



GREATER VICTORIA Shakespeare Festival

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2018 SEASON PROGRAM



PERICLES

DIRECTED BY
Christopher Weddell

THE TEMPEST

DIRECTED BY
Chelsea Haberlin



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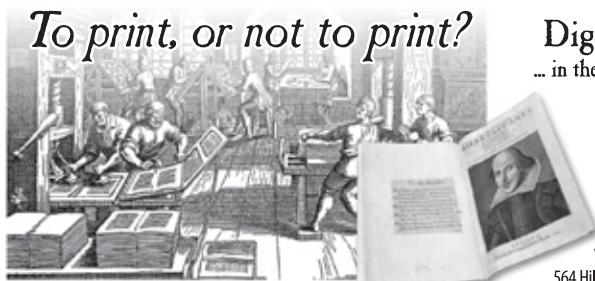
PRODUCTION CREDITS

Christopher Weddell*	<i>Director, Pericles</i>
Chelsea Haberlin*	<i>Director, The Tempest</i>
Carole Klemm	<i>Production Designer</i>
Emily Lindstrom	<i>Production Stage Manager</i>
Carolyn Moon	<i>Production Coordinator</i>
Colleen Blunt	<i>Costume Team Leader</i>
Frankie Mulder	<i>Assistant Director, Pericles</i>
Cierrah Gibbs	<i>Assistant Stage Manager</i>
Finn Letourneau	<i>Music Director</i>
Nicole Bartosinski	<i>Movement Director</i>
Siena Shepard	<i>Lighting Design</i>

*The participation of this Artist is arranged by the permission of Canadian Actors' Equity Association under the provisions of the Dance Opera Theatre Policy.

STAFF

Karen Lee Pickett	<i>Artistic Director</i>
Brian Quakenbush	<i>General Manager</i>
Candace Woodland	<i>General Manager</i>
Cierrah Gibbs	<i>Assistant Producer</i>
Holly Lam	<i>Front of House Manager, Volunteer Coordinator</i>
Liam Volke	<i>Box Office Assistant</i>
Kierra Moseman	<i>Production Assistant</i>



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A WELCOME FROM THE ARTISTIC DIRECTOR

Welcome to the 28th season of the Greater Victoria Shakespeare Festival. This year, we set to sea, with tales of shipwrecks, magic, and yes, even pirates. *Pericles* is a less familiar play that we are excited to share with you. Subtitled “*The Hopeful Mariner*”, this innovative adaptation by esteemed Shakespeare teacher and director Christopher Weddell (*Romeo & Juliet*, GVSF 2015) is an Odyssean journey to many lands over perilous seas. Like the many migrants struggling for safe passage in our modern world, *Pericles* wanders a hard and meandering road towards an uncertain fate.

The Tempest is Shakespeare’s last play, and as such, gives us a lens into what it means to be at the peak of power, and then give it all up. The marooned Prospera works towards revenge, then redemption, with her enemies, with the help – not freely given – of the natural inhabitants of the island. There is much that resonates today in a play that is so much about reconciliation. Chelsea Haberlin, new to the GVSF but already a veteran and award-winning director, brings a fresh and insightful perspective to this story of retribution and forgiveness.

Remember the best moments of your life

You don’t need an occasion to be photographed. Love is reason enough.



An exciting addition behind the scenes this year are our new General Managers, Candace Woodland (who you’ll see in *Pericles*) and Brian Quakenbush, both Festival veterans who have brought great energy and creativity to many levels of the Festival’s administration. It’s exciting to have them on board, and all of us are grateful for the financial support of our funders and donors that has enabled this important step.

I hope you enjoy the performance, and perhaps recognize yourself in these tales. Shakespeare’s works are new to us, every time, because the essence of our human experience has not changed over 400 years. And there is magic in these stories we listen to, and in this journey we embark on together. Thank you for being here, and bon voyage!



Karen Lee Pickett





Since 1991, the Greater Victoria Shakespeare Festival has created opportunities for local artists, local businesses, educators, and citizens to celebrate the theatrical arts in our community.

For the last 13 years, the GVSF has performed outdoors on the beautiful grounds of Camosun College's Lansdowne Campus, where audience members of diverse ages, cultures, and economic backgrounds are inspired every summer by the immortal words of Shakespeare under the stars. This year, the GVSF has also partnered again with the Township

Community Arts Council of Esquimalt for "Bard Across the Bridge," showcasing three performances of *The Tempest* at Saxe Point Park. We are thrilled to have brought engaging and theatrical Shakespearean experiences to the community of Victoria for 28 successful seasons, and we look forward to growing our outreach in the years to come.

