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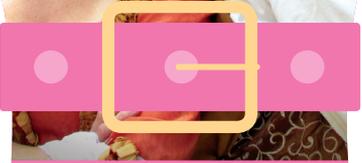
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July 14 to August 16



## • HENRY V •

starts 7pm, showtime 7:30pm, Mon, Wed, Fri



## THE TAMING OF THE SHREW

starts 7pm, showtime 7:30pm, Tue, Thu, Sat

Single show taxes incl.  
\$19 students / seniors,  
\$24 adult

Festival passes (both shows)  
taxes incl.  
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Tickets available at  
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Hear what the experts have to say about the shows. Join professors from the University of Victoria to explore the history and meaning behind this year's plays. Starts at 7:00pm; entry with your ticket for the evening.

### Henry V

Fri. July 18      Mon. Aug. 4  
Mon. July 21      Mon. Aug. 11  
Mon. July 28

### The Taming of the Shrew

Sat. July 19      Tues. July 29  
Thurs. July 24      Thurs. July 31  
Sat. July 26      Sat. Aug. 2

## WELCOME FROM FRANK LEONARD Mayor of the District of Saanich

On behalf of The District of Saanich, it gives me great pleasure to extend a warm welcome to everyone attending the Greater Victoria Shakespeare Festival.

We hope you have a wonderful visit in our community and I send my best wishes for a memorable event.

Frank Leonard  
Mayor of the District of Saanich

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## **WELCOME FROM ANDREW WEAVER**

### **Member of the Legislative Assembly (Oak Bay-Gordon Head)**



On behalf of the constituents of Oak Bay-Gordon Head, it is my pleasure to welcome you to the 2014 Greater Victoria Shakespeare Festival season at Camosun College!

Our community is enriched with festivals and events that contribute so much to the quality of life for residents and visitors to our region. The Greater Victoria Shakespeare Festival gives us a unique opportunity to enjoy live Shakespeare performances under the stars on the beautiful grounds of Camosun College Lansdowne campus. This festival brings enjoyment to people of all ages and is a great way to spend a summer evening with family and friends.

It is wonderful to see how the Greater Victoria Shakespeare Festival has grown. Thousands of people have been able to experience the poetry and passion of William Shakespeare coming to life on the stage.

I want to offer my sincere thanks to those who work so hard to make this festival happen each year. It takes a dedicated group of volunteers and supporters to provide the community with this great entertainment. Congratulations and best wishes for the continued success of the Greater Victoria Shakespeare Festival.

Andrew Weaver



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## WELCOME FROM MURRAY RANKIN

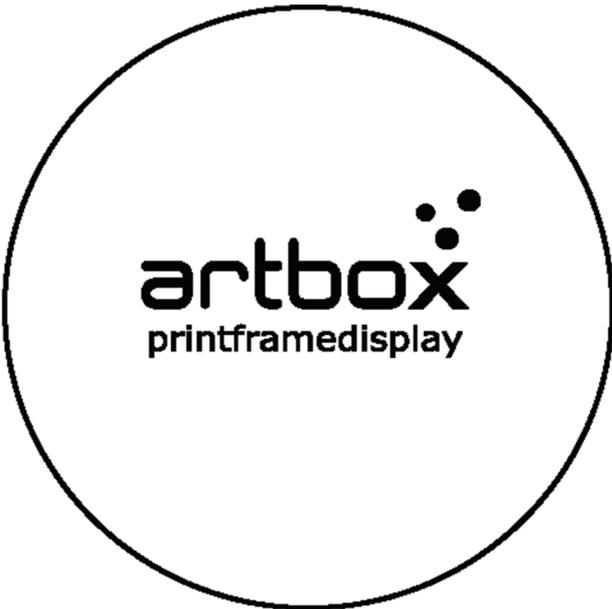
### Member of Parliament (Victoria)



Greetings! I am so pleased to welcome you to the 24<sup>th</sup> season of the Greater Victoria Shakespeare Festival. Shakespeare's language and themes enrich our lives and communities. I can think of nothing more delightful than spending a sunny evening with neighbours from all over Victoria listening to this beautiful language, watching skilled local actors and crew, and wondering how many deer will grace the background of each scene.

