherent. The Merchant of Venice

...poses more questions than it answers. The right hand seldom seems to know what the left is doing. What is this production trying to tell us about these people? What are its attitudes? What stance does it wish to adopt? It would seem that this production has no real attitude about anything. It blows with the wind.⁵⁴

Allen's interpretation was indecisive. Galuppi's Shylock was basically noble and good, "a Jew who has been pushed around long enough... 'kike' has been used once too

often,"⁵² the sort of character audiences like to sympathize with. But this tends to make the play more tragic. Shylock's enemies, on the other hand, were treated like sympathetic characters in comedy; Harriet Allen, as Portia, for example,

...wearing a blond wig and stunningly dressed, was entirely captivating as a playful flirtatious Portia, sweeping onto the stage with a white kitten in her arms.⁵⁶

Even though the critics could not see what the real problem was, they knew the production was giving them mixed messages. Who were the "good guys"? Was it a comedy or not? If not, what is Act V about? And if it is, what are we to do with Christians persecuting a Jew, and a noble Jew at that? After all, this is a post-holocaust world, and sides will be taken. Dafoe was perhaps the most aware of the confusing message. He describes Galuppi's Shylock as a "large, darkly shaded performance that dominates the stage and very nearly wins the battle,"⁵⁷ the key phrase being "very nearly wins." He questions Allen's intentions:

Are we to admire Portia, Bassanio and Antonio when they have outsmarted the Jew and stripped him of a measure of his fortune? Does the play really have the happy ending it gets on the stage of the McPherson Playhouse?⁵⁸

Apparently, there were far too many contradictions in Allen's interpretation; when the mortar is missing, the edifice soon falls down.

Despite the emerging flaws, critical support for the idea of VICTORIA FAIR continued prior to Season Two. Thomas stated that VICTORIA FAIR had set a tone in 1969 and it would be a disaster if inexperienced amateurs fooled with its artistic content. He believed that the intrusion of amateurs in a professional company was one of the reasons for the failure of the Vancouver Festival.⁵⁹ Even though the Vancouver critics were the most critical of the first season's productions, they too gave their own brand of endorsement for the idea of VICTORIA FAIR:

Festivals are what you make 'em...In its own sedate way, Victoria may have come up with the answer Vancouver was unable to find in a decade of trying to produce a summer festival...The modest beginning was in sharp contrast to the Vancouver effort which spent money as if it were going out of style and wound up some \$300,000 in the hole before the final obsequies.⁶⁰

Johnson continued pre-season publicity in the second season, highlighting any new imported professionals, as well as the established faculty professionals.

Despite the publicity, the cracks widened; criticism was directed more pointedly at the flaws. Praise of production values continued: "the settings by Robert Cothran and the costumes by Allan Granstrom are excellent and all that VICTORIA FAIR theatre patrons have come to expect."⁶¹ But negative criticism of the usually popular crowd scenes were beginning to be heard. Some, like Clark, continued to marvel at Allen's ability to direct traffic:

"some 40 actors are moved about...with the finesse of a chess master."⁶² Thomas found "the stage...crowded, too crowded...one character or at the most two are engaged in conversation while the rest freeze or get on with some bits of business," ultimately giving the entire production an "abstract quality."⁶³

Speech and style were again noted as problems in two of the three productions. As in the previous season, clarity was sacrificed in Duchess of Malfi and Turcaret. In the latter,

The convoluted sentences lost their meaning almost before they were voiced. And at times, what should have been a laugh at a well-understood joke became a desperate chase for meaning down a long flight of words.⁶⁴

In The Duchess of Malfi the problem was "garbled diction" coupled with "dispassion" in an emotionally complex play:

There is a tendency toward recitation...that deprives the audience of some of the early feeling of the play. Not all the players can handle the grandiose poetry of the dialogue with complete audibility or intelligibility to cope with the characteristics of the McPherson Playhouse.⁶⁵

Style was also a problem. The Canadian actors who played Frontin in Turcaret evidently used a style quite different from the American actress playing the accomplice, Lisette. Guest artists Richard Davidson (spring production), and Eric Schneider (summer production), were criticized for their lack of flamboyance in comparison to the style that was expected in VICTORIA FAIR comedies/farces. Maria

Wozniak was commended for excellence in the Allen style,⁶⁶ which Cliff Clark defined as "American flair...they have a way of doing things, they just make everything shine, and they made VICTORIA FAIR shine."⁶⁷ Criticism of student and community actors seems to have stemmed from comparison with the professionals: both Johnson and Metcalfe pointed to technical inefficiencies in speech;⁶⁸ Thomas, Barber and Dafoe noted their tendency to overdo business, with "some parts...more caricature than character."⁶⁹ Barber described Turcaret as "slick, almost hammy, almost vaudeville,"⁷⁰ but then, as Thomas noted, "an old vaudeville expert like Allen" recalled "the greatest adage in the business: 'Leave 'em laughing.'"⁷¹ Sometimes the tendency to overdo seems to have been uniformly welcomed by all the critics. Local actor Anthony Jenkins' performance of the Marquis in Turcaret was described as a "silly ass marquis," having trouble with his "cwendit," as "a gossiping, chattering, lisping, mincing, fluttering fag," and as "prancing and primping about the stage."⁷²

Casting accentuated the problems inherent in repertory companies. Both Harriet Allen and Richard Galuppi were singled out for repeating character-types seen last season. The local critics welcomed Allen's coquette again in both the Duchess of Malfi and Turcaret. Thomas noted in his Malfi review that she had played this type of role before and was getting more competent, getting the most out of

even the smallest bits of business; Johnson thought that in Turcaret she was entirely in her element as the coquette, using face, body and voice most expressively; and as a comedienne, she outshone her notable performance as Dorine in last season's Tartuffe.⁷³

Vancouver's Barber, on the other hand, admonished Allen in all three productions for "reverting to that cloying, singsong, stage Irish, word chewing, idiot smile which appears to be her refuge from all theatrical demands."⁷⁴ Galuppi's characterizations, like Allen's were repetitive of the first season; they were applauded for "the bull-roaring voice, the rolling eyes and the massive presence."⁷⁵ As Polonius, Shylock, Orgon, Turcaret, or Ferrovius in Androcles and the Lion, Galuppi as a "wobbling, blue-chinned fatness, blubber-mouth, red-nosed, sloppy-lipped, candy gobbling, slap-footed messiness of a man"⁷⁶ was always a success with the local critics. Both Barber and Dafoe, while appreciating his "amusing and colorful" characterizations, wanted, in the case of Turcaret, "a harder edge" played with "a touch of ice [that] would have helped balance the character."⁷⁷ While both Allen and Galuppi appear to highlight the widening repertory crack, John Krich served as a positive example of ensemble work. Local critics noted that Krich emerged as the most notable talent in the company:

Of he alone it could be said that, without a program it would have been impossible to identify Androcles as the actor who is playing Bosola in Duchess of Malfi.⁷⁸

Perhaps the problem with repertory casting was connected with Ralph Allen's limitations as a director. Local critics were pleased with his work in comedy and farce, even when he repeated himself:

There will be many who say that it is too much like Tartuffe but no matter, the audiences won't mind a bit and after all T.V. and movie makers have known for a long time that if you want to stay a winner, stay with a winner.⁷⁹

John Krich's work in both tragedy and comedy indicate the local critics' preferences. They admired his flexibility as Bosola and Androcles. But he was most successful in comedy. Thomas said, "Krich is a great comic actor," preferring his Androcles to the Knight in Turcaret because Lesage's character didn't "offer him quite the elasticity of his part in Androcles."⁸⁰ Perhaps, though unaware, the critic's preference was also due to the fact that in Androcles Allen had a very distinctive concept--vaudeville, his specialty.

The Vancouver critics were less enthusiastic about the superficiality of the humour. With Androcles and the Lion, Barber pointed out that Allen seemed more interested in teaching his cast "second-hand" vaudeville memories than what the play was about:

The play, like any good play, illustrates something more than its immediate setting. But

Allen's production had none of the timelessness, none of the subtleties, and while he got a lot of laughs, he could have had three times as many if it hadn't been so desperately anxious to do funny things, to put lampshades on its head and be the life of the party.⁸¹

Dafoe, too, felt that the spirit of Turcaret would have been better served if it had been just a little less elegant and a little more vulgar: "to really bring this thing off...a director must be prepared to be a bit harsh" as the author had intended.⁸² The Duchess of Malfi prompted all the critics to question Allen's ability to direct tragedy. Johnson wondered whether his intention was deliberately to underplay the tragic element and inadvertently create an atmosphere of detachment; Barber aimed his criticisms directly at Allen:

When we are all steamed up for something big and bold to happen, Ralph Allen appears to have ironed them all out, and driven the cast into an act-by-numbers routine which at times is almost ludicrous, with all the passion and involvement of a group of bank managers discussing cancelled cheques. Let's have a little blood, Mr. Allen, a little more muscle in the stabbings and a lot more people in the roles. Let them not offer knives to one another's bosom's like head waiters at the Vancouver Hotel, but let them feel some anger, some fury and some passion, let's hear them grunt when they die, let's hear them laugh when they live.⁸³

The worst problem in the 1970 season arose from the Allen/Barber lawsuit which arose from the Turcaret adaptation. W.S. Merwin wrote an English version of the play in 1961, which Barber thought diluted Lesage's script.

According to Barber, Allen had written and adapted what appeared to be "a dilution of the first dilution:"

Allen, like UBC's John Brockington, has a talent for vaudeville and revue. This common talent is also a common problem. Classical theatre is something more than gimmicking and plagiarism, and polish is more than just rubbing up the bright spots and stuffing the dull ones with very delightful, very obvious, and very much overdone cameos of the theatrical business.⁸⁴

Barber's comments attracted so much attention in the press that, together with the growing criticism of the "cracks" in the Vancouver press, the Vancouver audience was effectively lost to VICTORIA FAIR. The Victoria critics, however, remained loyal for the second season. Wandalie Henshaw believes the retreat of the Vancouver critics influenced the Victoria critics prior to and in the third season:

...news people are notorious band-wagon jumpers. And if Allen was the primary force behind the fair, like all egoists he demanded centre stage. He insisted on attention, preferably positive, but negative would do.⁸⁵

That was how the Victoria audience began to be lost.

Praise of production values continued in Season Three, but here, Room Service drew criticism. In a sense, this was hardly fair--after all, what could be done with a dumpy hotel room? Nevertheless, there was criticism: both Johnson and Thomas noted that Cothran was unable to express his customary imagination and ingenuity; even the costuming was seen as adequate but nothing special visually.⁸⁶ Also,

for the first time, lighting design was noticed and found flawed. Cothran's sets for the tragedy, Justice Not Revenge, were regarded as up to his usual standard, and quite unusual at the same time,⁸⁷ but they were hampered by lighting: if mood was the intention, why did the lights "inexplicably...cast deep shadow in the most inappropriate places" resulting in "obliteration [as]...the achievement."⁸⁸

Flaws in speech, particularly in the tragedy, were again addressed in the reviews. The critics uniformly agreed that Justice Not Revenge provided plenty of handsome spectacle, but there was no substance: the overall impression was "dullness caused by the inability of the cast to overcome the oracular test...it is impossible to experience what the actors are failing to experience."⁸⁹ One critic indicated that this was a passionate play acted without passion:

It has overwhelming sexuality, deathly spite, anguish, guilt, fear and fury. Yet the players embraced these with scarcely a change of pace, little inflexion and what at times seemed like mechanical emotion.⁹⁰

The problems with speech contributed to an acting problem: the shortcoming here was excessively polished diction. It appears that Justice was over-rehearsed with the by-product being passionless acting:

The distinct impression given was that the actors were so carefully rehearsed in their diction, voice control and movement that they had not had

time to get a feel for the guts of the play itself. Indeed there were times when one hoped for a stumble to bring some human disarray to the all too careful visual effects.⁹¹

While the company appeared to have overcome their problem of "garbled diction" noted in both Malfi and Hamlet, criticism regarding dispassionate acting parallels the remarks made in the first two seasons, but the general consensus then was that VICTORIA FAIR was such a good thing, the cracks were not as obvious. Tragic style seems to have been elusive: the company strives "for the 'grand style' but it constantly slips away and they resort...to all the clichés of gesture, violent flinches and swashbuckling exits and swishing cloaks."⁹² Even the Allen comedy style, usually denounced by the Vancouver critics as "slick, almost hammy" but applauded by the local critics, was, in the case of Room Service, "a bit tiring...on the verge of slapstick...rather than simple comedy."⁹³ There was too much "sledgehammer bombast" noted one critic

...the first act had pounded us into our seats, loud, insistent and ponderous, roaring like a bull and trampling like an elephant. It was pound, pound--wait for a guffaw from the house that often only materialized as a giggle--then pound some more. No let-up only a let-down in the timing and comedy effect.⁹⁴

Polish was more than rubbing up the bright spots; the Victoria critics were beginning to see through the polish, perhaps noticing the cracks that had widened visibly for the Vancouver critics the season before.

Significantly, less mention is made of the student or community actors who turned in good performances. The omission perhaps either indicates that fewer were cast, or that they were used to fill out the crowd scenes. Certainly, criticism indicates that some of the student actors were not up to the "supremely difficult task of controlling facial characterizations"⁹⁵ and that Allen in Justice Not Revenge made considerable use of extras as a special effect with figures walking "slow and studied, like slow motion ballet" presenting "some handsome tableaux throughout the piece."⁹⁶

The Victoria critics also became more aware of the repertory casting problem in the third season. Faculty actor Harvey Miller's style was described as "wooden"; "he never gave the impression that he really was part of what was supposed to be going on."⁹⁷ Harriet Allen's comic coquette was not mentioned; evidently there was a change in casting procedure. In A Trip Abroad, she played a more mature character, one that should have appealed to the critics as they had mentioned her maturity in two of her three roles in the first season; nonetheless, she was criticized for acting as if behind a veil.⁹⁸ Richard Galuppi was closely examined for cracks. A typical Galuppi farce character, Perrichon in A Trip Abroad, was barely mentioned; however, his Duke character in Justice Not Revenge, was perceived as melodramatic:

He exits with the flamboyant wave of his cape in a Batman style. At other times he has sort of Mandrake the Magician quality as he floats on and off. He plays at a consistently high level which proves tiring. This only emphasizes the camp quality of what is supposed to be tragedy.⁹⁹

Thomas adds that even Harriet Allen had "a hard time to take him seriously--a reaction shared by some of the audience."¹⁰⁰ Only John Krich escaped criticism, because his character was a "bumptious, broadly humorous servant," obviously still liked and expected by the local critics.¹⁰¹

Flaws in Allen's ability to direct tragedy were almost to be expected, but his usual specialty, broad comedy and farce, were also found wanting in the third season. In addition to the usual adjectives applied to his tragic productions--"longwinded, pompous, downright boring...without style, without action, and virtually without meaning"--came criticism of Justice Not Revenge as repertoire:

I hoped for an elegant, stylized grotesque of an evening, something to spice the melodrama, something to justify the choice of this old turkey as "classical theatre".¹⁰²

Room Service was seen as outdated; the play was "a great play in its day--a sort of Neil Simon of the 30's, but is it really so hot in 1971?"

