

PLAYHOUSE THEATRE
COMPANY

A Welcome . . .

From the NEW PRESIDENT of the Board of Directors

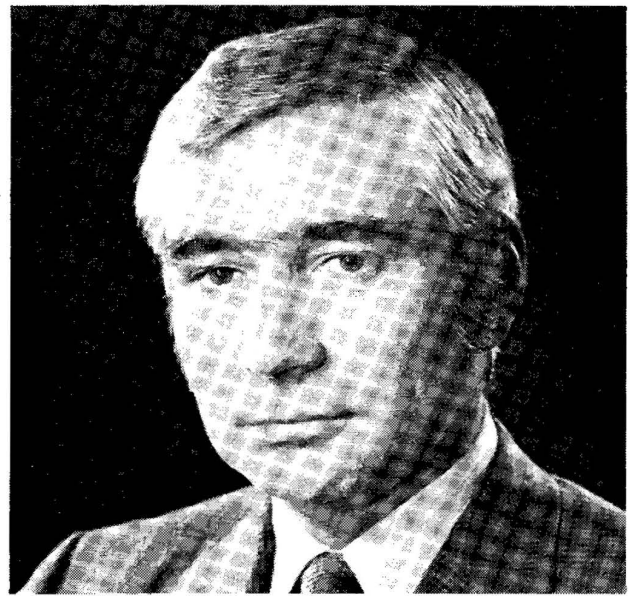
May I welcome you all to this, the Seventh Season of the Playhouse Theatre Company.

In a few short years, this company has established a significant international reputation for being one of North America's leading professional theatre companies. One might say we really came of age last June when George Ryga's *THE ECSTASY OF RITA JOE*, under the direction of David Gardner, was performed with such resounding critical acclaim to audiences at the National Arts Theatre, in Ottawa.

This outstanding success was echoed earlier last season, when Vancouver audiences filled our theatre to near-capacity for performances of George Ryga's *GRASS AND WILD STRAWBERRIES* and Eric Nicol's *THE FOURTH MONKEY*.

The British Columbia Centennial Playwriting Competition which we are sponsoring together with the Canadian Broadcasting Corporation, is, for us, further evidence of our faith in our own regional creative resources.

Another highly important achievement for us has been the recent amalgamation of the Playhouse Theatre Company with Holiday Theatre, which promises to bring far-reaching results and lasting benefits. Now Playhouse Mainstage, Playhouse 2,



E. A. FINNIGAN

and Playhouse Holiday have been brought under one administration that will coordinate these activities, effect cost savings, and maximize the quality of our work.

It gives me great pleasure to welcome, on behalf of the Board, our new Artistic Director, Mr. David Gardner, and the guest directors he has invited to join him for the coming season. I also extend greetings to the staff, all our performers, and especially to you, our audience, the greatest asset a theatre company can have.

EDWARD A. FINNIGAN

And the Artistic Director

In welcoming you to the Seventh Season of the Playhouse, and my first, may I do so with the same warmth and generosity which the Board of Directors, the staff, and the many new friends in Vancouver have afforded my wife and myself. I hope we at the Playhouse find for you a balance of entertainment and stimulation that will reinforce your theatre-going loyalty to this company, and serve in some way, to celebrate the fact that we are still human beings no matter how rapidly we seem to move into a brave new age of technocracy. I look upon the theatre as a service to a community, but more than a museum; a place of entertainment but not a brothel, and I want you to know that I will strive, with your assistance, to maintain the Playhouse as a theatre which combines commonsense and flair, tradition and experiment, in that blend that has made the theatre always, both the oldest of the arts, and the newest.

To night's mainstage production is the forty-eighth to be presented in this theatre by this company. I hope you enjoy it, and the rest of our season.

DAVID GARDNER



DAVID GARDNER

'THE ROYAL HUNT OF THE SUN' Some Cast Profiles . . .



JACK CRELEY (*Pizarro*)

Canada's ever-popular and busy actor, Jack Creley, lives in a vine-covered brick house in downtown Toronto, filled with antique and contemporary furnishings, a collection of Canadian sculpture, paintings and ceramics and a huge library on film personalities. He gave his first public performance — (Wise Man in a Christmas Play at school) when he was twelve. Born in Chicago, educated in California, Mr. Creley moved from New York to Toronto in 1954 because "that is where the work is." (To date — 1,000 television and 1,000 radio productions.) He is in such constant demand he doesn't need an agent! "Playing Pizarro in ROYAL HUNT is the most exciting thing that's happened to me in years. I consider ROYAL HUNT one of the three finest plays written in the past 20 years, (the other two — "Beckett" and "Man for all Seasons")." This is his first performance with The Playhouse Theatre Company. Mr. Creley will also direct "Staircase," the first Playhouse 2 production this season at the Arts Club October 27th - November 8th.