On this stage, you will watch *Henry V* achieve "the world's best garden," but in the present, that belongs to Victoria. This community is stunning, both in nature and in artistic talent. We are so fortunate to have a diverse, active theatre community, and a festival that combines the arts with our bright blue summer skies and Garry Oak meadows. As Tranio counsels in *The Taming of the Shrew*, "no profit grows where is no pleasure ta'en." Victoria can take pride in having a strong arts community, which encourages people to build their lives here. To everyone in the audience, on stage, and behind the scenes, I give my best wishes for a fantastic season at the Greater Victoria Shakespeare Festival!

Murray Rankin



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## MESSAGE FROM THE ARTISTIC DIRECTOR

The sky deepens as the sun sets behind the trees. One by one, the stars appear. A deer delicately nibbles the grass on the edge of the meadow. Our stage is set.

We are so fortunate to have the welcoming arcadian setting of Camosun, and in the midst of the beautiful BC summer, we are proud to show you the fruits of our labour.

This season sees the introduction of our new acting programme. The actors you see tonight are in a repertory company. Harkening back to Shakespeare's time, when a company of actors performed all the plays, our Company has taken on the challenge of rehearsing, then performing, two plays at once. This method fell out of favour in the early 20th century as cast sizes got smaller and everything about producing theatre got more expensive. But it provides the actors and director an opportunity to create a stronger bond of trust, enhancing the creative work and enabling them to delve deeper into the plays' meaning and mystery. We are supporting this work through the establishment of mentor actors, experienced actors who have taken a leadership role through teaching workshops and techniques related to the challenges of Shakespeare's language, and through example of best artistic practices. We have also introduced a Junior Company, young actors who learn from mentors and company, and have the opportunity to engage in learning about all aspects of theatre: literary, artistic, and technical.

The Festival has experienced much change over its 24-year history, and I am grateful to this extraordinary company of creative artists who have taken the leap of faith to put in the long hours and hard and joyful work of bringing these stories to you. I also want to thank you for engaging in the magic of live theatre. It is my ardent wish that you are transported tonight to the field of Agincourt, or to the fields around Padua, as our troupe of itinerant actors weaves a tale to remember on a summer's night.

Karen Lee Pickett  
Artistic Director

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## DIRECTOR'S NOTES

*Henry V* and *The Taming of the Shrew* both celebrate so wonderfully and self-consciously the act of playing with whatever resources are at hand. The Prologue in *Henry V* reminds audience members time and again that they are watching players enacting – with very limited means – an epic period of British history. *The Taming of the Shrew* is a fable presented by a troupe of travelling actors, for the benefit of Christopher Sly, who, representing the viewer, gives his imagination up freely to the events unfolding before him. In both instances, the players find themselves limited by modest means, while benefitting from the generous imaginations of their audiences.

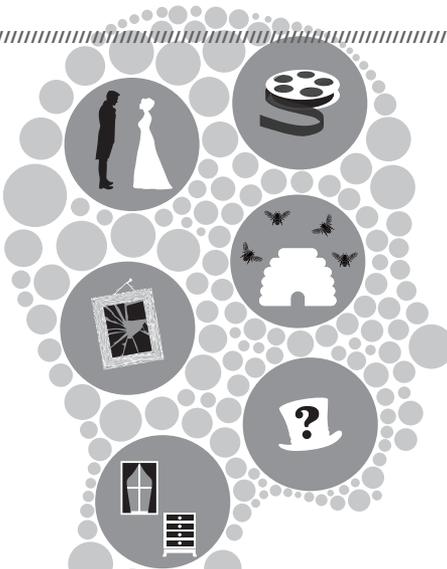
So... what if we, who are now presenting for you these plays, become – equally self-consciously – this troupe of itinerant players? How would we proceed if limited by a set number of enthusiastic actors defined by a random distribution of gender representation? How would we concoct, with minimal resources, costumes, sets, and props? And how would we transport and set-up our theatrical support so that all we need to do is add sweat?

But wait! Isn't this the timeless story of the vast majority of theatrical events throughout history, right up to the present moment? Indeed this is familiar ground! But let's celebrate it as self-consciously as Shakespeare celebrates it in these two plays.

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We hope you will enjoy our troupe as it assumes separate identities for each play. Our hard-working company wheels itself into the playing area for *Henry V* as a group of modern travelling players, and for *The Taming of the Shrew*, our members roll onto the stage from the 18th century. In these two plays, Shakespeare demonstrates his faith that the enthusiasm of the actors, and the imagination of the audience will combine to create fulfilling theatrical experiences. It is my hope that we can help you enjoy your part by modestly succeeding at ours.