By this time, VICTORIA FAIR's lone champion was Cliff Clark of the Victorian. While other critics attacked speech in the Duchess of Malfi, he argued that "a large proportion of this problem lies with the audience, and its difficulties attuning itself to the classical dialogue

involved...however, as we became engrossed in the tragedy unfolding before us, understanding did become easier once attuned."¹⁰⁴ While others attacked melodramatic posturing in Justice Not Revenge, he found it essential for the play:

Oftimes [sic] the overall effect created in a vehicle of this type is one of contrived posturing or implausible motivations; however, they are necessary to the play as wheels are to a cart, for the era of the dramatist must be carefully preserved if complete success is to be achieved.¹⁰⁵

Ironically, whether the Vancouver critics influenced the perceptions of the Victoria critics or not, the most serious problem for VICTORIA FAIR occurred before the season even opened. In March 1971, Theatre Department instructor of Developmental Drama Richard Courtney resigned to protest the Department's refusal to hire a second instructor in his field. In support of Courtney and the program, Times critic Johnson demanded answers, "as taxpayers who support the university," from Garvie and Allen:

- which phase of the theatre division operation is most valid and lasting--the training of young actors and stage technicians;
- the mounting of lavish productions for public spectacle;
- or the enriching of the educational field through the training of young men and women to work creatively with children and adolescents?¹⁰⁶

Johnson did not object to a summer festival of the arts, but her concerns were focused on whether VICTORIA FAIR was a valid concern for the University, and whether the

University could afford its sponsorship. After all, had not the FAIR organizers stated officially that the community would take over the operation, at least financially and administratively? Johnson's husband, University Senator Eugene Johnson, had encouraged this joint operation immediately after the first season. In view of the fact that there was insufficient money available to retain for UVIC an internationally recognized authority in the educational field, Johnson asked, "Can the luxury of hiring professional actors for extended periods be justified? Should not less money be spent on the opulent mountings of the theatre department's major productions?"¹⁰⁷ James Leard, a student at the time, remembers that some department funds were diverted to VICTORIA FAIR: the final department production was produced with department funds and then remounted in the summer season; the purpose, of course, was to save the summer production budget for the remaining two shows.¹⁰⁸ Students supporting Courtney thought the funding could have been better used to expand the Developmental Drama program. During the spring run of Justice Not Revenge, students who supported Courtney protested by handing out reproductions of Johnson's column; in fact

...the most serious eclipse of good taste came on the final night when the developmental drama faction decided to cough and squirm throughout the play...the whole affair was an essay in bad manners--rather like wearing brown boots to a

funeral; sometimes necessary but never acceptable.¹⁰⁹

Ralph Allen addressed Johnson's questions by purchasing advertising space and making a personal statement on behalf of the Department of Theatre. Allen contended that Johnson had seized on the publicity generated by Courtney's resignation "to launch a general attack on the policy of the theatre department and its priorities, particularly the effort expended on VICTORIA FAIR."¹¹⁰ Allen suggested that Johnson's column could possibly influence potential supporters of the Fair, because it had fortuitously appeared the weekend immediately preceding the opening of Justice; the Courtney controversy aside, Allen implied that Johnson's apparent lack of enthusiasm for VICTORIA FAIR might be attributable to other unstated reasons. According to Allen, the unstated reasons were his views of her naivité as a critic: "some of my opinions of her work reached her."¹¹¹

Of course, Johnson had the last word. In her next weekly column, Johnson suggested that Allen's concern for her influence on box office, and her lack of enthusiasm for VICTORIA FAIR could be attributed to unstated reasons, and a "somewhat unfavourable review" of the Duchess of Malfi. In addition, she suggested that a critic's function was not just to provide the FAIR with widespread publicity:

That is the least important aspect of a critic's function. Indeed one might say that in the event

of a favourable review, it is nothing more than a fringe benefit.¹¹²

Although Johnson contended that her column was written "in a spirit of justice, not revenge," Clifford Clark--VICTORIA FAIR's staunchest defender--viewed the press battle as anything but just:

It is most unfortunate that these highly qualified technicians have been subjected to petty jealousies, for it would appear that they are the victims of a personal vendetta. Surely it should not be necessary to publicly discredit these artists...given a little more time and support, they would undoubtedly achieve national recognition for Victoria.¹¹³

While the Allen/Johnson clash was not yet settled, the Courtney controversy was resolved to some degree by the developmental drama students' establishment of Company One, with Carl Hare acting in an advisory capacity, and with no connection to UVIC's Department of Theatre. The Courtney controversy was important in its own right. As Carl Hare remembers

...the department was split into two factions with very different approaches to theatre and how it should be explored...it reflected similar conflicts across North America and Europe and was part of an era. The split was further aggravated by the fact that each faction was led by a faculty member of strong personality and steel will; the students became radicalized and polarized around them. The internal conflicts not only helped to end VICTORIA FAIR, it nearly destroyed the Theatre Department.¹¹⁴

Further oil was poured upon these troubled waters when, before the opening of Season Three, the Department of Theatre announced that a Canadian scholar and authority on

children's theatre, Dr. Barbara McIntyre, was to replace the controversial Richard Courtney. Ironically, Dr. McIntyre had received her doctorate from the University of Pittsburgh and had been part of the faculty that the "Mafia" had left for Victoria.

The Allen/Johnson clash re-emerged mid-way through Season Three. Johnson's weekly column once again launched "a general attack on the policy of the theatre department, its priorities, particularly...VICTORIA FAIR."¹¹⁵ It appears that the purpose of the editorial was to give a critique of VICTORIA FAIR, generalizing on the cracks that had been emerging over the three seasons. Having viewed nine plays in three seasons, she believed that one clear, positive impression emerged. In Robert Cothran, the FAIR had a designer to whom "without danger of superlative, one can attach the label, genius."¹¹⁶ This of course came as no surprise, as FAIR production values had never really been questioned. The flaws, as Johnson saw them, were related to the artistic direction and the artistic director, Ralph Allen:

Cothran is so much head and shoulders above all other talents involved that the productions are badly out of balance...Ralph Allen has to stop preening over having brought "culture" to Victoria, take off the blinkers and recognize the flaws in his present concept.¹¹⁷

Johnson's position was that if any single element in the production consistently isolates the audience's attention,

the artistic integrity of the whole is seriously undermined; with VICTORIA FAIR, the disparity, or the cracks, were seen to be extreme in the areas of acting, casting, style and repertoire choice:

At best the VICTORIA FAIR acting company is competent; at worst, mediocre. Nowhere is it brilliant. And to describe it as versatile is pure hyperbole. In the nine plays the actors have shown us quite clearly where their talent lies and more often, thanks to purblind casting, where it does not. Any theatre festival seeking national recognition needs to establish a character...So what is to be the nature of VICTORIA FAIR theatre?¹¹⁸

According to Johnson, it was seeking reputation as a reviver of forgotten classics, valid for a festival with a strong academic basis, but a concept unlikely to "stimulate and sustain the interest of a wide audience."¹¹⁹ Allen should evaluate his concept, and secure more funding in order "to complement Cothran's sets with the front-rank talent they not only deserve but cry out for."¹²⁰ Of course, the latter suggestion contradicted her column in the spring where she complained about the amount of money spent mounting "lavish productions for public spectacle" and the "luxury of hiring professional actors for extended periods."

Johnson's critique of VICTORIA FAIR did not go unanswered in the press. In a Letter to the Editor, one angry citizen said:

It is no secret that Mrs. Johnson has been engaged, over the past several months, in a

personal disagreement with Dr. Ralph Allen...Her dislike of Dr. Allen, however childish, is of course her own business; but when this dislike seriously prejudices her objectivity as a drama critic and a journalist, then it becomes the business of us all...Johnson's complete change of attitude, coming when it did, suggests that she is displaying the epitome of small-town journalism.¹²¹

It appears there was some awareness that Johnson had enough power in the press to affect the box office. Garvie too issued a statement in the press, indicating that Johnson's column should be thought of as "presumptuous summing-up of the season." In his opinion, there was still time for the open-minded reviewer to take a second look, and for the other kind of reviewer to try to see it straight for the first time. Garvie questioned Johnson's professional ethics:

A visiting critic recently commented that 'obviously, Victoria's cultural life is far ahead of its ability to discuss it in print'... audiences want plays to see and are quite able to debate the merits for themselves, and producers have to be self-critical. But to those who think their role is to issue shrill encyclicals to us all, performers and audiences alike, we can only recommend (in Matthew Arnold's phrase) 'deference to a standard higher than their own habitual standard in intellectual matters.'¹²²

Perhaps Garvie's intention was two-fold: an attempt to save an already weak box office in a season that was only at its mid-way point, and to point directly to a personality clash that was seeming to have some influence on the objectivity of the press. While Thomas did not comment, the Victorian's Clark supported Garvie: bad reviews did

affect plays but some shows succeed in spite of them, because "here in Victoria, audiences are cosmopolitan, they read reviews and then decide for themselves."¹²³ Nevertheless, in this latest round of the Allen/Johnson clash, VICTORIA FAIR was to have the final word. VICTORIA FAIR announced that it was instituting a new educational award to be given annually. The purpose of the award was to make educational opportunities available to daily newspaper reporters who were assigned to cover events in the arts.¹²⁴ It was to give them the chance to see and hear performances elsewhere, take courses in music and theatre, attend workshops in writing, or in other ways, improve their qualifications. The award was to be given on the basis of need, and published writings over a period of years would be the chief evidence assessed. In the first year preference would be given to local candidates. Johnson was conspicuously silent on this matter; however, both Thomas and Clark addressed the "opportunity" with tongue in cheek: Clark commented, "certainly if I win it I'm not going to tell anyone."¹²⁵

Certainly, the clash between Allen and Johnson does not appear to be solely based on criticism of the productions; it spilled over into a general attack on VICTORIA FAIR, the policy of the Department of Theatre, and the administrator in charge of that policy, Ralph Allen. This succeeded in alienating a portion of the Victoria audience,

and caused a final taking of sides by the community critics. Where Thomas can be seen to have taken as neutral a stance as possible, and Clark as pro-FAIR a stance as possible, Johnson can be seen to have taken the anti-FAIR stance. The alienation of the Victoria audience in the third season by Johnson carried on from the loss of the Vancouver (potential) audience in the second season. Clark thought the whole affair was played out on a rather grand scale: "Here was a man, Ralph Allen, who had a fine stallion, finely turned out in the best saddlery, and this Audrey Johnson was a little burr right under the saddle. She finally got the best of him and the stallion."¹²⁶ Of course, with the Vancouver audience lost in the second season, and Victoria in the third, the only audience left for Allen and VICTORIA FAIR to court was the international audience, essentially the audience the FAIR really wanted, but needed time to recruit.

CHAPTER 4: DEATH, POST-MORTEM, AND THE FINAL SPASM

Even by the end of the third season, although nobody was then aware that there would be no 1972 season, VICTORIA FAIR was moribund. We have already discussed many of the reasons why VICTORIA FAIR was star-crossed from the beginning. But the immediate cause of its death was the loss of much of its audience, detailed in the last chapter. Without a growing local audience, and a large Vancouver weekend audience, the only alternative was to bring in a new one--an international audience like Stratford's. But that would take massive promotion, which would cost a great deal of money. Garvie acknowledged this dilemma:

VICTORIA FAIR has just about reached the total audience here. An effort was needed to reach potential theatre-goers outside Greater Victoria and this required substantial amounts of money, particularly for publicity. With the funds presently available, this year's operations would not have shown any advance in quality, and we all want to go forward, not remain still.¹

Inevitably, funds would not be forthcoming and when that fact became apparent, the FAIR was cancelled.

Dean Garvie put together a budget which called for an increase in promotion from \$7,142 in 1971 to \$13,000 in 1972. A Vancouver public relations firm was approached, and its proposal asked for \$9,850 to take on a promotional campaign which was to include a special appearance by Glenda Jackson. The new objectives for VICTORIA FAIR were: "to create a greater public awareness of VICTORIA FAIR

outside the Greater Victoria area--specifically the Western U.S. and Western Canada; to impress in the minds of all residents that the Fair is a major Canadian cultural attraction; and to seek the cooperation of the visitor industry in supporting and promoting the Fair."²

Garvie's "Santa Claus" budget could only be met if the Board of Governors increased its subvention dramatically, and if the Canada Council, Intermunicipal Council, and the Koerner Foundation all doubled, or at least substantially increased their grants.³ While the BOG approved a modest increase, by January 13, 1972 Garvie had to acknowledge that the granting agencies were not going to come to the rescue:

While a \$94,000 budget would still be adequate to produce and promote, a \$15,000 subvention is unlikely to meet the deficit. The Intermunicipal Committee may well not give us more than we pay out in theatre rental. Canada Council will not increase its grant, it seems, more than \$2,500 over last year. The B.C. Cultural Fund shows no willingness to support any enterprise connected with a university.⁴

Garvie also noted the ineffectiveness of the VICTORIA FAIR Advisory Council in securing substantial business and private donations. In short, he said, "there is a general pattern of diminished public support for events in the arts associated with universities."⁵

While in public statements Allen and Garvie were insisting that the FAIR was only suspended, Allen had

already resigned. He had accepted an appointment as Chairman at the University of Tennessee:

Resignation is a thing that normally comes up at a university. I am not leaving out of tension or rage or anything else. It's just that I have more opportunity for advancement in my career where I am going and it's closer to home.⁶

As an immediate post-script to Allen's public reasons, the journalist commented, "Allen is an American."⁷ Soon Cothran, Henshaw, and of course Harriet Allen announced that they, too, would go to Tennessee. Garvie would soon resign, and ended up at Tennessee too. Even acting student Maria Wozniak followed and went to Tennessee. Krich, Victorian Jack Trueman, and perhaps others as well, were invited to go too, but elected to remain. With the exodus of the "Mafia", VICTORIA FAIR was dead and the post mortem began.