AUGUST SCHELLENBERG: (*Atahualpa*)

Height: 5'8"; Weight: 150 lbs.; Eyes: Hazel; Hair: Dark Brown; Profession: Actor. Awards: Tyrone Guthrie Award — Stratford 1967; IODE Theatre Award — Montreal 1966.

Education: Logger, Boxer, Swimmer, Skier, National Theatre School 1963-66. Mime — with LeCoq — Stratford 1966.

Experience: Playhouse Theatre — Vancouver — 1967-1968; Neptune Theatre — Halifax — 1968; Stratford Festival — Stratford — 1967; Crest Theatre Hour Company — Ontario — 1966-1967. And of course, life itself.

Marital Status: Married to Joan Karasevich, well-known Canadian actress and singer.

Languages: French, Italian, Greek, a smattering of Ukrainian, plus dialects.

Last Seen: As the unforgettable Jaimie Paul in "The Ecstasy of Rita Joe" with The Playhouse Theatre. Commitment: Total.



ALAN SCARFE: (*Martin Ruiz*)

Alan Scarfe, who graduated from the London Academy of Music and Dramatic Art in 1966 (winning best actor award) has been involved in theatre for the past ten years. Now 23 he has appeared in more than 70 professional productions. "Idle speculation is my hobby — most particularly in the fields of neurophysiology, psycho-pharmacology, philosophy and psychiatry — for whatever light they may add to my consciousness." Mr. Scarfe is in constant search for a food so delicious "I'd die from the pleasure of eating it," but until then he will settle for a few favourites — fish and chips, cream cheese and peanut butter. Shakespeare is his favourite playwright and although his favourite play is *Endgame* he is also fond of *Charley's Aunt*. A lover of Fellini films and Malcolm Lowry's "Under the Volcano." He loves physical activity of any kind, but best perhaps, swimming in clear, cold water. Last seen at The Playhouse Company as the Magistrate in "The Ecstasy of Rita Joe."

PETER HAWORTH: (*Hernando de Soto*)

Born in West Vancouver, Peter Haworth caught "theatre disease" at 16 and has been chronically infected ever since. He went to U.B.C. "under the mistaken impression that I would become a teacher and for some years I struggled to be a credit to that noble profession. In 1954 I gave up the futile attempt and spent a year in London studying theatre. A year at Stratford followed and after that I returned to Vancouver where I have worked as actor and writer ever since. My wife, actress and singer Betty Phillips, and I live with two cats and a multitude of books and records in an eagle's nest in West Vancouver." Last seen with Playhouse 2 in "The Visitor."

ROBERT CLOTHIER (*Fray Marcos de Nizza*)

Robert Clothier, "now going bald and happy with it," spent his early years with his parents in and around B.C.'s bush country mining camps and later in private prep schools ("good for rugby"). While, "flying a mixture of lethal aircraft" in the RCAF, he came to a sudden stop in one in 1944. After a long convalescence, Mr. Clothier, studied architecture at U.B.C., moving in 1949 to study and work in repertory theatre in England and returning to Vancouver in '54 where he has pursued his career ever since. He and his wife and family live in North Van where he makes wine, and ale, tinkers with cars, constructs rooms and furniture. He loves his family, wood, stone, trees, wind, water, islands, words. Sculpture is his other greatest interest.

LOGAN HOUSTON: (*Fray Vincente de Valverde*)

Logan Houston was educated at Harrow, Trinity College Cambridge, and the Royal Academy of Dramatic Art. Following a year in rep in England he left for the U.S. and became a disc jockey for a classical/rock radio station in Denver. After a tour of the U.S., Mr. Houston came to Vancouver, auditioned, and was signed for ROYAL HUNT. He played in New York with the All In Good Time Company, but "New York is not where it's at." Mr. Houston hopes to stay in Vancouver "rain or shine" where he can sail and ski. Folksinging which, in his earlier days helped see him through acting school, is still a favourite pastime.