Clayton Jevne  
Director



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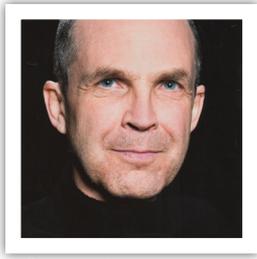
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## PRODUCTION CREW



Clayton Jevne

### Clayton Jevne Director

Clayton Jevne is the co-founder and Artistic Director of Victoria's Theatre Inconnu, and since 1987, he has functioned as director, actor, or designer for scores of shows with them; recently directing the world premiere stage adaptation of Murray Gold's *Kafka the Musical*, *The Golden Dragon*, *The Collected Works of Billy the Kid*, and *Antigone*. Clayton's solo performances have toured to six countries – most notably *One-Man Hamlet* (more than 600 performances) and *Moscow Stations* - for which he was invited in 2011 to perform at New York's International United Solo Festival. Clayton founded the original Victoria Summer Shakespeare Festival in 1991, and for the Victoria Shakespeare Society's current incarnation of this event, he has had the past



Kristen Iversen

### Kristen Iversen Stage Manager

Kristen is a graduate of the Phoenix Theatre at the University of Victoria with a specialization in production and management, and this is her first season with GVSF. Favourite credits include: *Marriage of Figaro* for Pacific Opera Victoria (Apprentice Stage Manager); *Unity* (1918) and *Ray Frank: The Girl Rabbi of the Golden West* for Phoenix Theatre (Stage Manager); *Rope of Sand* for workingclass-theatre (Stage Manager); *Marilyn Forever* for Aventa Ensemble (Assistant Stage Manager), and *On the Edge* for Belfry Theatre (Student Apprentice

privilege of directing *The Tempest*, *The Comedy of Errors* and *Measure for Measure*. Directing both shows this summer's Festival has been a great joy, and the dedication of this fully committed ensemble is truly inspiring.



Rowan Hébert

Stage Manager).

### Rowan Hébert Assistant Stage Manager

This is only Rowan's second year working as part of the Festival's stage management team, but she was an avid volunteer for two years before that. Previous credits include *Heroes*, *Harvey*, and *The Penelopiad* (Langham Court Theatre); *As You Like It*, *Guys and Dolls*, and *Spamalot* (Esquimalt High School), *Measure For Measure* (GVSF); and co-producing the first Canadian production of the marriage equality play *8*. Rowan is excited to be working with such a wonderful cast and crew on *Henry V* and *The Taming of the Shrew*.

### Kat Jeffery Costume Designer

Kat Jeffery is a vagabond designer who works in theatre, film, dance, and cross trains with visual art.



Kat Jeffery

Kat has spent the past five years doing theatre in Victoria and climbing mountains throughout the west. Her next venture takes her east, to New York City, where she will complete her masters in Costume Design at NYU's Tisch School of the Arts. Recent

costume designs include *Thoroughly Modern Millie* (VOS); *Two4One* (Sugar Shack Films); *In the Next Room/ The Vibrator Play* and *Billy the Kid* (Theatre Inconnu); *Better Living* (Langham Court Theatre); *Good Person of Setzuan* and *Rookery Nook* (Phoe-

nix Theatre). Kat has her BFA from the University of Victoria in theatre design. An especially grand thank you goes to my parents for believing in each of my creative endeavours.

### Additional credits

Lighting design (*Henry VI*)

Lighting design (*The Taming of the Shrew*)

Sound design

Fight choreography

Cart and wagon design and construction

Cart and wagon painting

Paul E. Croy

Kristen Iversen

Clayton Jevne\*

Julian Cervello\*

Clayton Jevne\*

Steven Aleck

### Special thank yous

University of Victoria, Canadian College of Performing Arts, Intrepid Theatre, Lloyd Fitzsimonds, Larry Farley, Callum Ewert, Marilyn Hitch, Michael Glover, Paloma Ponti, Karmell Preston, Mivi Jansen, Sally Jeffery, Jordan Burns, Eloise Burns, Sharilynn Wardrop and James Burns.