Many locals gave their perceptions as to what the cause or causes of death were. According to critic Thomas,

Asking who killed VICTORIA FAIR is on a par with asking who killed cock robin. But...the post mortem finding indicates the death of the fair happened at its birthplace--the UVIC campus.⁸

In his opinion, a lack of appreciation of the facts killed any hope of obtaining public funds from the provincial government. Thomas was quick to remind Garvie and Allen that they had been forewarned in 1969 that no provincial monies would be made available as long as the FAIR was a university dominated project. Apparently, B.C. Cultural

Fund Chairman William Murray agreed: "as the FAIR was totally a university project it was impossible to give them money as it would have set a precedent. If VICTORIA FAIR got a grant then Simon Fraser and the University of British Columbia would also have to be considered."⁹ The solution was that a society should have been set up, with a board of prominent community people: "we would then have been able to consider the matter in a totally different light and it would certainly have been given consideration."¹⁰ While Clifford Clark thought it odd that the "obituary for the Fair [was] more newsworthy than the event itself", in the final analysis, all theories aside, "money is the main problem...insufficient grants...for without sufficient grants the high standard of productions cannot be maintained."¹¹ Even Peter Pollen, then Mayor, issued a statement that "if the FAIR continues with this year's program he [would] recommend that city council give them a substantial grant." Obviously, hindsight being what it is, neither the critics, nor the provincial or municipal governments had anything to lose with "what if's" and "after the fact" pledges of support. VICTORIA FAIR was gone.

The autopsy continues to this day. No one involved with the FAIR came away from the experience without some opinion. Significantly, the reasons for the FAIR's failure differed according to whether the viewpoint was given from

an external or internal perspective. While some are nostalgic, remembering mountains, sea, sun, flowers, falling in love, broken hearts, hard work, late nights, early calls, and endless "theatre" chat, others recall more serious issues. Several actors focused on the problem of "official culture." Graham McPherson thinks that VICTORIA FAIR did not deal with the issues of the sixties very well, just as Stratford had not: "It wasn't that kind of a concept and may well have been considered 'establishment' or 'elitist'."¹² While acknowledging that VICTORIA FAIR was passé, some took the "wrong time" theory one step further and included "wrong place":

We are not in the centre of a large population area, even though Vancouver is there and Seattle is there; we are still on an island. Its got to be big enough and important enough to get people to come to this island...Victoria just isn't on the way to anywhere.¹³

A problem related to the "official culture" issue was the way the FAIR's "international standard" was translated by the directors:

The productions seemed to cling by fingernails to a sheen or patina of what theatre should look and sound like, but it never in my opinion was ever able to achieve the real fruit of the classical milieu. This was due in my opinion to Ralph and Wandalie's directorial innocence and simple lack of understanding the process. They were amateurish, clumsy, and terribly afraid of doing anything that did not sound or look like what they thought it should sound and look like to be classical and important...I think they were trying to create to a certain extent, an imitation of what they remembered great theatre to look and sound like.¹⁴

As we have seen, the inevitable problems associated with repertory casting were a flaw; some actors, like Carl Hare, felt its source was directorial:

The basic problem was over-exposure. For his first company Allen had imported a core of actors from Pittsburgh. These actors were used in each season; the ones on faculty were also used throughout the Winter Session, as were one or two others, intermittently. This reoccurrence of the same faces in itself would not have been a major problem; more important was the fact that with essentially two directors handling the load throughout this time, a certain sameness of production values began to occur, despite the variety of spectacular effects provided by the designers.¹⁵

But whatever reasons are discussed, in the press, in interview or questionnaire, all issues, either directly or indirectly, always seemed to find their way back to one source: the personality of VICTORIA FAIR's creator, Ralph Allen. As actor James Berry stated, everyone either liked or hated him, no one was indifferent. Suffice it to say, the scale of opinion regarding Allen the man, the director, the academic, etc. varies, and always in extreme degrees. Community actor/faculty member Anthony Jenkins commented that, "without Ralph's nervous drive it could not have been so splendid so fast; however, without the same nervous drive...it would not have collapsed with such speed and with such ill-feeling."¹⁶ Apparently, pride and prejudice for Allen seemed to go hand in hand. While a great deal of evidence explains and supports why VICTORIA FAIR was an idea whose time had not come, no evidence can explain the

Fate that brought a number of charismatic personalities-- Allen, Newton, Courtney, Johnson, etc.--together in one place at one time, all desiring centre stage. A clash was predictable. Twenty years later, Henshaw perhaps speaks as much for the "Mafia" as for anyone else connected with VICTORIA FAIR:

It was an unfortunate turning point in all our lives. We came still young and energetic and idealistic (if naive) and left rather badly scarred...We were just there at the wrong time.¹⁷

In the midst of the post-mortem, the corpse gave one final spasm. The cause was Audrey Johnson. In March 1972 Ralph Allen directed his final production, the last in the academic year. Normally, this would have been a production performed at the McPherson, and then revived in the VICTORIA FAIR season. Ironically and perhaps symbolically, the play was Everyman: Everyman receives Death's summons, struggles to escape, and finally resigns himself to necessity; seeking companions to accompany him on his journey, Everyman is quickly deserted by such former associates as Kindred, Goods, and Fellowship, until eventually only Knowledge and Good Deeds are at his side. This year the production was played at the Phoenix, but with all the usual splendid production values associated with VICTORIA FAIR. Once again, the opening night was marred by protest, but this time it was generated by Ralph Allen himself. Allen attempted to bar Times critic Johnson

from the Everyman production: shortly before the curtain rose Allen threatened to summon campus security officers to eject Johnson; he told her she was not allowed in the theatre, and tried to relieve her of her paid admission. Johnson "held fast to the \$2 ticket and replied she didn't know how he could prevent her attending."¹⁸ Allen stated that "it was the wish of the cast and production crew that she [Audrey Johnson] be prevented from attending and reviewing the medieval drama."¹⁹ Of course the next day cast and faculty members denied any part in the incident. In fact several faculty supported Johnson, saying that they were appalled, and that the incident was motivated by personal animosity between the two. In this instance,

Allen had stepped beyond the bounds of his authority in attempting to bar the critic. His degree of freedom would rightly extend only to the point of refusing her a complimentary ticket.²⁰

For the first time, VICTORIA FAIR made front page headlines: "UVIC Theatre Head Tries To Bar Times Critic: You Can't Come In, Says Director Ralph Allen - I'm In And I'm Staying Says Our Audrey."²¹

Johnson had the last word. She endorsed the new regime under Dr. Barbara M. McIntyre with its significant change in policy: bringing qualified Canadians home to fill positions in Canadian universities; and instead of a "professional program", the Department was to move in the direction of a liberal arts program. According to Johnson,

McIntyre typified a new trend. "Canadians, come home... There are a number of highly qualified people working abroad who should be approached in the most persuasive terms to return to their homeland."²² As well, McIntyre emphasized "the humane and educational approach to theatre rather than the distinctly professional."²³ In fact, her approach reflects Sir Herbert Read's words: "not education in the arts, but education through the arts."²⁴ Johnson's final comment stated that under McIntyre's "gifted, wise and far-seeing leadership it would seem that UVIC theatre students are to be given the opportunity to realize the subtle difference."²⁵

The final spasm was complete. VICTORIA FAIR was dead indeed.

ENDNOTESCHAPTER 1: AN IDEA WHOSE TIME HAS COME

1 Victor Hugo, The Future of Man, in The Great Quotations, George Seldes comp. (Lyle Stuart: Caesar-Stuart Book, 1960), p. 336.

2 The Victoria Times, 21 Feb. 1969. Hereinafter cited as Times.

3 The Vancouver Province, 27 Feb. 1969. Hereinafter cited as Province.

4 The Daily Colonist, 12 Apr. 1969. Hereinafter cited as Colonist.

5 Colonist, 23 Feb. 1969.

6 Colonist, 30 Mar. 1969.

7 Colonist, 12 Apr. 1969.

8 Times, 22 Feb. 1969.

9 Colonist, 30 Mar. 1969.

10 Times, 16 Apr. 1969.

11 Times, 25 Jun. 1969.

12 The Victorian, 14 Jul. 1971. Hereinafter cited as Victorian.

13 Ibid.

14 Questionnaire received from Wandalie Henshaw, 29 Mar. 1987.

15 S.M. Crean, Who's Afraid of Canadian Culture? (Don Mills: General Publishing Co. Ltd., 1976), p. 10.

16 Ibid., p. 12.

17 Ibid.

18 Ibid.

19 Denis Johnston, "The Rise of Toronto's Alternative Theatres, 1968-1975," Diss. University of Toronto 1987, p. 3.

20 Ibid.

21 Ibid.

22 Crean, pp. 7-8.

23 Ibid., p. 137.

24 Tom Hendry, "The Canadian Theatre's Sudden Explosion," Saturday Night, Jan. 1972, p. 28.

25 Crean, p. 251.

26 Ibid.

27 Questionnaire received from Geoffrey Bowes, 24 Mar. 1987.

28 Questionnaire received from James Berry, 16 Mar. 1987.

29 Questionnaire received from Carl Hare, 7 Aug. 1987.

30 Personal Interview with James Leard, 27 May 1987.

31 Times, 31 Mar. 1971.

32 Hare, Questionnaire.

CHAPTER 2: MIXED MESSAGES

1 Ralph Allen, Letter to Dean Peter Garvie, 6 Feb. 1968, Faculty of Fine Arts Files, University of Victoria Archives, Victoria, B.C.. Collection hereinafter cited as UVIC Archives.

2 Ibid.

3 Ibid.

4 Ibid.

5 Ibid.

6 Ibid.

- 7 Hare, Questionnaire.
- 8 Carl Hare, Letter to Ralph Allen, 11 Mar. 1968,
UVIC Archives.
- 9 Ibid.
- 10 Questionnaire received from Robert Cothran, 20 Jun.
1987.
- 11 Henshaw, Questionnaire.
- 12 Personal Interview with Wandalie Henshaw, 12 Jun.
1987.
- 13 Personal Interview with John Krich, 9 Jan. 1986.
- 14 Times, 6 Apr. 1968.
- 15 Ibid.
- 16 Ibid.
- 17 Leard, Interview.
- 18 Times, 25 Oct. 1968.
- 19 Leard, Interview.
- 20 Times, 25 Oct. 1968.
- 21 Times, 2 Nov. 1968.
- 22 Times, 27 Mar. 1969.
- 23 Colonist, 27 Mar. 1969.
- 24 Province, 27 Mar. 1969.
- 25 Ben Metcalfe, "Assignment," rev. of Tartuffe,
C.B.C., n.d..
- 26 Audrey Johnson, "Theatre in B.C.--1966-1970," in
Theatre Canada Collection, writ. and prod. Barbara
Meiklejohn, Provincial Archives of B.C., Victoria, B.C.,
n.d., tapes 11 and 12. Collection hereinafter cited as
PABC.
- 27 Times, "Sounding Board," 16 Nov. 1968.
- 28 Ibid.

- 29 Ibid.
- 30 Times, 16 Nov. 1968.
- 31 Ibid.
- 32 Times, 23 Nov. 1968.
- 33 Ibid.
- 34 Ibid.
- 35 Ibid.
- 36 Leard, Interview.
- 37 Cothran, Questionnaire.
- 38 Peter Garvie, Proposal to Summer Session outlining a new program for summer 1969, n.d., estimated Sept. 1968, UVIC Archives.
- 39 Ibid.
- 40 Ibid.
- 41 Ibid.
- 42 Ibid.
- 43 Differences in revenue were based on box office receipts in terms of attendance percentages in the McPherson Theatre; Appendix 5 contains the Faculty of Fine Arts Summer Session Proposed Budget for the 1969 Summer Theatre Festival.
- 44 Peter Garvie; Preliminary Draft of Report to Board of Governors on VICTORIA FAIR, n.d., UVIC Archives. Differences in principle between the preliminary draft and the official report indicate revisions in financing, fund raising, and budget control. The draft is used here to show that Summer Session gave full approval to the Faculty of Fine Arts and the Department of Theatre before any contractual obligations were legalized (e.g. facility rental or acting contracts) and before the submission of any funding applications to granting agencies, a defined conceptual or visual festival image was developed, or the Board of Governors were aware of changes within Summer Session's theatre programming. Estimated date of Preliminary Report after 20 Feb. 1969 and estimated date of Official Report after 21 Mar. 1969. Appendix 5 contains

Official Draft of Faculty of Fine Arts Budget to Board of Governors for the 1969 Summer Theatre Festival, n.d., UVIC Archives.

45 Ibid.

46 Peter Garvie; 1969 B.C. Cultural Fund Application for VICTORIA FAIR, n.d., UVIC Archives.

47 Ibid.

48 Ibid.; Appendix 5 contains the Faculty of Fine Arts B.C. Cultural Fund Proposed Budget for the 1969 Summer Festival.

49 Rental Contract between the City of Victoria and the University of Victoria; the rental fee was \$6,000 plus 10% of gross sales payable as follows: 20% on Apr. 1, 1969 and three equal installments of \$1,600 each on Jun. 30, Jul. 10, and Aug. 20, 1969. The City agreed to provide at their expense: electricity and heat, janitorial and maintenance, one stage manager and front-of-house staff, and box office facilities for a charge of 5% of gross sales. The City reserved in advance six seats for each performance--M.F.C. 7-12.