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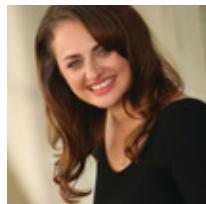


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Directors



CHELSEA HABERLIN | THE TEMPEST

Chelsea is Co-Artistic Producer of ITSAZOO Productions and Associate Artistic Director of Neworld Theatre. Favourite ITSAZOO directing credits include *The Pipeline Project*, *Hidden*, *The Competition is Fierce*, *Killer Joe* (Jessie Richardson Award winner for Outstanding Production), *The Flick*, *Mojo*, *Chairs: A Parable*, *Robin Hood*, *Grimm Tales and Death of a Clown*. Other directing projects include *The Day Before Christmas* (Arts Club Theatre), *Jabber* (Green Thumb Theatre/Neworld), *Shop Talk* (Theatre SKAM), *Dead Metaphor* (Firehall), *Doost* (Neworld Theatre), *The Dining Room* (Western Gold Theatre), *Gruesome Playground Injuries* (Pacific Theatre), *Rhinoceros* (UBC Masters Thesis) and *Faust is Dead* (UBC).

Chelsea has an MFA in directing from UBC, and a BFA with a specialization in Applied Theatre from UVic. She is the recipient of the Sydney J Risk award in directing, the Ray Michal award for outstanding body of work by an emerging director and a one-time winner and three-time Jessie Richardson Award nominee for Outstanding Direction.



CHRISTOPHER WEDDELL | PERICLES

A graduate of the Playhouse Acting School, Christopher has played on stages in Europe and Canada, and is a founding member and past Artistic Associate of *Bard On The Beach*. This is his second season with GVSF, having directed *Romeo & Juliet* in 2015. Other directing credits include *Waiting For Godot*, *Kaspar Theatre, Prague*; *Henry VI: The Wars Of The Roses*, *Bard On The Beach*; *Arden Of Faversham*, *Artists Collective Theatre*; *The Rimers Of Eldritch*, Canadian College of Performing Arts. Christopher has written several plays, including a hit adaptation of *Gulliver's Travels* for Kaleidoscope Theatre and the upcoming *Victory Square*. He has been nominated for Outstanding Direction for *Richard II*, and in 2005, he received the Edmund Kean Sword Award from *Bard On The Beach*. In 2017, he received an NCRC award for sound design/production of *The Charles Campbell Story*. As founder/owner of Shakescenes, he teaches acting workshops across the continent, and has taught at the Canadian College Of Performing Arts since 2000.

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PERICLES

THE HOPEFUL MARINER

DIRECTED BY CHRISTOPHER WEDDELL



“To sing a song that old was sung”

Oceanic Pericles

Many of Shakespeare's plays include striking passages that reference the ocean. Juliet tells Romeo, "My bounty is as boundless as the sea / My love as deep; the more I give to thee, / The more I have, for both are infinite." The unbreakable relationship between spouses is described in *Comedy of Errors* when a wife reminds her husband, "as easy mayest thou fall / A drop of water in the breaking gulf, / And take unmixed that same drop again, / Without addition or diminishing, / As take from me thyself and not me too." *The Tempest*, a play that opens with a scene on the deck of a ship in a storm, figures an individual's profound transformation as "a sea-change / Into something rich and strange." Yet *Pericles* might well be the most watery of all Shakespearean plays, featuring multiple shipboard scenes, a couple of storms, and valuable items washed up on beaches – not to mention fishermen, sailors, and pirates.

A stage production faces significant challenges when trying to create a sense of the oceanic. The empty stages of Shakespeare's time – lacking scenic backdrops but creating settings through a combination of costume choices, hand props, and language – helped audiences see water mostly by telling them they did and occasionally by having a performer "enter wet." More recent productions of *Pericles* have viewed its scenes at sea as an opportunity to experiment with lighting effects, companies of dancers, or bolts of cloth. In any case, this play's connection to the ocean requires an audience's participation through imagination to create its world.

Those who are willing to join Pericles in his travels will need to give themselves over to one aspect of what the sea symbolizes throughout the play – a lack of control. Pericles may be a king, but he has no

dominion over the ocean, which can just as easily sink his ship as cough up his father's armor just in time for him to participate in a tournament. A maritime storm seems to bring about the death of Pericles's wife, but it also creates currents that carry her body to land where she can be revived. Going with the flow of events – especially those that delight because they are equal parts unexpected and happy – is the best way to enjoy *Pericles*.