\*Appears with the permission of Canadian Actors' Equity Association

## HENRY V

### Synopsis

#### Act 1.

After King Henry's coronation, the leading church officials fear losing their power. In order to give the king something to occupy his time they convince him through an obscure and centuries old law that he is the rightful heir. Though Henry is reluctant to pursue such a flimsy premise, he is inflamed with anger when the prince of France, the Dauphin, presents a gift of tennis balls in response to Henry's royal overture. Henry declares war on France. At the Boar's Head tavern, Falstaff, the king's old but turned-away companion, is dying. Pistol attempts to rouse his old companions to forget the past and move on with their new task of invading France.

#### *Intermission*

#### Act 2.

The scene shifts to France where the British army takes the town of Harfleur. The French Princess Katherine prepares for an encounter with what she supposes will be her future husband. As Henry draws near the decisive battle at Agincourt, he is stifled by a decision he never thought he would have to make when he sentences an old friend to death Bardolph, a sidekick of Falstaff's and a fixture of his care-free youth, steals money from a French church, contrary to his orders. Though the amount of money is small, Henry must make an example of Bardolph and has his old friend hung. The episode leaves the king racked with guilt. However, despite overwhelming odds, Henry presses on, fighting the good fight. The British emerge victorious. Henry's last task is to set the peace and marry Katherine.

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### Program Notes

In the season of Hollywood summer blockbusters, with Shakespeare's 1599 *Henry V*, we encounter that most modern of entertainments: the sequel. Well, the third sequel, in fact: *Henry V* could loosely be called a sequel to Shakespeare's two *Henry IV* plays, themselves plays responding to the earlier *Richard II*. However, unlike many movie sequels, *Henry V* does not demonstrate the law of diminishing imagination; rather, with these historical plays, Shakespeare works through the implications of a multi-generational struggle for power in late medieval England (a story Shakespeare returned to for almost all of his histories).

*Henry V* assumes our background knowledge of how Henry's father, Henry IV, seized the English throne from Richard II based upon questionable legal claims but strong aristocratic military support. The play also assumes that we know that throughout Henry IV's reign, the future Henry V (known then as Prince Hal) appeared to be feckless, spending his time carousing with the dissipated Sir John

Falstaff, instead of studying how to govern. Yet when the old king dies, the prince transforms into an ideal of kingship. The earlier plays revealed the prince was just playing the fool. He inherits a throne tainted by usurpation, but he also inherits his father's plan to direct his subject's aggression away from civil war to a consolidated attack on a foreign power. Henry IV planned a crusade to Jerusalem; Henry V eyes a prize closer to home and much dearer as a foe to the English, France.

This cynical strain runs through the first act as we struggle with the ethics of this war. It is easy for us, in this centenary of "the war to end all wars," and as we continue to grapple with the reasons behind western intervention in places like Afghanistan and Iraq, to condemn the king's eagerness for war as a domestic policy of bloody distraction. Shakespeare certainly doesn't deny either the reasons for war or the cost of that war. Modern productions often emphasize an anti-war interpretation of the play. Kenneth Branagh's memorable 1989 film of the play, for example, grew out of an earlier production that was one of several during the early to mid-1980s questioning the need for the Falklands War. Some recent productions use the play to comment on the war in Iraq, emphasizing the competing agendas for Henry's war.

The play seems to ask what price we are willing to pay for peace at home. From an anti-war perspective, the trouble is just how effective Henry is. Henry V, in both Shakespeare's plays and in history, is the only king for a century whose reign wasn't torn apart by civil war. Moreover, Henry's victory at Agincourt in 1415 made the king one of the heroic figures of English history for Shakespeare's time, and remains so for many people today (try attending an England-France sports match without someone mentioning Agincourt). Shakespeare gives the king words with a stirring power to inspire and to move that has survived even our bloody last century---a heroism and the power of those words were, of course, the chief reasons for Laurence Olivier's 1944 film that removes much of the play's ambiguity about the king's war and character to serve the needs of a wartime audience. Shakespeare solidified Henry V's place in concepts of not just English, but British (remember there's a Welshman, an Irishman, and a Scot in the play!) courage and masculinity. But whether we see the play glorifying war, cynically questioning the motives for war, or asking hard questions about how far we as a society are willing to go to maintain a certain standard of living tells us more about ourselves and what our time needs from Shakespeare than anything about the play itself.