50 Questionnaire received from Ralph Allen, 17 Mar. 1987.

51 Production Program for Hamlet, VICTORIA FAIR 1969, UVIC Archives.

52 Personal Interview with Christopher Newton, 15 Jul. 1987.

53 Telegram, Toronto, 29 May 1969.

54 Allen, Questionnaire.

55 Leard, Interview.

56 Henshaw, Interview.

57 Ibid.

58 ibid.

59 Newton, Interview.

60 Hare, Questionnaire; see Chapter 1, f.n. 9.

61 Beacon Herald, 21 Nov. 1969; Le Soleil, 21 Nov. 1969; Chronicle-Herald, 22 Nov. 1969.

62 Times, 28 Feb. 1969.

63 Peter Garvie, Letter to Trevor Matthews, Secretary, Board of Governors, University of Victoria, 27 Feb. 1969, UVIC Archives.

64 Peter Garvie, Report to the Board of Governors on VICTORIA FAIR, n.d., estimated to be after 21 Mar. 1969, UVIC Archives. The report indicates that Garvie supplied two alternatives in which fund raising monies could be handled: (a) a non-profit VICTORIA FAIR SOCIETY, or (b) a University of Victoria Trust Account; Trevor Matthews, Memo to Peter Garvie, n.d., UVIC Archives; memo indicates that the University acted on neither suggestion: instead a VICTORIA FAIR Advisory Committee was formed, composed of University faculty and community representatives.

65 Times, 28 Feb. 1969.

66 Times, 5 Mar. 1969.

67 Colonist, 5 Mar. 1969.

68 Colonist, 17 Jun. 1969.

69 Times, 3 Jul. 1969.

70 Province, 18 Jul. 1969.

71 Colonist, 27 Jul. 1969.

72 Times, 25 Jun. 1969.

73 Times, 22 Feb. 1969.

74 Colonist, 12 Apr. 1969.

75 Ibid.

76 Oak Bay Leader, 2 Jul. 1969.

77 Times, 22 Feb. 1969.

78 Times, 14 Apr. 1969.

79 Financial aspect discussed in Chapter 1.

80 W.H. Murray, B.C. Cultural Fund Chairman, Letter to Peter Garvie, 12 Mar. 1969, UVIC Archives.

81 Guy Huot, Assistant (music) to the Associate Director, Canada Council, Letter to Peter Garvie, 20 Feb. 1969, UVIC Archives. Amount approved was \$1,500 to pay the fees of three visiting guest artists: Sharon McKinley, Audrey Farnell, Victor Martens.

82 Oak Bay Leader, 2 Jul. 1969.

83 Saanich Dogwood Star, 31 Jul. 1969.

84 Saanich Dogwood Star, 10 Apr. 1969.

85 Times, 9 Aug. 1969.

86 Vancouver Sun, 22 Aug. 1969. Hereinafter cited as Sun.

87 Personal Interview with Bill Thomas, 15 Apr. 1987.

88 Ibid.

89 Personal Interview with Audrey Johnson, 23 Apr. 1987.

90 Personal Interview with Colin Skinner, 23 Mar. 1987.

91 Personal Interview with Cliff Clark, 9 Jun. 1987.

92 Hare, Questionnaire.

93 Personal Interview with Helen Smith, 13 Apr. 1987.

94 Thomas, Interview.

95 Ibid.

96 Clark, Interview.

97 Henshaw, Questionnaire.

CHAPTER 3: TAKING SIDES

Introduction

¹ Board of Governors hereinafter cited as BOG.

The Board of Governors

¹ See Chapter 2, f.n. 63.

² See Chapter 2, f.n. 64.

³ Ibid.; the report also includes estimated revenues at various attendance capacities:

\$26,316	- 40% of capacity*
\$32,895	- 50% of capacity
\$39,349	- 60% of capacity
\$46,112	- 70% of capacity
\$52,622	- 80% of capacity

* lower level of the McPherson Playhouse.

⁴ Peter Garvie, Confidential Report on VICTORIA FAIR to Bruce Partridge, President, University of Victoria Board of Governors, 15 Aug. 1969, UVIC Archives.

⁵ Ibid.; Recommendation 9 states: that the University provide the necessary working funds initially but its contribution be a normal Summer Session outlay for music and theatre in the summer, i.e. \$12,000.

⁶ Ibid.; Appendix 5 contains the chart of estimated returns in a 5 year period.

⁷ The adjusted-estimated deficit predicted a loss of \$18,800: actual end-of-season figures showed a deficit of only \$15,260. The favourable outcome of the 1969 season was achieved by not spending a large budgeted contingency fund (\$5,368)--this was due to the fact that box office revenues (\$29,164) had barely surpassed the modest estimate of 40% capacity. Thus projections of profits based on large attendance in the future were optimistic.

⁸ Ibid.

⁹ Ibid.; the active organizing group was: Ralph Allen (theatre), Philip Young (music), Robert Cothran (design and publicity), Peter Garvie (management and Other Events), Jean Shannon (Events Co-ordinator and Secretary), and one liaison person with the community.

- 10 Ibid.
- 11 Colonist, 7 Sept. 1969.
- 12 Trevor Matthews, Memo to Peter Garvie, 18 Sept. 1969, UVIC Archives. The BOG specified that their commitment to VICTORIA FAIR was for one year only.
- 13 Ibid.; the BOG approved the Summer Session contribution of \$12,000 as well as a \$7,000 University subvention for VICTORIA FAIR 1970.
- 14 Colonist, 18 Sept. 1969. The BOG approved an operating budget of \$75,000 in 1970: \$63,875 for theatre, \$8,625 for music, and \$2,500 for other events. The entire \$14,000 request from the City was to be applied to theatre expenditures. It approximated the 1969 rental fees for the McPherson Playhouse.
- 15 Ibid.; Trevor Matthews, Memo to Garvie, 18 Sept. 1969.
- 16 Eugene Johnson, Submission to University of Victoria Senate, 22 May 1970, UVIC Archives.
- 17 Ibid.
- 18 Ibid.
- 19 Bruce Partridge, Letter to Eugene Johnson, 1 Jun. 1970, UVIC Archives.
- 20 Peter Garvie, Letter to Bruce Partridge, 1 Jun. 1970, UVIC Archives.
- 21 Peter Garvie, Memo to Bruce Partridge, 27 Feb. 1970, UVIC Archives.
- 22 Hugh Stephen, Letter to Bruce Partridge, 27 Oct. 1970, UVIC Archives.
- 23 Times, 8 Oct. 1970.
- 24 Peter Garvie, Memo to Members of the Intermunicipal Committee, 7 Oct. 1970, UVIC Archives.
- 25 Province, 27 Jun. 1970.
- 26 Colonist, 25 Jun. 1970.
- 27 Colonist, 30 Aug. 1970.

28 Times, 25 Jun. 1970. Appendix 5 contains a hypothetical budget for VICTORIA FAIR as a fully commercial venture, 12 Aug. 1971, UVIC Archives.

29 Box office statistics indicate total paid admissions were: 1969 - 13,077; 1970 - 9,579; 1971 - 9,218.

30 The University subvention in both the 1969 and 1970 seasons totalled \$12,000. In 1971 the BOG approved a subvention of \$16,500.

31 Comparison of the 1970 and 1971 projected theatre revenues with the actual theatre revenues:

	<u>1970</u>	<u>1971</u>
Projected Revenue	\$33,600	\$43,680
Actual Revenue	\$25,907	\$24,226

32 Peter Garvie, Report to the Board of Governors on VICTORIA FAIR 1971, n.d., UVIC Archives.

33 Trevor Matthews, Letter to Peter Garvie, 29 Dec. 1971, UVIC Archives. The approved University subvention for VICTORIA FAIR 1972 was \$15,000.

The Granting Agencies

1 Martlet, 27 Jan. 1972.

2 1969 Koerner Foundation Application, n.d., UVIC Archives.

3 Ibid.

4 1970 Koerner Foundation Application, n.d., UVIC Archives.

5 Ibid.

6 1971 Koerner Foundation Application, n.d., UVIC Archives.

7 1969 Canada Council Application, n.d., UVIC Archives.

8 Guy Huot, Assistant (music) to the Associate Director, Canada Council, Letter to Peter Garvie, 20 Feb. 1969, UVIC Archives.

⁹ Ibid.; the 1969 application requested \$2000 for visiting artists and a further \$1200 for professors salaries. Further, in a 8 Sept. 1969 letter to Garvie from the Council, an additional \$1200 was approved for a musical piece that had already been written and performed during the 1969 season. The Council was also prepared to provide an additional \$500 for the transcription, copying and printing of the score.

¹⁰ 1970 Canada Council Application, n.d., UVIC Archives.

¹¹ Peter Dwyer, Associate Director of Canada Council, Letter to Peter Garvie, 25 Nov. 1969, UVIC Archives.

¹² Peter Dwyer, Letter to Peter Garvie, 11 Dec. 1969, UVIC Archives.

¹³ Alice Munro, Letter to Peter Garvie, 24 Apr. 1970, UVIC Archives.

¹⁴ Peter Garvie, Letter to Peter Dwyer, 4 May 1970, UVIC Archives.

¹⁵ 1971 Canada Council Application, n.d., UVIC Archives. Total funding request was \$17,050 and total approved was \$9,500.

¹⁶ 1972 Canada Council application, n.d., UVIC Archives. Total requested was \$7,500, approximately half of the total budget submitted to the BOG.

¹⁷ 1969 B.C. Cultural Fund Application, n.d., UVIC Archives.

¹⁸ W.H. Murray, Chairman, B.C. Cultural Fund Advisory Committee, Letter to Peter Garvie, 21 Mar. 1969, UVIC Archives.

¹⁹ Ibid.

²⁰ Peter Garvie, Letter to W.H. Murray, 2 Mar. 1971, UVIC Archives.

²¹ Sun, 22 Aug. 1969.

²² 1970 B.C. Cultural Fund Application, 15 Oct. 1969, UVIC Archives.

²³ W.H. Murray, Letter to Peter Garvie, 15 Dec. 1969, UVIC Archives.

24 1971 B.C. Cultural Fund Application, 29 Sept. 1970, UVIC Archives.

25 W.H. Murray, Letter to Peter Garvie, 12 Jan. 1971, UVIC Archives.

26 Ibid., Garvie, Letter to Murray, 2 Mar. 1971.

27 Ibid.

28 Victorian, 26 Jan. 1972.

The Audience

1 Nancy Schropfer, Letter, Times, 4 Apr. 1971.

2 Saanich Dogwood Star, 17 Jul. 1969.

3 Ibid.

4 Newton, Interview.

5 Robert Bothwell, Ian Drummond and John English, Canada Since 1945: Power, Politics, and Provincialism (Toronto: University of Toronto Press, 1981), p. 334.

6 Ibid.

7 Times, 9 Aug. 1969.

8 Times, 2 Aug. 1969.

9 Ibid.

10 Ibid.

11 Newton, Interview.

12 Michael Meiklejohn, Letter, Times, 6 Aug. 1969.

13 Ibid.

14 Ibid.

15 G. St. D., Letter, Colonist, 20 Jul. 1969.

16 Colonist, 18 Sept. 1969.

17 Henshaw, Interview.

- 18 Personal Interview with Mary Jane Scott, 13 Apr. 1987.
- 19 Krich, Interview.
- 20 Howard Slaughter, Associate Professor, Director of Theatre, University of Akron, Ohio, Letter, Times, 28 Aug. 1970.
- 21 Berry, Questionnaire.
- 22 Colonist, 26 Aug. 1971.
- 23 Times, 6 Sept. 1969.
- 24 Ibid.
- 25 Appendix 4 contains 1969-1971 box office statistics.
- 26 Ibid.
- 27 Times, 15 Jul. 1969.
- 28 Henshaw, Questionnaire.
- 29 Personal Interview with Jack Trueman, 7 May 1987.

The Actors

- 1 Personal Interview with Gene Miller, 5 Jun. 1987.
- 2 Questionnaire received from Anonymous, 1, 12 Mar. 1987.
- 3 Questionnaire received from Anonymous 2, n.d..
- 4 Hare, Questionnaire.
- 5 Allen, Questionnaire.
- 6 Anonymous Questionnaire 2.
- 7 Krich, Times, 26 Jul. 1969.
- 8 Richard Galuppi, Victorian, 25 Aug. 1971.
- 9 Cothran, Questionnaire.

- 10 Questionnaire received from Robert Field, 25 Mar. 1987.
- 11 Henshaw, Interview.
- 12 Victorian, 14 Jul. 1971.
- 13 Times, 6 Apr. 1968.
- 14 Times, 21 Feb. 1969.
- 15 Questionnaire received from Christopher Newton, 17 Mar. 1987.
- 16 Newton, Interview.
- 17 Questionnaire received from Marti Maraden, 11 Aug. 1987.
- 18 Berry, Questionnaire.
- 19 Telegram, 29 May 1969.
- 20 Questionnaire received from Anthony Jenkins, 15 Apr. 1987.
- 21 Trueman, Interview.
- 22 Victorian, 14 Jul. 1971.
- 23 Clark, Interview.
- 24 Henshaw, Questionnaire.
- 25 Jenkins, Questionnaire.
- 26 Questionnaire received from Bill Murdoch, 11 May 1987.
- 27 Questionnaire received from Graham McPherson, 15 Mar. 1987.
- 28 Leard, Interview.
- 29 McPherson, Questionnaire.
- 30 Henshaw, Interview.
- 31 Henshaw, Questionnaire.
- 32 Joan Mason Hurley, Colonist, 10 Aug. 1969.