GLENN MacDONALD: (*Young Martin*)

Glenn MacDonald, who makes his first appearance with The Playhouse Theatre Company, was born and raised in Winnipeg and celebrated his 21st birthday during rehearsals of ROYAL HUNT. He began his career with Rainbow Stage and has worked on and appeared in several Manitoba Theatre Centre productions. Since leaving Winnipeg he has worked with the Bastion Theatre, Victoria, in Toronto, at the Studio Arena Theatre in Buffalo, N.Y. and Theatre 21 in Port Carling, Ontario. Mr. MacDonald is also an experienced stage manager, set designer, musician and composer.

'THE ROYAL HUNT OF THE SUN'

Some notes by Artistic Director, DAVID GARDNER

ABOUT THE AUTHOR

Peter Shaffer was born in 1926, the son of a London realtor, and came to prominence in 1958 with his first play, "Five Finger Exercise." He has been considered a dramatic technician in the tradition of Terence Rattigan, and with "The Private Ear, The Public Eye," and "Black Comedy," this is somewhat borne out. In addition to being an intermittent music critic, Shaffer also wrote the film scenario for "Lord of the Flies."

As a scholarship student at Cambridge he read history, and while convalescing after an illness in 1963, happened upon Prescott's "The Conquest of Peru." Struck by the dramatic possibilities, he fashioned his epic drama of confrontation, THE ROYAL HUNT OF THE SUN. Currently Mr. Shaffer is at work on a new play for Britain's National Theatre, "The Battle of Shrivings."

ABOUT THE HISTORICAL BACKGROUND

Pizarro's conquest of Peru (1529-33) was the last of an astonishing series of Spanish-Portuguese explorations, which began with Christopher Columbus' discovery of America (1492).

The characters and events of ROYAL HUNT are based on authentic records of the time, drawn chiefly from an account written by a member of the expedition, who is represented in the play by the dual characters of Martin Ruiz as an older man and boy. Pizarro, born illegitimate, was raised as a peasant swineherd. Even as Marquis and Governor of Peru he remained illiterate, and never learned to sign his name. It was with Balboa in Panama that Pizarro first heard of the mysterious kingdom of the Incas, and over a period of eight years, he made two painful and costly expeditions which failed completely, and a third which finally brought him into contact with the fringe of the Inca civilization. In hand to hand combat with the Indians, he was wounded seven times. Our play begins with Pizarro's fourth and last expedition, in which he led 187 men successfully to Cajamarca in Peru, and on November 16th, 1532, in a single hour, destroyed the four-centuries old Inca Empire of twenty-four million people.

Atahualpa, son of the Sun, and youthful king of the Incas, was also illegitimate and came to power as Pizarro did, by

bloody ambush, removing his half-brother Huascar, the legitimate heir. But if Atahualpa conquered in cruelty, he reconciled his people with kindness. Belief in the sun was absolute, and the Incas were the ruling aristocratic dynasty chosen by the Sun to rule the world. Their society was worshipful, superstitious, fatalistic — a passive and well-ordered platonic feudalism. There was no concept of romantic love, and no individualism or private enterprise of any sort. They were a simple agrarian culture living on the terraces of the Andes, and often fortified themselves against the rarified altitudes by maize wine and herbal drugs. Their Inca rulers were warriors, and although diabolical in their treatment of prisoners, they too gravitated towards a stately simplicity, and a kind of play-acting, or ceremonial behaviourism, which became almost a cult of posture. It is perhaps this aspect of the Incas that gave Peter Shaffer the clue to the stylization he has employed in the play.

ABOUT THE PLAY

On one level, ROYAL HUNT, is an historical play, a Renaissance play, a muscular and romantic chronicle of action and ideas. Using the clash of two cultures as a springboard, Shaffer, underlines the parallels as well as the differences between them and creates a deeper contemporary confrontation-man in relation to God, and man in relation to himself. Pizarro is an aging existentialist, an agnostic trying to regain his faith and carve out of the little time he has left, some vestige of immortality. While the others root for gold and crusade for converts, Pizarro goes 'God-hunting' and finds Atahualpa. Ironically, the conqueror himself is conquered, and the two illegitimates grope toward humanistic feelings in the midst of anarchy and greed. Throughout Pizarro rails against 'being,' and man's rationalized devotions to the institutions of church, state or army, but in the end comes back to 'belonging' in its richest sense. If the doubt of Thomas must remain with the dying Pizarro, he has at least laughed and cried again. To me the play is about the thawing of two tough, lonely, frozen, human beings, who recognize in the glow of the sun their vulnerabilities, and the deep universal desire to be blessed.