Sean Henry  
University of Victoria

*Dr. Henry teaches English at the University of Victoria. His scholarly work concerns the English Renaissance, particularly the intersection of literature and natural history during the period.*

## Cast in order of appearance

Archbishop of Canterbury	Claude von Ebertz
Bishop of Ely	Susie Mullen (Emily deKorte)
King Henry the Fifth	Julian Cervello*
Duke of Gloucester, brother to the king	Adam Holroyd
Duke of Bedford, brother to the king	Candace Woodland
Duke of Exeter, uncle to the king	Alex Judd
English Attendant	Amy Danks
Montjoy	Nicola Whitney-Griffiths
Nym	Nicola Whitney-Griffiths
Bardolph	Ursina Luther
Pistol	Susie Mullen (Emily deKorte)
Hostess, formerly Mistress Quickly	Candace Woodland
Boy	Alexa MacDougall
Lord Scroop of Masham	Claude von Ebertz
Earl of Cambridge	Justin Guthrie
Charles the Sixth, King of France	Claude von Ebertz
The Dauphin	Ursina Luther
Constable	Nicola Whitney-Griffiths
English Messenger	Amy Danks
Fluellen, a Welsh Captain	Adrienne Smook*
Gower, an English officer	Justin Guthrie
Macmorris	Alex Judd
Jamy	Adam Holroyd
Governor of Harfleur	Candace Woodland
Katharine	Alexa MacDougall
Alice, attendant to Katharine	Adrienne Smook*
Rambures, a French lord	Alexa MacDougall
French Messenger	Amy Danks
Williams, an English soldier	Candace Woodland
Bates, an English soldier	Ursina Woodland
Earl of Salisbury	Justin Guthrie
French soldier	Alex Judd

\*Appears with the permission of Canadian Actors' Equity Association

# Wishing you an enchanting summer

Enjoy Victoria's summer Shakespeare tradition!



## THE TAMING OF THE SHREW

### Synopsis

#### Act 1.

Christopher Sly is duped into believing that he is a country Lord watching a play about a shrewish woman being tamed. The play within a play begins with the young and idealistic student Lucentio arriving in Padua with his trusty servant and friend Tranio. The two observe a spectacle as a rich townsman Baptista Minola is besieged by his older daughter Katherina who is railing against her father entertaining suitors for her younger sister Bianca. Baptista insists that his older daughter must be married before the younger. The two suitors decide to join forces and get Kate hitched so they can have a shot at Bianca. However, Lucentio has fallen madly in love with Bianca and decides he has to get near Bianca to make his move. He decides to disguise himself as a tutor and have Tranio pass himself off as Lucentio. Petruchio, a man from Verona, arrives with his quick-witted sidekick Grumio to see their friend Hortensio. Petruchio announces that he comes to find a wife in Padua, particularly if she's rich. Hortensio seizes upon the opportunity, and turns Petruchio on to Kate. Hortensio then disguises himself as musical tutor to get close to Bianca as well. The introduction of the "educational tutors" and wooing of sweet Bianca makes up the comic subplot as one suitor tries to comically one-up the other. Meanwhile, the headstrong central couple lock horns from the start.

#### *Intermission*

#### Act 2.

Petruchio blusters his way to the altar but falls short of giving Kate a proper wedding, proper clothes, food, sleep and lodging, all in an attempt to give her a taste of her own medicine. The treatment shows her how hurtful her behavior has been. The play ends with Lucentio winning Bianca, and Hortensio winning a widow who has pursued him. Bianca and the widow command their new husbands like servants while Kate and Petruchio demonstrate a more amicable relationship.

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## Cast in order of appearance

Christopher Sly	Alex Judd
Hostess	Adrienne Smook*
A Lord	Adam Holroyd
Huntsman	Alexa MacDougall
Player Lady	Candace Woodland
Lucentio, suitor to Bianca	Adam Holroyd
Tranio, servant to Lucentio	Candace Woodland
Baptista, a rich Gentleman of Padua	Justin Guthrie
Katharina, daughter to Baptista	Adrienne Smook*
Bianca, daughter to Baptista	Ursina Luther
Gremio, suitor to Bianca	Susie Mullen (Bill Nance)
Hortensio, suitor to Bianca	Julian Cervello*
Biondello, servant to Lucentio	Nicola Whitney-Griffiths
Petruchio, gentleman of Verona	Cam Culham
Grumio, servant to Petruchio	Alexa MacDougall
Servant	Chloë Mumford
Curtis, servant to Petruchio	Chloë Mumford
Tailor	Ursina Luther
Pedant, an elderly man	Alex Judd
Vincentio, father to Lucentio	Claude von Ebertz
Widow	Chloë Mumford