33 Questionnaire received from Anonymous 3, 11 Apr. 1987.

34 Henshaw, Questionnaire.

35 Krich, Interview.

36 David Burke, Letter to Carl Hare, 16 Aug. 1971, Department of Theatre Files, University of Victoria, Victoria, B.C..

37 Berry, Questionnaire.

The Critics

1 Province, 18 Jul. 1969.

2 Ibid.

3 Clark, Interview.

4 Stratford Shakespearean Festival Program, 1969, UVIC Archives.

5 Saanich Dogwood Star, 17 Jul. 1969.

6 Province, 15 Jul. 1969.

7 Anonymous Questionnaire 2.

8 Leard, Interview.

9 Province, 17 Jul. 1969.

10 Colonist, 17 Aug. 1969.

11 Colonist, 17 Jul. 1970.

12 Sun, 18 Jul. 1970.

13 Colonist, 17 Jul. 1970.

14 Times, 17 Jul. 1970.

15 Colonist, 17 Jul. 1970.

16 Sun, 18 Jul. 1970.

17 Hare, Questionnaire.

- 18 Colonist, 22 Jul. 1970.
- 19 Province, 23 Jul. 1970.
- 20 Colonist, 5 Aug. 1970.
- 21 Sun, 5 Aug. 1970.
- 22 Province, 26 Jul. 1971.
- 23 Colonist, 23 Jul. 1971.
- 24 Province, 3 Apr. 1971.
- 25 Times, 4 Aug. 1971.
- 26 Colonist, 4 Aug. 1971.
- 27 Times, 3 Apr. 1971.
- 28 Nathen Cohen, "Assignment," rev. of VICTORIA FAIR 1969, C.B.C., 13 Aug. 1969.
- 29 Ibid.
- 30 Nathen Cohen, "Assignment," rev. of VICTORIA FAIR 1971, C.B.C., 10 Feb. 1971.
- 31 Glorianne Engel, "Theatre In Review," Educational Theatre Journal, 23, No. 1 (March 1971), p. 92.
- 32 Ottawa Citizen, 22 May 1971. Hereinafter cited as Citizen.
- 33 Ottawa Journal, 22 May 1971. Hereinafter cited as Journal.
- 34 Clark, Interview.
- 35 Thomas, Interview.
- 36 Johnson, Interview.
- 37 Times, 26 Jan. 1969.
- 38 Clark, Interview.
- 39 Saanich Dogwood Star, 17 Jul. 1969.
- 40 Times, 12 Jul. 1969.

- 41 Sun, 22 Jul. 1969.
- 42 Saanich Dogwood Star, 17 Jul. 1969.
- 43 Province, 7 Aug. 1969.
- 44 Henry Hewes, "The Theatre," Saturday Review,
20 Sept. 1969, p. 26.
- 45 Johnson, Interview.
- 46 Sun, 2 Jul. 1969.
- 47 Province, 7 Aug. 1969.
- 48 Times, 4 Apr. 1970.
- 49 Times, 12 Jul. 1969.
- 50 Province, 17 Jul. 1969.
- 51 Sun, 22 Jul. 1969.
- 52 Sun, 6 Aug. 1969.
- 53 Times, 15 Jul. 1969.
- 54 Sun, 23 Jul. 1969.
- 55 Ibid.
- 56 Colonist, 15 Jul. 1969.
- 57 Sun, 23 Jul. 1969.
- 58 Ibid.
- 59 Colonist, 7 Sept. 1969.
- 60 Sun, 17 Jul. 1970.
- 61 Colonist, 17 Jul. 1970.
- 62 Victorian, 17 Jul. 1970.
- 63 Colonist, 17 Jul. 1970.
- 64 Times, 9 Apr. 1970.
- 65 Times, 18 Jul. 1970.

- 66 Saanich Dogwood Star, 16 Apr. 1970; Colonist, 5 Aug. 1970.
- 67 Clark, Interview.
- 68 Times, 17 Jul. 1970; Times, 18, Jul. 1970.
- 69 Saanich Dogwood Star, 16 Apr. 1970.
- 70 Province, 6 Aug. 1970.
- 71 Colonist, 22 Jul. 1970.
- 72 Sun, 5 Aug. 1970; Province, 6 Aug. 1970; Victorian, 16 Apr. 1970.
- 73 Colonist, 17 Jul. 1970; Times, 5 Aug. 1970.
- 74 Province, 6 Aug. 1970.
- 75 Times, 22 Jul. 1970.
- 76 Province, 6 Aug. 1970.
- 77 Sun, 5 Aug. 1970.
- 78 Times, 22 Jul. 1970.
- 79 Saanich Dogwood Star, 16 Apr. 1970.
- 80 Colonist, 22 Jul. 1970; Colonist, 5 Aug. 1970.
- 81 Province, 23 Jul. 1970.
- 82 Sun, 5 Aug. 1970.
- 83 Sun, 18 Jul. 1970.
- 84 Province, 6 Aug. 1970.
- 85 Henshaw, Questionnaire.
- 86 Colonist, 23 Jul. 1971; Times, 23 Jul. 1971.
- 87 Colonist, 2 Apr. 1971.
- 88 Times, 2 Apr. 1971.
- 89 Ibid.
- 90 Journal, 22 May 1971.

- 91 Ibid.
- 92 Times, 4 Aug. 1971.
- 93 Colonist, 23 Jul. 1971.
- 94 Times, 23 Jul. 1971.
- 95 Ibid.
- 96 Province, 3 Apr. 1971; Times, 4 Aug. 1971.
- 97 Colonist, 2 Apr. 1971.
- 98 Times, 16 Jul. 1971.
- 99 Colonist, 4 Aug. 1971.
- 100 Ibid.
- 101 Times, 2 Apr. 1971.
- 102 Province, 3 Apr. 1971.
- 103 Colonist, 23 Jul. 1971.
- 104 Victorian, 23 Jul. 1970.
- 105 Victorian, 7 Apr. 1971.
- 106 Times, 27 Mar. 1971.
- 107 Ibid.
- 108 Leard, Interview.
- 109 Province, 10 Apr. 1971.
- 110 Times, 31 Mar. 1971.
- 111 Allen, Questionnaire.
- 112 Times, 3 Apr. 1971.
- 113 Victorian, 7 Apr. 1971.
- 114 Hare, Questionnaire.
- 115 Times, 31 Mar. 1971.
- 116 Times, 6 Aug. 1971.

- 117 Ibid.
- 118 Ibid.
- 119 Ibid.
- 120 Ibid.
- 121 Penelope S. Devlin, Letter, Times, 13 Aug. 1971.
- 122 Times, 16 Aug. 1971.
- 123 Victorian, 18 Aug. 1971.
- 124 Times, 18 Aug. 1971; Colonist, 18 Aug. 1971.
- 125 Victorian, 1 Sept. 1971.
- 126 Clark, Interview.

CHAPTER 4: DEATH, PORT-MORTEM, AND THE FINAL SPASM

- 1 Martlet, 27 Jan. 1972.
- 2 Arnett MacFarlane Gadsby Ltd., "Public Relations Proposal For VICTORIA FAIR," 22 Dec. 1971, UVIC Archives.
- 3 Appendix 5 contains the proposed 1972 budget for VICTORIA FAIR.
- 4 Peter Garvie, Letter to Bruce Partridge, 13 Jan. 1972, UVIC Archives.
- 5 Ibid.
- 6 Times, 11 Jan. 1972.
- 7 Ibid.
- 8 Colonist, 23 Jan. 1972.
- 9 Ibid.
- 10 Ibid.
- 11 Victorian, 26 Jan. 1972.
- 12 McPherson, Questionnaire.

- 13 Scott/Smith, Interview.
- 14 Anonymous Questionnaire 2.
- 15 Hare, Questionnaire.
- 16 Jenkins, Questionnaire.
- 17 Henshaw, Questionnaire.
- 18 Times, 24 Mar. 1972.
- 19 Ibid.
- 20 Ibid.
- 21 Ibid.
- 22 Times, 12 Aug. 1972.
- 23 Ibid.
- 24 Ibid.
- 25 Ibid.

SELECTED BIBLIOGRAPHY

The major source for this thesis has been the Faculty of Fine Arts Files of the University of Victoria Archives. Supplementary information has been culled from Special Collections of the same department, plus the following archival and private collections.

- City of Victoria Archives, Victoria City Council Minutes
- Department of Theatre, University of Victoria, Chairman's Files
- Private Collection of John Krich
- Private Collection of John Getgood

The second most important source has been personal interviews and questionnaires. A list of interviews and questionnaires conducted for this thesis is given in Appendix 1 and 2.

Particular newspapers and periodicals, have contributed extensively to this thesis, for general background or for confirming information found in other sources, or vice versa. These include:

NEWSPAPERS

The Daily Colonist
The Esquimalt Sentinel
The Halifax Chronicle - Herald
The Martlet
The Oak Bay Leader
The Ottawa Citizen
The Ottawa Journal
The Pittsburgh Post-Gazette
Le Soleil, Quebec City
The Saanich Dogwood Star
The Stratford Beacon-Herald
Telegram, Toronto
Toronto Star
The Vancouver Province
The Vancouver Sun
The Victorian
The Victoria Times

PERIODICALS

Canadian Theatre Review
Educational Theatre Journal
Maclean's
Performing Arts In Canada
Saturday Night
Saturday Review

Finally, the following list of books and articles includes sources found in the aforementioned locations, but are stressed here as specific source material. Reviews and editorial columns are not included in this list unless they contain historical information beyond the production being reviewed. Reviews of almost every production mentioned in this thesis are available at the University of Victoria Archives, in the Faculty of Fine Arts Files. Reproductions of C.B.C. Assignment programming with Nathan Cohen and Ben Metcalfe are also contained in this list.

- Bothwell, Robert, Ian Drummond, and John English. Canada since 1945: Power, Politics and Provincialism. Toronto: University of Toronto Press, 1981.
- Cohen, Nathan. "Underground theatre totally ignored by the mainstream." Toronto Star, 28 Aug. 1970.
- . "Assignment." C.B.C., 10 Feb. 1971.
- Crean, S.M. Who's Afraid of Canadian Culture?. Don Mills: General Publishing Co. Ltd., 1976.
- Edinborough, Arnold. The Festivals of Canada. Toronto: Lester & Orpen Dennys Ltd., 1981.
- Engel, Glorianne. "Theatre In Review." Educational Theatre Journal 23 (March 1971), pp. 91-92.
- Gibson, Jeremy. "Coming Out From Under: The New Canadian Theatre." Maclean's 85:11 (Nov. 1972), p. 104.
- Gustafson, David. "Let's really hear it for Canadian Theatre." Maclean's 84:10 (Oct. 1971), p. 84.
- Hendry, Thomas B. "Trends In Canadian Theatre." Tulane Drama Review 10:1 (Fall 1965), pp. 62-70.
- . "The Natives are Restless." Performing Arts in Canada 8:4 (Winter 1971), pp. 30-31.

- . "The Canadian Theatre's Sudden Explosion."
Saturday Night 87:1 (Jan. 1972), pp. 23-28.
- Hewes, Henry. "The Theatre." Saturday Review. 20 Sept.
1969, p. 26.
- Johnston, Denis. "The Rise of Toronto's Alternative
Theatres, 1968-1975." Diss. University of Toronto
1987.
- Lumsden, Ian, ed. Close the 49th Parallel etc. The
Americanization of Canada. Toronto: University of
Toronto Press, 1970.
- Metcalf, Ben. "Assignment." C.B.C., n.d., 1970.
- Morton, W.L.. The Canadian Identity. 2nd ed. Madison:
University of Wisconsin Press, 1972.
- Moore, Mavor. "Cultural Myths and Realities." CTR 34
(Spring 1982), pp. 23-27.
- Ostry, Bernard. The Cultural Connection. Toronto:
McClelland and Stewart, 1978.
- Royal Commission Studies. Ottawa: Edmond Cloutier, 1951.
- Schafer, Paul D.. A Cultural Survey of British Columbia.
Presented to the British Columbia Centennial Cultural
Fund, B.C. Government, 1972.
- Wagner, Anton, ed. Contemporary Canadian Theatre.
Toronto: Simon & Pierre, 1985.

APPENDIX 1: QuestionnairesA. Faculty Questionnaire

With minor revisions in the wording of the questions, dependent on whom the question was directed at, one format was used. Differences in wording and to whom will follow the basic question. The following University of Victoria Department of Theatre faculty were sent Questionnaire A. The asterisk (*) indicates those faculty members who completed the questionnaire; the double asterisk (**) indicates those faculty members who requested personal interviews. The triple asterisk (***) indicates those faculty members who completed questionnaires and were interviewed.

Ralph Allen*
 Robert Cothran*
 Richard Courtney
 Peter Garvie
 Carl Hare***
 Wandalie Henshaw***
 Harvey Miller**
 Irene Pieper
 William West

(NOTE: one participant responded requesting anonymity)

Questions

1. What made you decide to accept the position in the Theatre Department at UVIC?
 - What made you decide that Dr. Allen was the appropriate person for the position of Chairman at that time? (Garvie)
2. What was the artistic direction of the Theatre Department under Dr. Allen's chairmanship?
3. Were any of the goals realized during your time in the Theatre Department?
4. How did VICTORIA FAIR fit into Dr. Allen's mandate?
5. Was the development of a professional repertory company and a summer festival of the arts a condition of Dr. Allen's chairmanship? (Garvie)

- Was the development of a professional repertory company and a summer festival of the arts a condition of your chairmanship? (Allen)
 - Were you aware when you accepted the position that a professional repertory company and a summer festival of the arts were being planned?
6. If no, who was responsible and how was the concept of VICTORIA FAIR developed?
 7. What part did you play in the FAIR's artistic and organizational development?
 8. How did you feel about the repertoire chosen for each season?
 9. Do you feel that the community supported the development of a summer festival, and in what ways?
 10. Do you feel the media and/or the critics were supportive of the FAIR?
 11. In the last season (1971), negative criticism directed at the theatre portion of VICTORIA FAIR seemed to pervade the media, in contrast to the positive response in the first and second seasons. What do you feel contributed to this change of opinion?
 12. Have you any thoughts as to why in the last season a rift developed between the media and community and the Theatre Department?
 13. Would you say that internal conflicts within the Theatre Department contributed to community anti-FAIR sentiment? How?
 14. Do you think there was anti-American sentiment during your appointment with UVIC?
 15. Do you have any comments on the time you spent at UVIC while working on VICTORIA FAIR?
 16. Do you have any recollections about the state of theatre in Victoria during your years at UVIC?

B. Actor/Designer/Technician/Student Questionnaire

The following VICTORIA FAIR participants were sent Questionnaire B. The asterisk (*) indicates those participants who completed the questionnaire; the double asterisk (**) indicates those participants who requested personal interviews; the triple asterisk (***) indicates those participants who completed questionnaires and were interviewed.