1969-70 SEASON

PLAYHOUSE THEATRE CO

'THE ROYAL HUNT'

by Peter Shaffer

Directed
by
DAVID GARDNER

Sets and Costumes
Designed by
BRIAN H. JACKSON

Choreography
by
NORBERT VESAK

THE SPANIARDS

MARTIN RUIZ: <i>The Storyteller</i>	ALAN SCARFE
YOUNG MARTIN: <i>Pizarro's Page (Old Martin as a boy)</i>	GLENN MacDONALD
FRANCISCO PIZARRO: <i>Commander of the Expedition</i>	JACK CRELEY
HERNANDO DE SOTO: <i>Second-in-Command</i>	PETER HAWORTH
MIGUEL ESTETE: <i>Royal Veedot, or Overseer</i>	SAM PAYNE
PEDRO DE CANDIA: <i>Commander of Artillery</i>	GRAEME CAMPBELL
DIEGO DE TRUJILLO: <i>Master of Horse</i>	JIM McQUEEN
FRAY VINCENTE DE VALVERDE: <i>Dominican Chaplain</i>	LOGAN HOUSTON
FRAY MARCOS DE NIZZA: <i>Franciscan Friar</i>	ROBERT CLOTHIER
SALINAS: <i>Blacksmith</i>	DEAN HAWES
RODAS: <i>Tailor</i>	AL KOZLIK
VASCA	GEORGE TAYLOR
DOMINGO: <i>Cooper</i>	RICHARD MONAGHAN
JUAN CHAVEZ } <i>Brothers</i>	MANUEL BUSQUETS
PEDRO CHAVEZ }	JOHN BARKER
FELIPILLO: <i>An Indian boy, employed by Pizarro as Interpreter</i>	ARDON BESS
SPANISH SOLDIERS	{ Norman Browning Shelley Degen Dale Wilson

THE INCAS

ATAHUALLPA: <i>Sovereign Inca of Peru</i>	AUGUST SCHELLENBERG
VILLAC UMU: <i>High Priest of Peru</i>	TED PEJOVICH
CHALLCUCHIMA: <i>An Inca General</i>	EDEN SHAND
A CHIEFTAIN	ROGER DRESSLER
A HEADMAN OF A THOUSAND FAMILIES	ROBERT GRAHAM
MANCO: <i>A Chasqui, or Messenger</i>	HABIB EL AGELI
INTI COUSSI: <i>Step-sister of Atahualpa</i>	MARIKO VAN CAMPEN
OELLO: <i>A wife of Atahualpa</i>	DONNA WONG
PERUVIAN INDIANS	{ Tony Davis Doug Lydiatt Richard Morton
UNDERSTUDIES	{ Norman Browning Logan Houston

There will be One Fifteen Minute Inter

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USE THEATRE COMPANY

48th MAINSTAGE PRODUCTION

HUNT OF THE SUN

by Peter Shaffer

Music
by
MARC WILKINSON

Lighting
by
RAE ACKERMAN

Costumes constructed
under the supervision of
MARGARET RYAN

ACT I — The Hunt

ACT II — The Kill

TIME — June 1529 - August 1533

PLACE — Apart from two early scenes, a harbour in Spain (Scene 1), and a cathedral in Panama (Scene 2), the play is set in the Upper Province of the Inca Empire: what is now South Ecuador and North Western Peru. The whole of ACT II takes place in the town of Cajamarca.

PRODUCTION STAFF

AL WALLIS, *Production Manager*
KATHERINE ROBERTSON,
Production Stage Manager
LYNNE HYDE, *Technical Director*
BILL MILLERD, *Stage Manager*
CHRIS ALLAN, *Assistant Stage Manager*
JUDY GOUDRON, *Production Secretary*
CAMERON PORTEOUS,
Assistant Scenic Designer

COSTUME STAFF

ANNE DONALD
ELLEN GALLAGHER
CLEMACE GUNFREUND
INEZ KLOWBLUK
YVONNE MCKINNON
LOUIS MARIE BOURNIVAL

DESIGN APPRENTICES

PHOEBE BROCK
JACK SIMON
ART PENSON

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MAURICE WOODS, *Production Carpenter*
WERNER TRUE, *Assistant Carpenter*
PETER PRIOR, *Carpenter*

CHRISTOPHER PRIOR, *Carpenter's Helper*
THOMAS HAYES, *House Carpenter*
TERRY NILSSON, *House Electrician*
ERNEST WISE, *Property Master*

ACKNOWLEDGMENTS

Production Photography by MAC PARRY
Men's Hair Styles and Beards by: THE VIKINGS MEN'S HAIR DESIGN LTD.
Poster and Programme Cover Design taken from an Andean Inca Tapestry

Special Acknowledgments to:

BEAL THOMAS — *Emergency Medical Coach*
JACK AMMON — *Inca Research Material*
Lobby Exhibits by Vancouver Artists JACK AMMON and ENID DALE

This play is produced by special arrangement with Samuel French, Inc.