\*Appears with the permission of Canadian Actors' Equity Association

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## MENTOR ACTORS



Julian Cervello

### Julian Cervello

This is Julian's third season with the GVSF. Previous credits include *Measure for Measure* (Angelo), *The Merry Wives of Windsor* (Fenton/Pistol) and *The Comedy of Errors* (Dromio of Ephesus/Dromio of Syracuse). Other local credits include *The War of the Eagles* (Kaleidoscope Theatre) *In the Next Room or the Vibrator Play*, *The Crack-Walker*, *Pornography* (Theatre Inconnu), and *Hotspur in Henry IV Part I* (KISP). Julian has acted and directed in Puente's Worldplay Festival, and performed in the Atomic Vaudeville Cabaret. He is also the creator and manager of Scrumpy

Theatre, now in its third year, under which he has produced three solo shows, performed entirely in late 14<sup>th</sup> century Middle English (*Canterbury Cocktails*, *The Wyf of Bathe*, & *The Friar versus the Summoner*). Other Scrumpy productions include *Essay* by Hanna Moscovitch (co-produced with Dandelion Theatre and directed by Cervello) a two-person *Othello* (co-produced with Pave the Way Theatre), and an eight week showcase of local work at the Victoria Event Centre last winter. Thanks and remembrances to Clayton Jevne, Karen Lee Pickett, Michael Glover, Kathryn Popham, David McPherson, and Ted Phythian.



Adrienne Smook

### Adrienne Smook

Adrienne is delighted to be spending the summer with GVSF. Favourite acting credits include *Shakespeare's Dog* (Alberta Theatre Projects), *Enchanted April* (Theatre Calgary), *The 39 Steps* (Vertigo Theatre), and *Scorched* (Sage Theatre). Adrienne holds a BFA in Acting from the University of Alberta and an MA in Voice Studies from Royal Central School of Speech and Drama. Adrienne teaches voice at the Canadian College of Performing Arts and Victoria Academy of Dramatic Arts. She has also provided accent support for the Belfry Theatre and Pacific Opera Victoria.

## COMPANY ACTORS



Cam Culham

### Cam Culham

Cam is a houseparent at St. Michaels University School (just down the road), and teaches EAL (UVic) and Music and Drama (Inclusion Works and Lifetime Networks). He is delighted to be treading the boards on the picturesque Camosun grounds. Cam has been performing on stages around Victoria these past twenty years and was, in fact, in this very play (also with Clayton as director) in the very same role, in the days when the Festival tent was in the Inner Harbour. Favourite past roles are: Tevye, Oberon, King Herod, Friar



Justin Guthrie

Lawrence, Edgar (AND Edmund) and Producer Felzig in *The Drowsy Chaperone* (Langham Court).

### Justin Guthrie

Originally from Kingston, Ontario, Justin has been performing in and around Victoria since 2006. This will be Justin's fifth season with the Greater Victoria Shakespeare Festival, performing in *Julius Caesar* in 2009, *Richard III* in 2010, *Much Ado About Nothing* in 2012, and *Measure For Measure* in 2013. He's also a regular performer with the St. Luke's Players, Kaleidoscope Theatre,



Adam Holroyd

Theatre Inconnu, and Pacific Opera Victoria.

### Adam Holroyd

After a brief hiatus, Adam is eager to return for his fifth season with the Greater Victoria Shakespeare Festival. His last outing was as Benedick in *Much Ado About Nothing* in 2012, and before that, Laertes in 2011's *Hamlet*. He has also worked recently with Langham Court Theatre in *Lady Windermere's Fan*, and The GVSS Fundraiser, *Shakespeare in Love*. When not on stage, Adam is a writer and freelance graphic designer. Enjoy the Show!



Alex Judd

### Alex Judd

Alex is excited to be working with VSS this summer for the second time! You may have recently seen him in *Annie* with VOS, *Marat Sade* with Scrumpy Productions or *Rosencrantz & Guildenstern are Dead* with Langham Court Theatre. Alex hopes you enjoy the show!