James Berry*
 Geoff Bowes*
 James Bowlby*
 Christine Chester Frezza
 Robert Field*
 Donald Flayton
 Julian Forrester*
 Warren Gaffney
 John Getgood**
 Anthony Jenkins*
 James Leard**
 Gregory Lehane*
 Marti Maraden*
 Graham McPherson*
 Amanda Mills Krich
 Bill Murdoch*
 Christopher Newton***
 Sue North
 Duncan Regehr
 Eric Schneider
 Colin Skinner**
 Helen Smith**
 Ron Way Sr.
 Michael Whitfield

(NOTE: two additional participants responded requesting anonymity)

Questions

1. Where did you receive your theatre training?
2. What was your theatre experience (amateur and professional) before your appearance at VICTORIA FAIR?
3. How did you come to work for VICTORIA FAIR? By audition or invitation? How did you hear about the company?

4. Do you feel that working on VICTORIA FAIR provided you with any special opportunities or skills? What were they?
5. Do you feel that working on VICTORIA FAIR helped you in finding work later with other theatre companies?
6. What kind of roles did you play in VICTORIA FAIR? Did you ever experience typecasting from season to season?
7. Who was responsible and how was the concept of VICTORIA FAIR developed?
8. What was the artistic direction of VICTORIA FAIR under Ralph Allen's leadership?
9. Were any of these goals realized during your time in the company?
10. How did you feel about the repertoire chosen for each season?
11. Do you feel that the community supported the development of the FAIR, and in what ways?
12. Do you feel the media and/or the critics were supportive of the FAIR, and in what ways?
13. In the last season (1971), negative criticism directed at the theatre portion of VICTORIA FAIR seemed to pervade the media, in contrast to the positive response in the first and second seasons. What do you feel contributed to this change of opinion?
14. Are you aware of any conflicts within the Theatre Department at UVIC that may have contributed to community anti-FAIR sentiment? Please explain.
15. Do you think there was anti-American sentiment during your time with VICTORIA FAIR?
16. Do you have any comments or recollections on the time you spent working on VICTORIA FAIR?

APPENDIX 2: Interviews

The following VICTORIA FAIR participants contributed to the source material by granting personal interviews which were recorded on tape cassette and then transcribed, with limited editing, into manuscript format. The asterisk (*) indicates those interviews that were not recorded on tape cassette.

Cliff Clark
Robin Fells
John Getgood
Wandalie Henshaw*
Audrey Johnson
Denis Johnston*
John Krich
James Leard
Gene Miller*
Harvey Miller
Christopher Newton*
Mary Jane Scott
Colin Skinner
Helen Smith
Bill Thomas
Jack Trueman*

APPENDIX 3: PlaybillsHAMLET

11 July 1969

Directed by Ralph Allen and Wandalie Henshaw
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Allan Granstrom
 Music composed and directed by Christine Chester
 Lighting designed by Michael Whitfield

CAST

CLAUDIUS	John Krich
GERTRUDE	Barbara Meiklejohn
HAMLET	Christopher Newton*
POLONIUS	Richard Galuppi*
LAERTES	Neil Munro*
OPHELIA	Harriet Allen
CORNELIUS	James Dulmage
VOLTEMAND	Everett Robertson
OSRIC	Gregory Lehane
HORATIO	Carl Hare*
ROSENCRANTZ	James Berry
GUILDENSTERN	Donald Flayton
MARCELLUS	Anthony Jenkins
BERNARDO	Frank Maraden*
FRANCISCO	Donald Flayton
REYNALDO	Alan Munro
GHOST	John Krich
PLAYERS	Anthony Jenkins, Gregory Lehane, Colin Skinner, Peter McKinnon, James Leard, James Netherton
FORTINBRAS	Colin Skinner
CAPTAIN	Everett Robertson
GRAVEDIGGER	Anthony Jenkins
DOCTOR OF DIVINITY	James Berry
AMBASSADOR	Julian Forrester
EXTRAS	Robert Bergstrom, David Burke, Geoff Bowes, Ian Callan, Ralph Dale, Robert Garfat, George Hall, Marshall Hunt, Peter Jackman, Peter McKinnon, Christopher Morley, Duncan Regehr, Gerald Shorey, Neil Solomon, Susan Belford, Linda Massam, Bronwen Palfrey.

MERCHANT OF VENICE

14 July 1969

Directed by Ralph Allen and Wandalie Henshaw
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Allan Granstrom
 Music composed and directed by Christine Chester
 Lighting designed by Michael Whitfield

CAST

ANTONIO	Anthony Jenkins
SOLANIO	Gregory Lehane
SALERIO	Donald Flayton
GRATIANO	John Krich
LORENZO	James Berry
BASSANIO	Neil Munro*
PAINTER	James Netherton
LEONARDO	Julian Forrester
PORTIA	Harriet Allen
NERISSA	Maria Wozniak
BALTHASAR	Christopher Butterfield
STEPHANO	Geoff Bowes
SHYLOCK	Richard Galuppi*
PRINCE OF MOROCCO	Gil Bunch
LAUNCELOT GOBBO	Frank Maraden*
OLD GOBBO	Carl Hare*
JESSICA	Marti Maraden* (replaced by Wandalie Henshaw)
PRINCE OF ARAGON	Carl Hare
TUTOR	James Netherton
TUBAL	Everett Robertson
DUKE OF VENICE	Carl Hare
EXTRAS	Susan Belford, Robert Bergstrom, Linda Massam, Bronwen Palfrey, Janet Ross, Christopher Statham, David Burke, Robert Garfat, Ian Callan, Duncan Regehr, Christopher Morley, Marshall Hunt, George Hall, Peter Jackman, Peter McKinnon, Ralph Dale, Bernice McGowan, Cathie Masters, Cathy MacFarlane, Alan Munro, Neil Solomon, Gerald Shorey, Jim Kennedy, Erika Kurth

TARTUFFE

5 August 1969

Directed by Wandalie Henshaw and Ralph Allen
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Allan Granstrom
 Music arranged by Christine Chester
 Lighting designed by Michael Whitfield
 Text consultant, Jennifer Walters

CAST

FLIPOTE	Cathy Ralphs
MME. PERNELLE	Gloria Peyton
ELMIRE	Jennifer Spicer
DORINE	Harriet Allen
DAMIS	Frank Maraden*
MARIANNE	Maria Wozniak
CLEANTE	John Krich
SERVANT	Robert Garfat
ORGON	Richard Galuppi*
VALERE	James Berry
TARTUFFE	Carl Hare*
LOYALE	Colin Skinner
SERGEANTS	Julian Forrester
	Duncan Regehr
OFFICER	Gregory Lehane

THE DUCHESS OF MALFI

16 July 1970

Directed by Ralph Allen
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Allan Granstrom
 Music composed and directed by Christine Chester
 Lighting designed by Robert Field
 Associate Directors: John Krich and Harriet Allen

CAST

FERDINAND	Eric Schneider*
CARDINAL	Richard Galuppi*
ANTONIO	Anthony Jenkins
DELIO	James Berry
BOSOLA	John Krich
CASTRUCCIO	Michael Meiklejohn
MARQUIS OF PESCARA	Harvey Miller
COUNT MALATESTA	Julian Forrester
DOCTOR	Dan Frezza
SILVIO	Raymond Hunt
RODERIGO	Colin Skinner
GRISOLAN	Bill Murdoch
MADHOUSE KEEPER	Dan Frezza
DUCHESS	Wandalie Henshaw*
CARIOLA	Maria Wozniak
JULIA	Harriet Allen
OLD LADY	Barbara Meiklejohn
CHILDREN	John Way, Andrew Skinner
EXTRAS	David Andrist, James Berry, Brian Brown, David Burke, C. James Butterfield, Blake Carter, Bill Comerford, Julian Forrester, Dan Frezza, Raymond Hunt, Roger Leeming, Mark McCarthy, Kim McCaw, Graham McPherson, Harvey Miller, Bill Murdoch, Neil Rahn, Ev Robertson, Colin Skinner, Neil Solomon, Harriet Allen, Christine Chester, Gretchen Krich, Linda Massam, Barbara Meiklejohn, Mary Ogg

ANDROCLES AND THE LION

21 July 1970

Directed by Ralph Allen
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Allan Granstrom
 Music composed and directed by Christine Chester
 Lighting designed by Robert Field

CAST

ANDROCLES	John Krich
LION	Graham McPherson
MEGAERA	Helen Smith
CENTURION	John Getgood
CAPTAIN	Eric Schneider*
SPINTHO	Dan Frezza
EMPEROR	James Berry
LAVINIA	Harriet Allen
LENTULUS	Julian Forrester
METELLUS	Bill Murdoch
FERROVIUS	Richard Galuppi*
EDITOR	Harvey Miller
CALL BOY	Kim McCaw
SECUTOR	Ronald Way
RETIARIUS	Colin Skinner
SLAVE DRIVER	Harvey Miller
MENAGERIE KEEPER	Hugh Henderson
BEGGAR	Terry Barber
CHRISTIANS	Brian Brown, Blake Carter, Lorraine Cushing, Ruth Gowans, Wandalie Henshaw*, Raymond Hunt, Gretchen Krich, Mark McCarthy, Barbara Meiklejohn, Michael Meiklejohn, Mary Jane Scott, Rosalind Scott, Ginger Smith
EXTRAS	David Andrist, James Berry, James Bowlby, David Burke, Julian Forrester, Warren Gaffney, John Getgood, Roger Leeming, Linda Massam, Sue North, Mary Ogg, Neil Rahn, Ev Robertson, Pat Scott, Colin Skinner, Neil Solomon, Ronald Way

TURCARET

4 August 1970

Directed by Ralph Allen and Wandalie Henshaw
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Allan Granstrom
 Music composed and directed by Christine Chester
 Lighting designed by Robert Field

CAST

TURCARET	Richard Galuppi*
MRS. TURCARET	Anne Purdon
BARONESS	Harriet Allen
KNIGHT	John Krich
MARQUIS	Anthony Jenkins
MRS. JACOB	Wandalie Henshaw*
FRONTIN	Eric Schneider*
FLAMAND	Bill Murdoch
MARIE	Patricia Leith
LISETTE	Maria Wozniak
FURET	James Berry
RAFLE	Harvey Miller
GLOUTONNEAU	Raymond Hunt
SERVANTS	Linda Massam, Kim McCaw, Julian Forrester
SCULPTORS	David Burke
MUSICIANS	C. James Butterfield, Bill Comerford, Rosalind Scott

A TRIP ABROAD

15 July 1971

Directed by Wandalie Henshaw
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Irene Pieper
 Lighting designed by Jack Trueman
 Technical Director Robert Field
 Music composed by Christine Chester

CAST

MAJORIN	John Getgood
PERRICHON	Richard Galuppi*
MME. PERRICHON	Harriet Allen
HENRIETTE	Maria Wozniak
DANIEL	Eric Schneider*
ARMAND	Graham McPherson*
MAJOR MATHIEU	Roy Brinson*
JOSEPH	Julian Forrester
HOTELKEEPER	Hugh Henderson
JEAN	James Berry
RAILWAY OFFICIAL	Jack Droy
BOOK SELLER	Mary Jane Scott
PORTERS	Ray Hunt, Everett Robertson
PASSENGERS	Mary Getgood, Norma Lock, David Andrist
SHOESHINER	Blake Carter
RAGAMUFFIN	Ronnie Way
NUNS	Mary Anne MacNeill, Cynthia Carey
SCHOOLGIRLS	Robyn Richards, Rosalind Scott, Susan Heffernan, Jill Walker, Mary Ann Wiggins, Mary Beth Shoffner, Zoe Walker
GUIDES	Duncan Regehr, Rob Scrimmes
MAIDS	Mary Ann MacNeill, Rosalind Scott, Susan Heffernan
GARDENERS	Roger Leeming, Rob Scrimmes

ROOM SERVICE

22 July 1971

Directed by Ralph Allen
Scenery and Properties designed by Robert Cothran
Costumes designed by Irene Pieper
Lighting designed by Jack Trueman
Technical Director Robert Field

CAST

SASHA	Roy Brinson*
GORDON	John Krich
JOSEPH	James Berry
HARRY	Harvey Miller
FAKER	Eric Schneider*
CHRISTINE	Harriet Allen
LEO	Graham McPherson*
HILDA	Mary Anne MacNeil
GREGORY WAGNER	Richard Galuppi*
ERRAND BOY	Blake Carter
SIMON JENKINS	Raymond Hunt
TIMOTHY HOGARTH	Duncan Regehr
DR. GLASS	John Getgood
MESSENGER	Roger Leeming
SENATOR BLAKE	Jack Droy

JUSTICE NOT REVENGE

3 August 1971

Directed by Ralph Allen and Wandalie Henshaw
 Scenery and Properties designed by Robert Cothran
 Costumes designed by Irene Pieper
 Lighting designed by Jack Trueman
 Technical Director Robert Field
 Music directed by Christine Chester

CAST

DUKE	Richard Galuppi*
FEDERICO	Eric Schneider*
AURORA	Maria Wozniak
CASSANDRA	Harriet Allen
CARLOS	Harvey Miller
LUCRECIA	Wandalie Henshaw*
BATIN	John Krich
FEBO	Julian Forrester
RICHARDO	Duncan Regehr
CINTHIA	Wandalie Henshaw
EXTRAS	Ev Robertson, James Berry, Rob Scrimmes, Roger Leeming, Graham McPherson*, Amanda Krich, David Dague, Ray Hunt, Lynnett Cartier, Leslie Olson, Mary Anne MacNeill

* Appears through the courtesy of Actor's Equity
 Association.