Brian H. Jackson, one of Canada's most distinguished and best known scenic and costume designers, is already familiar to Playhouse regulars, having been appointed Design Director last season. He has spent the past 14 seasons at the Stratford Festival, having been invited there by Sir Tyrone Guthrie at its inception.

Mr. Jackson is one of those rare artists and craftsmen who give meticulous attention to research, to detail, and to execution in their work. This is particularly evident in his designs for tonight's pro-



BRIAN H. JACKSON

Choreography

by Norman Vesak

NORMAN VESAK, Resident Choreographer of The Playhouse Theatre Company, was born in Vancouver and left British Columbia at 17 to embark on a career in modern dance. He is a graduate of Jacob's Pillow University of the Dance in Lee, Massachusetts, and a member of the Royal Academy of Dance, London, England. He conducts his own school in British Columbia and is founder and director of the Western Dance Theatre.

ROYAL HUNT presented a great challenge to me.

The basic approach to many of the sequences is pure mime, as in the case of the Spanish ascent of the Andes. In the Great Massacre, elements of gymnastics are added to give the scene its excitement, and its slowness and control to imply the enormity of the event.

With the Incas, the dance form was based on my study of various pre-Columbian sculptures and drawings. Atahualpa's Dance of the Noble in Act Two is a primitive hunting dance studied at the Ballet Folklorico in Mexico. In general, there is a quality of mystery and gentleness and stylization inherent in the Inca sequences.

Sets, Costumes, and Properties



duction, on which he has been steadfastly working since last July.

"ROYAL HUNT" is richly visual — and its sets, costumes, and properties are integral to its total concept," explains Mr. Jackson. "Because the twenty-four scenes flow one into the other, it is essential for the set to be both fluid and viable. We have chosen a raked rostrum to evoke the terraced mountains of Peru. Places of action are suggested by massive and highly stylized symbols — such as the Spanish Royal Coat of Arms, and the golden Sun-Mask of the Incas.

"Because of the single set, the costumes are more important than usual in creating atmosphere and an historical period. For the Spaniards, I have chosen black and silver predominantly, and I have dressed the Incas in gold, blood-red and white.

"The Playhouse Sceneshop and Wardrobe Department have been called on to perform miracles . . . 70 individual costumes, 300 handcrafted "gold" ornaments, elaborate religious relics, and even suits of armour, to name a few."



NORMAN VESAK

MASSACRE

seq 5



Playhouse 2

'Staircase,' by Charles Dyer, first production for the Playhouse 2 season takes place in the Arts Club Theatre, 1181 Seymour Street, October 27 to November 8 starring Vancouver actors Ted Stidder and David Glyn-Jones. Jack Creley, Pizarro in *THE ROYAL HUNT OF THE SUN*, is directing 'Staircase.' He comments on the play . . .

"Staircase is not a play about homosexuality. It's about loneliness — its effect on us; the love-hate desperation that prevents us from getting out of our little ditches or even looking upward to the sky. And so we dream and fantasize and perversely wallow in our pits. But it is also a very funny play and that makes the magic for me that is theatre.

It's a marvellously meaty work to see, perform, or direct. I've been lucky to do all three. There are many unanswered questions. Why the author used his own name for the lead? It is certainly not autobiographical. Why the only person named in the play that is NOT an anagram of Charles Dyer, is Ronnie Unsworth? Why the Staircase?

As in a great many of the "new wave" plays the author asks you to decide.

Playhouse Holiday

A very busy 1969/70 season has been scheduled by Director RAY MICHAL.

Touring Programme — Two participation plays for elementary children and "Ride Over Them With Love," a new work designed for secondary schools, are now on tour and will be performed for more than 155,000 young people throughout the province by the end of the season.

In Vancouver — The repertory of plays for children includes two separate series. "Chinook" by Paddy Campbell, a play for children 5 to 7 opens at Oakridge October 18, and "Don Quixote of La Mancha" for 8 to 12 year olds opens at Metro, November 1st.