### Ursina Luther

Ursina has her Diploma in Performing Arts from the Canadian College of Performing Arts and has been accepted into Company C, the competitive



Ursina Luther

third year program. This is Ursina's 2<sup>nd</sup> season with the GVSF and she is very happy to have been asked back and to be part of this fabulous cast and crew. It has been a summer of hard work, lots of laughs, and some interesting interpretations of the Bard's words. Past credits include *Miss Havisham* - *Great Expectations*, adapted by Michael Shamata, Anne Page - *The Merry Wives of Windsor*, GVSF, *Woman - Happiness Hunting*, TD Festival of New Works, *Conchita - Copacabana*. Enjoy!



Alexa MacDougall

### Alexa MacDougall

Alexa is thrilled to be performing with the Greater Victoria Shakespeare Festival this season. Her passion and love for the stage have driven her from the age of three when she began her first ballet class. Since then she has been expanding her love of performance with recent credits in *How To Succeed*, *Metamorphoses* and *Young Frankenstein*.

### Susie Mullen

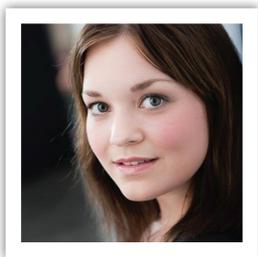
Susie Mullen is delighted to be part of GVSF's summer repertory

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Susie Mullen



Nicola Whitney-Griffiths



Candace Woodland

company. She was seen last summer as Mistress Quickly in *The Merry Wives of Windsor*. Since then, she has reprised the role of Pauline Viardot-Garcia in *The Passionate Muse*; appeared as Fräulein Schneider in *Cabaret*; and as Mrs. Mason in *Sherlock Holmes and the Sussex Vampire* at Craigdarroch Castle. She will play Carson McCullers this fall in Chicago in *The House on Middagh Street*.

### **Nicola Whitney-Griffiths**

Nicola is so thrilled to be a part of the Victoria

Shakespeare Society's 2014 season. This is her first metaphorical dip into the sea of Shakespeare, in which she hopes to swim for the rest of her life. In the fall she is entering her final year in the Acting Specialization at UVic, and you will be able to see her in *A Midsummer Night's Dream* directed by Fran Gebhard, as well as *Lion in the Streets* by Judith Thompson.

### **Candace Woodland**

Candace, graduate of the Canadian College of Performing Arts, is delighted to reappear on

the grounds of Camosun College with the GVSF. Though she is both a student and an aspiring world traveler, Candace just can't shake her love for theatre. Some of her favourite roles have included Columbia in *The Rocky Horror Show* (Kaleidoscope Theatre), Alice Ford in *The Merry Wives of Windsor* (GVSF), Constanze in *Amadeus* (Kaleidoscope Theatre), and Helen of Troy *The Penelopiad* (CCPA).



Claude von Ebertz



Emily deKorte



Bill Nance

## Claude von Ebertz

Debut with Bastion Theatre, 1967. Trained at the National Theatre School of Canada. Acted with Globe Theatre, Regina and Playhouse, Vancouver, CBC, feature films. Founded Marketplace Theatre of Vancouver. Award winning writer for Theatre Ontario Playwrights' Showcase for *Pope Joan* produced at Hart House, Toronto in 1976 and CITY TV's Dra-

ma Competition Award for *Streetwise* which was televised in 1984 and revived many times on Network stations. Shylock in *The Merchant of Venice* in 2002 Victoria Shakespeare Festival, Founding board of Victoria Shakespeare Society and director of debut production of *The Taming of the Shrew* in 2003. Played Holofernes in *Loves Labour's Lost*, Rutherford in *Only an Orphan Girl* and MacDuff

in *MacBeth* the next year. Acted in Theatre Inconnu productions of *The Haunting of Don Juan*, *The Ecstasy of Rita Joe*, *The Butcher's Apron*, *The Ambassador*, and *Possessions*. Created the role of Beria in 2009 Victoria Fringe production of *Goodnight Uncle Joe*. It is a pleasure and an honour to return to Victoria Shakespeare and work under Clayton's direction.