APPENDIX 4: BOX OFFICE STATISTICS

<u>1969</u>	<u>HAMLET</u>	<u>MERCHANT</u>	<u>TARIUFFE</u>	<u>SEASON TOTALS</u>
DATES	11 Jul-Aug 27	14 Jul-Aug 30	5-29 Aug	
NO. OF PERFORMANCES	17	17	8	42
TOTAL PAID ADMISSIONS	3373	4995	4709	13,077
TOTAL COMPLIMENTARY	657	658	588	1,903
TOTAL ADMISSIONS	4030	5653	5297	14,980
% COMPLIMENTARY	16.3	11.6	11.1	12.7
AVERAGE PAID ADMISSIONS	222	294	589	311
AVERAGE TOTAL ADMISSIONS	261	332	662	357
AVERAGE GROSS RECEIPTS	443.58	670.34	1166.65	687.38
<u>1970</u>	<u>DUCHESS</u>	<u>ANDROCLES</u>	<u>TURCARET</u>	<u>SEASON TOTALS</u>
DATES	16 Jul-Sept 5	21 Jul-Sept 3	4 Aug-Sept 4	
NO. OF PERFORMANCES	16	16	11	43
TOTAL PAID ADMISSIONS	2746	4343	2490	9,579
TOTAL COMPLIMENTARY	978	1237	889	3,104
TOTAL ADMISSIONS	3724	5580	3379	12,683
% COMPLIMENTARY	35.6	22.2	26.3	24.5
AVERAGE PAID ADMISSIONS	172	272	226	223
AVERAGE TOTAL ADMISSIONS	233	349	307	295
AVERAGE GROSS RECEIPTS	443.72	756.30	609.81	602.49
<u>1971</u>	<u>TRIP ABROAD</u>	<u>ROOM SERVICE</u>	<u>JUSTICE</u>	<u>SEASON TOTALS</u>
DATES	14 Jul-Sept 2	20 Jul-Sept 4	3 Aug-Sept 3	
NO. OF PERFORMANCES	17	17	10	44
TOTAL PAID ADMISSIONS	3715	3520	1983	9,218
TOTAL COMPLIMENTARY	1073	1293	414	2,780
TOTAL ADMISSIONS	4788	4813	2397	15,998
% COMPLIMENTARY	22.4	26.9	17.3	17.3
AVERAGE PAID ADMISSIONS	219	207	198	210
AVERAGE TOTAL ADMISSIONS	280	283	239	364
AVERAGE GROSS RECEIPTS	582.24	534.96	523.40	550.59

APPENDIX 5: VICTORIA FAIR BUDGETS

The following schedules detail the budget history of VICTORIA FAIR. They follow a chronological and group format: those submitted to the University of Victoria, initially Summer Session, and later the Board of Governors; and those submitted to the Granting Agencies. The list which follows describes the source of each schedule. Where a specific schedule relates to a specific footnote, the information follows in parentheses.

1. Budget to Summer Session for the proposed Summer Theatre Festival, 1969 (Chap. 2, f.n. 43).
2. Official Budget to Board of Governors for the Summer Theatre Festival, 1969 (Chap. 2, f.n. 44).
3. Estimated Returns in a Five Year Period taken from the Confidential Report on VICTORIA FAIR to Bruce Partridge, 15 Aug. 1969 (Chap. 3, "BOG", f.n. 6).
4. Budget sheet for VICTORIA FAIR detailing budgeted and actual 1969 figures and proposed 1970 budget.
5. Budget sheet for VICTORIA FAIR detailing budgeted and estimated 1970 figures.
6. Budget sheet for VICTORIA FAIR detailing budgeted and actual 1971 figures and proposed 1972 budget (Chap. 4, f.n. 3).
7. Hypothetical budget for VICTORIA FAIR as a fully commercial event unsupported by University or Granting Agency resources (Chap. 3, "BOG", f.n. 28).
8. Budget sheet for B.C. Cultural Fund, 1969 (Chap. 2, f.n. 48).
9. Budget sheet for B.C. Cultural Fund, 1970.
10. Budget sheet for B.C. Cultural Fund, 1971.
11. Budget sheet for Canada Council, 1969.
12. Budget sheet for Canada Council, 1970.
13. Budget sheet for Canada Council, 1971.
14. Budget sheet for Canada Council, 1972.
15. Budget sheet for Koerner Foundation, 1970 and 1971.*

* no prepared budget submission exists for the 1969 Koerner Foundation Application. The application makes a specific request for a specific amount of funding.

MEMO

TO: Chris Petter, Special Collections
Library

24/8/88

FROM: Alan Hughes, Graduate Advisor,
Theatre

RE: Sandra Ashton 827405

Sandra has completed her thesis and has to submit it to you. I understand that the Appendices will not reproduce successfully in microfilming.

This is to assure you that the Appendices are not essential to her argument, and may be omitted.

PROPOSED BUDGET
SUMMER THEATRE FESTIVAL
1969

Salaries

Associate Professor (Bernie Engel)	\$1,600	
Associate Professor (Ralph Allen)	\$1,600	
Associate Professor (Carl Hare)	\$1,600	
Associate Professor (Robert Cottrhan)	\$1,600	
Associate Professor (Richard Courtney)	\$1,600*	
Assistant Professor (Wandalie Henshaw)	\$1,400	
Costume Designer (Allan Granstrom)	\$1,000	
Production Manager (Wolfgang Baba)	\$ 500	
3 Scene Technicians	\$1,500	
10 Student Actors (@ \$50/week)	\$5,000	
2 Visiting Guest Actors	\$2,500	\$18,300

Scenery

\$ 4,000

Costume

\$ 2,500

Publicity

\$ 1,500

Rent of MacPherson Theatre July 1 to September 1

\$ 6,000 + 15%

TOTAL OUTGO

\$30,700

Expected Receipts

at 40% capacity of MacPherson Theatre
(downstairs only) @ \$2.50/ticket \$19,592

at 25% capacity of MacPherson Theatre
(downstairs only) @ \$2.50/ticket \$12,950

Income From Courses

Four 3-unit courses @ \$30/unit, average of
20 students/course \$ 7,200

TOTAL INCOME

between \$20,150 and \$26,792

*Not counted toward Festival.

SCHEDULE 1

VICTORIA FAIR
1969 BUDGET FOR THEATRE PROGRAMME

	<u>SUMMER SESSION</u>	<u>OTHER SOURCES</u>	<u>TOTAL BUDGET</u>
<u>EXPENDITURES</u>			
Salaries	\$15,300	\$17,410	\$32,710
Materials for settings, costumes and kiosks	6,500	1,698	8,198
Publicity and brochures	2,300	2,700	5,000
Royalties	225	-	225
Travel expenses	2,000	1,000	3,000
Entertainment	75	425	500
Rental of McPherson Theatre	6,000 (+15%)	-	6,000 (+15%)
TOTAL EXPENDITURES	32,400	23,233	55,633
<u>REVENUES</u>			
Student fees for credit courses (after deducting bursaries from University funds)	2,200	-	2,200
Supplementary performances	4,000	-	4,000
	6,200	-	6,200
<u>AMOUNT TO BE RECOVERED FROM TICKET RECEIPTS AND OTHER SOURCES</u>	\$26,200	\$23,233	\$49,433
<u>TICKET RECEIPTS AT VARIOUS LEVELS</u>			
40% of capacity			\$26,316
50% " "			32,895
60% " "			39,479
70% " "			46,112
80% " "			52,622

ESTIMATED RETURNS: FIVE YEAR PERIOD

There are two reasons for the controlled growth of budget to be expected for Victoria Fair in the coming years. First, a steady improvement in the quality of the program offered insofar as this can be effected by more funds. Second, if the economic trends continue the same, an increase in union salaries, academic stipends, and the cost of materials, rentals, etc. The increase in budget can be more than met, however, in five ways:

1. Control of development, and therefore of spending. Hence the tight budget for 1970.
2. Increased attendance.
3. Growing foundation support. We are eligible for it in 1970.
4. Better community support now that they have seen the product.
5. Increase in ticket prices -- which will be expected if other prices increase. Low this year for theatre.

	<u>1970</u>	<u>1971</u>	<u>1972</u>	<u>1973</u>	<u>1974</u>
Theatre Box Office	33,600 ¹	43,680 ²	58,800 ³	67,200 ³	94,500 ⁵
Music Box Office	3,500	4,000	5,000	5,000	6,000
Other Events	4,000	5,000	5,500	6,000	7,000
Fees	8,000	9,000	9,500	10,000	10,000
Summer Session Contribution	<u>12,000</u>	<u>13,000</u>	<u>14,000</u>	<u>15,000</u>	<u>15,000</u>
Total estimated returns	61,100	74,680	92,800	103,200	132,500
Estimated budget	<u>75,000</u>	<u>82,500</u>	<u>90,750</u>	<u>99,825</u>	<u>109,807</u>
Grants & Donations need as subsidy (or profit)	13,900	7,820	+2,050 ⁶	+3,375 ⁶	+22,693 ⁶

Downstairs capacity of McPherson Theatre is 448 seats (42 performances = 18,816)

1. 50% of that capacity at new prices - \$800 x 42
2. 65% of that capacity - no price increase - 10% increase in budget
3. 70% of that capacity - 25% increase in price - 10% increase in budget
4. 80% of that capacity - no price increase - 10% increase in budget
5. 90% of that capacity - 25% increase in price - 10% increase in budget
6. It is not expected that grants and donations will cease at this point; only that they are not needed to meet the annual operating subsidy. They are free, therefore, for three purposes:
 1. To improve the quality and range of the program
 2. To form a contingency fund
 3. To restrain ticket price increases

In summary, if \$13,900 is secured next year in grants and donations, then Victoria Fair should break even with only a normal contribution from Summer Session funds. Throughout, it should be remembered, that percentages of capacity are for downstairs only (a little more than half total capacity of McPherson, 837 seats, though these seats are scaled rather higher. Capacity for the whole theatre for 42 performances would be 35,112.)

If attendance were 70% of downstairs only capacity = \$47,000, then a break-even point could be reached in 1970 on the present budget, and grants and donations - or their equivalent - be put into a reserve fund.

<u>VICTORIA FAIR BUDGET</u>			
<u>OPERATING COSTS</u>	<u>1969 Budget</u>	<u>1969 Actual</u>	<u>1970 Budget</u>
<u>Theatre</u>			
Salaries	\$32,040	\$32,140	\$33,400
Scenery, Costumes	5,500	6,925	7,000
Travel	2,000	2,115	3,500
Entertainment	500	485	500
Advertising & Publicity	7,000	5,200	8,000
Royalties	225	465	475
Rental of Theatre	6,000	6,000	6,000
% to Theatre (15% of gross)	5,820	4,315	5,925
Contingency	<u>5,368</u>	<u>900</u>	<u>5,000</u>
	\$64,453	\$58,545	\$69,800
<u>Music</u>	\$ 7,100	\$ 6,607	\$13,325 ¹
<u>Other Events</u>	<u>--</u>	<u>--</u>	<u>\$ 2,500</u> ¹
	\$71,553	\$65,152	\$85,625 ¹
 <u>REVENUE</u>			
Theatre Box Office	\$33,653	\$29,164	\$39,500 ²
Music Box Office	3,700	2,943	3,500
Other Events	--	--	3,000
Course fees	4,000	3,525	4,500
Summer Session contribution	12,000	12,000	12,000
Donations	--	2,260	--
Canada Council Grant	<u>--</u>	<u>--</u>	<u>6,700</u>
	\$53,353	\$49,892	\$69,200 ¹
 <u>DEFICIT</u>	 <u>\$18,200</u>	 <u>\$15,260</u>	 <u>\$16,425</u>

1. The 1970 music budget has been increased by \$4700 over the original budget of \$8625, this being the amount of a Canada Council grant received for two specific projects (The Manitoba Consort and an original musical work by a Canadian composer) which would not have been contracted for without the benefit of financial assistance.

2. This is based on approximately 60% of the downstairs capacity of the McPherson Playhouse.

VICTORIA FAIR 1970

<u>OPERATING COSTS</u>	<u>1969 Actual</u>	<u>1970 Budget</u>	<u>1970 Estimate</u>
<u>THEATRE</u>			
Salaries	\$32,140	\$33,400	\$33,720 ¹
Scenery & Costumes	6,925	7,000	9,500 ² -1,987
Travel	2,115	3,500	1,818
Entertainment	485	500	403
Advertising & Publicity	5,200	8,000	6,325 ³
Royalties	465	475	450
Rental of Theatre	6,000	6,000	6,000
15% of gross to theatre	4,315	5,925	3,886
Contingency	900	5,000	1,660 ⁴
	<u>\$58,545</u>	<u>\$69,800</u>	<u>\$61,531</u>
<u>MUSIC</u>	\$ 6,607	\$13,325 ⁵	\$12,622 ⁵
<u>OTHER EVENTS</u>	--	\$ 2,500	\$ 4,740 ⁶
	<u>\$65,152</u>	<u>\$85,625⁵</u>	<u>\$78,893</u>
<u>REVENUE</u>			
Theatre Box Office	\$29,164	\$39,500	\$25,907
Music Box Office	2,943	3,500	3,320
Other Events	--	3,000	7,445 ⁷
Course fees (Theatre)	3,525	4,500	4,400
Summer Session	12,000 ⁸	12,000 ⁸	12,000 ⁸
Donations	2,260	--	2,245 ⁹
Canada Council Grant	--	6,700	6,700
Koerner Grant	--	--	2,500
Intermunicipal Grant	--	--	14,000
	<u>\$49,892</u>	<u>\$69,200</u>	<u>\$78,517</u>
<u>DEFICIT</u>	\$15,260	\$16,425	\$ 376