Drama School — Playhouse Holiday Drama School opened this October with classes in creative drama for children 5 to 12, with an evening class for parents and teachers. Teenagers aged 13 to 15 take classes in acting, movement and improvisation. Students aged 15 to 18 years take regular classes in advanced improvisation leading to performance and assist in Playhouse Holiday productions for practical experience.

Information brochures on the repertory and drama school will be mailed on request. Telephone 684-5361.

Our next Mainstage Production

One of Canada's finest actors, Eric House, will direct "The Show Off" by George Kelly which opens November 5th and runs to November 28th. Mr. House began his career at Hart House Theatre, University of Toronto, while working toward his honours degree in geography. He has performed in more than 200 stage plays and 75 television productions and has been making a name for himself directing "Oh What a Lovely War," "Black Comedy" and Shaw's "You Never Can Tell" in Toronto, Boston, and Winnipeg. Mr. House will also play the leading role in "Colours in the Dark" by James Reaney.

"The Show-Off" is not just a comedy revival, but a play that has become, in forty-five years, an American theatre classic. Superbly structured, it traces the rise of the huckster in American society, and the first evidence of shifting values in the American lower middle class. All this it does with humour, poignancy, and remarkable accuracy in its depiction of the North American personality.

Audrey Piper is the Show-Off and he sets the pace. He is no creature born in the wings of the theatre. Indeed everyday we sit desk to desk with him in offices, or bump against him on a bus. As the critic Heywood Brown wrote in 1924, "He is wretched out of life."

Robert Casper of Los Angeles makes his first guest appearance with The Playhouse in the role of Aubrey, and a strong Vancouver cast includes Rae Brown as the mother, Walter Marsh as the father, Doris Chillcott, Pamela Hawthorn, Eric Schneider, Robert Clothier, Sam Payne, and Joseph Golland.



Financial Support

The growth and development of The Playhouse Theatre Company and its children's wing, Playhouse Holiday, has been made possible only by the extremely generous response of the people of metropolitan Vancouver and, indeed, people from many of the eighty communities on our touring schedule. Thousands of people from all walks of life have made donations ranging in size from a few dollars to thousands. In addition, business firms, charitable foundations and governments have contributed substantially to The Playhouse Theatre Company.

Significant support is received from The Canada Council, the British Columbia Cultural Fund, the City of Vancouver and the Vancouver Foundation. A complete listing of all our donors will be found on the enclosed card.

The backbone of our community theatre is our season ticket holders and financial supporters. While The Playhouse receives considerable funds from various levels of govern-

ment and through the sales of tickets, this money only begins to pay expenses. The amount of money gained from a large body of season ticket holders and donors gives The Playhouse working capital and a clearer picture of how the coming season can develop. If we counted solely on casual patrons and the cash they bring into the box office, we would, indeed, walk a very thin line between disaster and success. Without subsidy our average ticket price would be \$12.50, and our deficit enormous.

It has been said that theatre should be supported because it opens doors, it provides pleasure, it awakens the mind and senses, it tells us who we are, it brings the world to us, it informs and it enriches life. The support of governments, foundations, corporations and individuals listed on the enclosed card, in addition to you as a ticket buyer, helps us to do all these things — and, incidentally, pay the bills!

ROBERT ELLISON
Administrative Director

Playhouse Centre of British Columbia

(Operating as The Playhouse Theatre Company)

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Robert Baker, *Assistant Stage Manager*
Eric Batut, *Carpenter*

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Zdislaw Bajon, *Technical Director*
Janet Bickford, *Costume Mistress*
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Norma Hiebert, *Costume Apprentice*
Anna May McKeller, *Production Assistant*
Douglas E. Embree, *Stage Manager (Tour No. 1)*

The Playhouse Theatre Company is pleased to introduce Eden Shand, House Manager, Mainstage Productions, and Bob Allen, House Manager, Playhouse 2 Productions.

Mr. Shand will assume his duties after concluding his performance in ROYAL HUNT. Lloyd Berry assistant to the Administrative Director will substitute for him during this production.

The House Manager is present in the lobby during all performances to help you with seating arrangements, group ticket sales — in fact any matter which requires special assistance. They will be happy to answer your questions about the Playhouse Theatre Company and to hear your personal comments on our plays. Mr.



EDEN SHAND



BOB ALLEN

Shand and Mr. Allen are our liaison with you, the audience. Do introduce yourselves.