## Understudies

Emily deKorte (*Henry V*)

Bill Nance (*The Taming of the Shrew*)



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## JUNIOR COMPANY



Amy Danks



Chloë Mumford

### Amy Danks

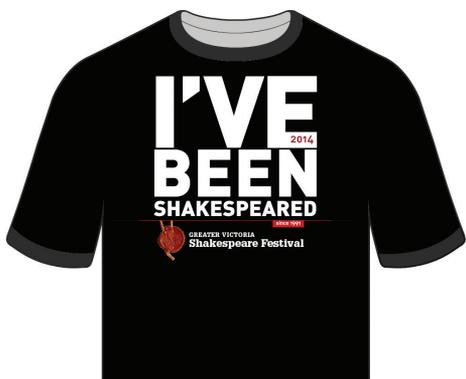
Amy is part of the Junior Company, so this is her first show with the GVSF, and she is thrilled. She has enjoyed this acting experience, and would like to thank the cast and crew for being so welcoming and kind to her. In her free time, she acts and when she's not acting, she's dancing. At thirteen, she's been

dancing for almost 9 years. Thanks to everyone for the support and I hope you enjoy the show!

### Chloë Mumford

Chloë has been a volunteer for the Greater Victoria Shakespeare Festival for the past two years, but decided this year that it was time to hop on stage. Past roles have included Sir Galahad in *Monty Python's*

*Spamalot*, Nicely Nicely Johnson in *Guys and Dolls*, and Audrey in *As You Like It*. As a recent high school graduate, she looks forward to acting as much as life permits throughout her year off. Chloë would like to send a huge thanks to Clayton and the awesome cast for making this such a fantastic first experience on the Victoria Shakespeare stage!



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The Festival's own locally blended herbal tea, *To Tea or Not to Tea*, is available at the Festival concession and online at [vicshakespeare.com/store](http://vicshakespeare.com/store). Ask us for a sample at the concession.

*To Tea or Not to Tea* is based on tea mentioned in Shakespeare's play "A Winter's Tale".

## FESTIVAL STAFF



Karen Lee Pickett

### **Karen Lee Pickett** Artistic Director

Karen Lee Pickett has produced theatre in the US and Europe, and as an actor, has studied and performed Shakespeare for 25 years. In Victoria, she has worked with Intrepid Theatre, Langham Court, VOS, William Head on Stage, Theatre Inconnu, Giggling Iguana Productions, and Ensemble Laude. Shakespeare roles include Lady Macbeth, Cressida, Adriana in Comedy of Errors, Imogen in Cymbeline, and Maria in *Twelfth Night*.



Paul E. Croy

### **Paul E. Croy** Technical Director

Paul started working with the GVSS in 2003 as a Lighting Designer and for the past 10 years has been the Festival's Technical Director and Lighting Designer. As owner of Croy & Co. Stage Lighting Ltd. most lighting design projects have become large corporate galas and events. Paul is pleased to return each summer to his theatrical roots helping to make a bit of Bard magic, under the stars, with such a talented cast and crew. Paul is a Life-



Noelle Antonsen

time Member and a Past President of the Victoria Shakespeare Society.

### **Noelle Antonsen** Assistant Producer

Noelle is a multi-disciplinary theatre artist from Victoria. This is her third season with the GVSS; she played Ophelia in their production of *Hamlet*. and she stage managed *The Merry Wives of Windsor*. She has been seen performing in many shows around Victoria and across Canada; favourite credits include Miss Dorothy in *Thoroughly Modern Millie*,

# Vancity



Cecilly Day



Tashiina Buswa

Lina Lamont in *Singin' in the Rain*, Dorothy in *The Wizard of Oz*, and Madame de Tourvel in *Dangerous Liaisons*. Her favourite production credits include producing, musically directing, and co-directing *Godspell* with her theatre company Epiphany Productions, and assistant stage managing *El Jinete* with Puente Theatre. Noelle also works for Kate Rubin Theatre and Drama Studio, and enjoys teaching for artsREACH.

### **Cecilly Day** **Front of House Manager & Volunteer Coordinator**

Cecilly came to Victoria from the lower mainland four years ago to attend the the University of Victoria, where she recently graduated in theatre with a focus on audience services. Since her arrival, she has worked with Langham Court Theatre and the Belfry, among others. She is very excited to be joining the GVSF team this season!

### **Tashiina Buswa** **Production Assistant**

Tashiina Buswa grew up in Sioux Lookout, Ontario. She is currently attending UVIC working on her bachelor's degree in Creative Writing. She hopes to one day pursue a career in music journalism.

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