VICTORIA FAIR

<u>OPERATING EXPENSES</u>	<u>Authorized by Board</u>	<u>Internal Revision</u>	<u>1971 Actual</u>	<u>1972 Proposed</u>
<u>Theatre</u>				
Salaries	32,750	28,900	28,600	40,000
Scenery & costumes	6,000	2,000	4,126	8,000
Travel	1,500	1,500	764	2,000
Entertainment	500	500	--	500
Advertising & Publicity	7,000	7,000	7,142	13,000
Royalties	1,250	1,000	806	1,000
Rental of theatre - basic	6,000	6,000	6,000	6,000
-15% of gross	4,500	3,000	3,634	3,700
Contingency	3,000	3,000	564	2,500
	<u>62,500</u>	<u>52,900</u>	<u>51,636</u>	<u>76,700</u>
<u>Music</u>	10,000	10,000	10,974	13,000
<u>Other Events</u>	4,000	1,500	877	2,000
Events Co-ordinator	4,500	4,500	4,620	4,800
<u>TOTAL</u>	<u>81,000</u>	<u>68,900</u>	<u>68,107</u>	<u>96,500</u>
 <u>REVENUE</u>				
Thaatre Box office	30,000	20,000	24,226	25,000
Music Box Office	3,500	3,500	3,868	3,500
Other Events	2,000	500	584	1,000
Workshop Fees	2,600	2,000	1,075	2,000
Intermunicipal Grant	10,000	10,000	7,703	15,000
Donations	2,000	2,000	800	2,000
Canada Council	9,500	9,500	9,500	20,000
Koerner Foundation	2,500	2,500	2,500	2,500
Centennial Committee	500	500	500	---
C.B.C.	500	500	---	500
Recovery from Summer Session	1,400	1,400	630	---
<u>TOTAL</u>	<u>64,500</u>	<u>52,400</u>	<u>51,368</u>	<u>71,500</u>
Deficit (UVic Subvention)	16,500	16,500	16,739	25,000
General University Services	--	--	1,664	3,000

SUMMER THEATRE FESTIVAL

Proposed Budget

1969

SALARIES

Associate Professors (4 @ \$1600)	\$6,400	
Assistant Professors (1 @ \$1400)	1,400	
Costume Designer	1,000	
Production Manager	500	
3 Scene Technicians	1,500	
2 Visiting Guest Actors	2,500	
10 student actors @ \$50 per week	<u>5,000</u>	\$18,300

EXPENSES

Scenery	\$4,000	
Costume	2,500	
Publicity	1,500	
Travel	2,000	
Entertainment	75	
Rent of McPherson Theatre July 1-Sept. 1	<u>6,000</u>	+ 15%
		<u>\$16,575</u>

TOTAL EXPENDITURES

\$34,875

REVENUE

Expected Receipts	
at 40% capacity of McPherson Theatre (downstairs only) @ \$2.50/ticket	\$19,592
at 25% capacity of McPherson Theatre (downstairs only) @ \$2.50/ticket	12,950
Fees	
four 3-unit courses @ \$30/unit, average of 20 students/course	\$ 7,200

TOTAL INCOME

between \$20,150 and \$26,792

PROPOSED BUDGET: VICTORIA FAIR 1970

205.

THEATRE

<u>Salaries</u>	
Actors (general)	\$12,000
* Actors-in-residence	7,500
Technical	9,000
Faculty/performance appointments	12,400
Scenery	3,500
Costumes	3,000
Makeup	500
Travel	3,500
Entertainment	500
Advertising & Publicity	8,000
Royalties & Rentals	6,475
* Workshop productions of Canadian writing	2,000
Contingency	5,000

MUSIC

<u>Salaries</u>	
Teacher/Performers	\$ 6,300
* Artists-in-residence	5,500
Supplies	250
Living Expenses	200
Travel	750
Brochures	300
Entertainment	75
Publicity	250
* Commissions	2,400
Contingency	500

OTHER EVENTS

* Conferences: *Music in Education	2,000
*Ourselves as Drama	3,500
Lectures, etc.	1,000
* Art Exhibitions	<u>2,500</u>

TOTAL 1970 BUDGET \$98,900

*Items for which Canada Council assistance is requested.

ANTICIPATED RECEIPTS: 1970

Theatre Box Office	\$33,600
Music Box Office	3,500
Other Events	4,000
Fees	8,000
University Summer Session contribution	<u>12,000</u>
<u>TOTAL ESTIMATED RETURNS</u>	<u>\$61,100</u>

VICTORIA FAIR 1970

<u>OPERATING COSTS</u>	<u>1969 Actual</u>	<u>1970 Budget</u>	<u>1970 Estimate</u>	<u>1971 Budget</u>
<u>THEATRE</u>				
Salaries	\$32,140	\$33,400	\$33,720 ¹	\$35,000 ¹⁰
Scenery & Costumes	6,925	7,000	9,500 -1,987 ²	9,000
Travel	2,115	3,500	1,818	3,500
Entertainment	485	500	403	500
Advertising & Publicity	5,200	8,000	6,325 ³	8,000
Royalties	465	475	450	500
Rental of Theatre	6,000	6,000	6,000	6,000
15% of gross to theatre	4,315	5,925	3,886	4,500
Contingency	900	5,000	1,660 ⁴	5,000
	<u>\$58,545</u>	<u>\$69,800</u>	<u>\$61,531</u>	<u>\$72,000</u>
<u>MUSIC</u>	\$ 6,607	\$13,325 ⁵	\$12,622 ⁵	<u>08 187</u> \$ 8,000 ¹¹
<u>OTHER EVENTS</u>	--	\$ 2,500	\$ 4,740 ⁶	<u>08 139</u> 5,000
	<u>\$65,152</u>	<u>\$85,625⁵</u>	<u>\$78,893</u>	<u>\$85,000</u>
<u>REVENUE</u>				
Theatre Box Office	\$29,164	\$39,500	\$25,907	\$30,000
Music Box Office	2,943	3,500	3,320	3,500
Other Events	--	3,000	7,445 ⁷	4,000
Course fees (Theatre)	3,525	4,500	4,400	4,000
Summer Session	12,000 ⁸	12,000 ⁸	12,000 ⁸	12,000 ¹²
Donations	2,260	--	2,245 ⁹	2,000
Canada Council Grant	--	6,700	6,700	6,000
Koorner Grant	--	--	2,500	2,500
Intermunicipal Grant	--	--	14,000	14,000
	<u>\$49,892</u>	<u>\$69,200</u>	<u>\$78,517</u>	<u>\$78,000</u>
<u>DEFICIT</u>	\$15,260	\$16,425	\$ 376	\$ 7,000

CHAMBER MUSIC WORKSHOP BUDGET

	<u>1968</u>	<u>1967</u>
<u>EXPENSES</u>		
Faculty transportation & accommodation	1721.30	-- -
Faculty fees	3300.00	3425.00
Bursaries (Workshop portion)	205.00	360.00
Incidentals (posters, programs, tuning, etc)	538.61	500.00
Student Assistant (publicity)	<u>300.00</u>	<u>---</u>
	6064.91	4285.00
 <u>REVENUE</u>		
Student fees	1565.00	1590.00
Box office *	<u>1077.25</u>	<u>1180.00</u>
	2642.25	2770.00
 <u>COST</u>	 <u>\$3422.66</u>	 <u>\$1515.00</u>

*Higher percentage of students attending than previous year, with reduced admission rates (75¢ instead of \$1.50).

PROPOSED BUDGET: VICTORIA FAIR 1970THEATRE

<u>Salaries</u>	
Actors (general)	\$12,000
* Actors-in-residence	7,500
Technical	9,000
Faculty/performance appointments	12,400
Scenery	3,500
Costumes	3,000
Makeup	500
Travel	3,500
Entertainment	500
Advertising & Publicity	8,000
Royalties & Rentals	6,475
* Workshop productions of Canadian writing	2,000
Contingency	5,000

MUSIC

<u>Salaries</u>	
Teacher/Performers	\$ 6,300
* Artists-in-residence	5,500
Supplies	250
Living Expenses	200
Travel	750
Brochures	300
Entertainment	75
Publicity	250
* Commissions	2,400
Contingency	500

OTHER EVENTS

* Conferences: *Music in Education	2,000
*Ourselves as Drama	3,500
Lectures, etc.	1,000
* Art Exhibitions	<u>2,500</u>

<u>TOTAL 1970 BUDGET</u>	<u>\$98,900</u>
--------------------------	-----------------

*Items for which Canada Council assistance is requested.

ANTICIPATED RECEIPTS: 1970

Theatre Box Office	\$33,600
Music Box Office	3,500
Other Events	4,000
Fees	8,000
University Summer Session contribution	<u>12,000</u>
<u>TOTAL ESTIMATED RETURNS</u>	<u>\$61,100</u>

VICTORIA FAIR 1970

<u>OPERATING COSTS</u>	<u>1969 Actual</u>	<u>1970 Budget</u>	<u>1970 Estimate</u>	<u>1971 Budget</u>
<u>THEATRE</u>				
Salaries	\$32,140	\$33,400	\$33,720 ¹	\$38,000
Scenery & Costumes	6,925	7,000	9,500 ² -1,987 ²	9,000
Travel	2,115	3,500	1,818	3,500
Entertainment	485	500	403	500
Advertising & Publicity	5,200	8,000	6,325 ³	8,000
Royalties	465	475	450	500
Rental of Theatre	6,000	6,000	6,000	6,000
15% of gross to theatre	4,315	5,925	3,886	4,500
Contingency	900	5,000	1,660 ⁴	5,000
	<u>\$58,545</u>	<u>\$69,800</u>	<u>\$61,531</u>	<u>\$75,000</u>
				<u>08 187</u>
<u>MUSIC</u>	\$ 6,607	\$13,325 ⁵	\$12,622 ⁵	\$12,450
				<u>08 189</u>
<u>OTHER EVENTS</u>	--	\$ 2,500	\$ 4,740 ⁶	5,000
	<u>\$65,152</u>	<u>\$85,625⁵</u>	<u>\$78,893</u>	<u>\$92,450</u>
<u>REVENUE</u>				
Theatre Box Office	\$29,164	\$39,500	\$25,907	\$30,000
Music Box Office	2,943	3,500	3,320	3,500
Other Events	--	3,000	7,445 ⁷	4,000
Course fees (Theatre)	3,525	4,500	4,400	4,000
Summer Session	12,000 ⁸	12,000 ⁸	12,000 ⁸	12,000
Donations	2,260	--	2,245 ⁹	2,000
Canada Council Grant	--	6,700	6,700	17,450
Koorner Grant	--	--	2,500	2,500
Intermunicipal Grant	--	--	14,000	14,000
	<u>\$49,892</u>	<u>\$69,200</u>	<u>\$78,517</u>	<u>\$92,450</u>
<u>DEFICIT</u>	\$15,260	\$16,425	\$ 376	--

VICTORIA FAIR

<u>OPERATING EXPENSES</u>	<u>Authorized by Board</u>	<u>Internal Revision</u>	<u>1971 Actual</u>	<u>1972 Proposed</u>
<u>Theatre</u>				
Salaries	32,750	28,900	28,600	40,000
Scenery & costumes	6,000	2,000	4,126	8,000
Travel	1,500	1,500	764	2,000
Entertainment	500	500	--	500
Advertising & Publicity	7,000	7,000	7,142	13,000
Royalties	1,250	1,000	806	1,000
Rental of theatre - basic	6,000	6,000	6,000	6,000
-15% of gross	4,500	3,000	3,634	3,700
Contingency	3,000	3,000	564	2,500
	<u>62,500</u>	<u>52,900</u>	<u>51,636</u>	<u>76,700</u>
<u>Music</u>	10,000	10,000	10,974	13,000
<u>Other Events</u>	4,000	1,500	877	2,000
<u>Events Co-ordinator</u>	4,500	4,500	4,620	4,800
<u>TOTAL</u>	<u>81,000</u>	<u>68,900</u>	<u>68,107</u>	<u>96,500</u>
 <u>REVENUE</u>				
Theatre Box office	30,000	20,000	24,226	25,000
Music Box office	3,500	3,500	3,868	3,500
Other events	2,000	500	584	1,000
Workshop fees	2,600	2,000	1,075	1,450
Intermunicipal Grant	10,000	10,000	7,703	15,000
Donations	2,000	2,000	800	2,000
Canada Council	9,500	9,500	9,500	24,550
Koerner Foundation	2,500	2,500	2,500	2,500
Centennial Committee	500	500	500	--
C.B.C.	500	500	--	500
Recovery from Summer Session	<u>1,400</u>	<u>1,400</u>	<u>630</u>	<u>--</u>
<u>TOTAL</u>	<u>64,500</u>	<u>52,400</u>	<u>51,368</u>	<u>75,500</u>
Deficit (UVic subvention)	16,500	16,500	16,739	21,000

VICTORIA FAIR 1970

<u>OPERATING COSTS</u>	<u>1969 Actual</u>	<u>1970 Budget</u>	<u>1970 Estimate</u>	<u>1971 Budget</u>
<u>THEATRE</u>				
Salaries	\$32,140	\$33,400	\$33,720 ¹	\$35,000
Scenery & Costumes	6,925	7,000	9,500 ² -1,987 ²	9,000
Travel	2,115	3,500	1,818	3,500
Entertainment	485	500	403	500
Advertising & Publicity	5,200	8,000	6,325 ³	8,000
Royalties	465	475	450	500
Rental of Theatre	6,000	6,000	6,000	6,000
15% of gross to theatre	4,315	5,925	3,886	4,500
Contingency	900	5,000	1,660 ⁴	5,000
	<u>\$58,545</u>	<u>\$69,800</u>	<u>\$61,531</u>	<u>\$72,000</u>
				<u>08 187</u>
<u>MUSIC</u>	\$ 6,607	\$13,325 ⁵	\$12,622 ⁵	\$ 8,000
				<u>08 189</u>
<u>OTHER EVENTS</u>	--	\$ 2,500	\$ 4,740 ⁶	5,000
	<u>\$65,152</u>	<u>\$85,625⁵</u>	<u>\$78,893</u>	<u>\$85,000</u>
<u>REVENUE</u>				
Theatre Box Office	\$29,164	\$39,500	\$25,907	\$30,000
Music Box Office	2,943	3,500	3,320	3,500
Other Events	--	3,000	7,445 ⁷	4,000
Course fees (Theatre)	3,525	4,500	4,400	4,000
Summer Session	12,000 ⁸	12,000 ⁸	12,000 ⁸	12,000
Donations	2,260	--	2,245 ⁹	2,000
Canada Council Grant	--	6,700	6,700	10,000
Koorner Grant	--	--	2,500	3,000
Intermunicipal Grant	--	--	14,000	14 000
	<u>\$49,892</u>	<u>\$69,200</u>	<u>\$78,517</u>	<u>\$82,500</u>
<u>DEFICIT</u>	\$15,260	\$16,425	\$ 376	\$ 2,500

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis (the title of which is shown below) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis

THE VICTORIA FAIR AFFAIR

Author


SANDRA ANN ASHTON

Sept. 6, 1988