And the play offers special pleasure to those who notice repetitions with a difference since the rhythm of scenes sometimes resembles the regular crash of waves as a tide gradually rolls in. A wooing scene gone terribly wrong when a daughter is revealed to be having an illicit relationship with her father comes back as the same suitor meets with a more straightforward challenge to win a virtuous daughter's heart and a noble father's approval. The miraculous revival of a woman thought dead returns in the form of a man who is coaxed out of the living death of despair. Separations litter the play before a swell of reunions washes them away.

Pericles invokes all of the copiousness of the sea – the threat and promise of death and life, scarcity and bounty, destruction and creation. Listen for references to and representations of water throughout this performance, and at its end you are likely to wind up like Pericles himself, who believes that "this great sea of joys rushing upon me" might "drown me with their sweetness."

Erin E. Kelly, Associate Professor

*Department of English
University of Victoria*

PERICLES, THE HOPEFUL MARINER

Adapted and Directed by Christopher Weddell

Nicole Bartosinski	<i>Thaisa/Ensemble</i>
Cam Culham	<i>Gower/Simonides</i>
Kaden Fleming-Holmes	<i>Fan/Ensemble</i>
Lara Hamburg	<i>Marina</i>
Jack Hayes	<i>Pericles</i>
Trevor Hinton*	<i>Helicanus/Alex/Pirate</i>
Richard Stroh*	<i>Antiochus/Cleon/Lysimachus</i>
Finn Letourneau	<i>Daughter/Philoten/Nurse</i>
Taylor Lewis	<i>Boult/Thespis/Ensemble</i>
Olivia Macdonald	<i>Nurse/Olivia/Ensemble</i>
Wendy Magahay	<i>Dionyza</i>
Emil Mogensen	<i>Thaliard/Sparta/Pirate</i>
Frankie Mulder	<i>Lychorida/Diana/Pirate/Fan</i>
Chris Perrins	<i>Messenger/Pilch/Trick</i>
Douglas Peerless	<i>Antony/Leonine/Ensemble</i>
Daniel Saretsky	<i>Patchbreech/Ensemble</i>
Hilary Wheeler	<i>Cerimon/Ensemble</i>
Candace Woodland	<i>Bawd/Ensemble</i>

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Pericles | DIRECTOR'S NOTES

'To sing a song that old was sung'

So begins the strange, hymn-like romance of Pericles.

A wary and callow prince, who regards himself as an island, wanders the Mediterranean for sixteen years in search of love and family. Pericles' quest is to find home, for home, in this saga of violent longings and fateful tempests, is a restorative place, a place of peace and belonging.

Pericles' authorship has been debated for centuries. The play was not included in the first folio, and most modern editors believe that Shakespeare wrote only the second half of the play, about 827 lines. The raucous, rough-hewn first half was likely penned by William's drinking pal, the pimp and pamphleteer George Wilkins. In my adaptation, I have drawn material from Wilkins' novella, as well as poet John Gower's *The Painful Adventures Of Pericles*.

Pericles has many critics. Ben Jonson called it a "stale and mouldy tale," an unwieldy story, entirely lacking the unity of action of a well-crafted play. Yet it's the epic heft and harum-scarum energy of *Pericles* that fascinates me. I love its wild shifts in tone,

from the ribald wit of the brothel scenes to the grace and gravitas of the recognition scenes. It's fun to imagine its patchwork creation: Wilkins and Will ensconced in The George Inn, six pints in, wondering aloud, "There's got be pirates...where do we work in the pirates!"

In our telling of this epic voyage, the ensemble will strive to tap into the ultra-dramatic energy and actions of the play's lightning-lit characters.

Pericles is a powerful study of survival in an arbitrary and unjust world. The play is also a bold examination of suffering and its role in the maturation process. Like our narrator Gower, I believe in *Pericles'* restorative power. The play's message of reconciliation and healing have moved me for years.

I hope the play moves you as well.

Christopher Weddell



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Pericles | SYNOPSIS

Pericles, prince of Tyre, is one of the suitors for the hand of the beautiful daughter of Antiochus, king of Antioch, who has told all suitors that they must correctly answer a riddle he gives to earn her hand; if they fail, they are executed. When the riddle is given, Pericles deciphers the shameful answer, but replies so that only the guilty father and his daughter may know that he has learned of their incestuous relationship. Fearing for his life, Pericles then hastens home. Still fearing Antiochus's wrath will follow him, he puts to sea for parts unknown.

Learning that Tarsus is famine-stricken, he mercifully comes ashore there for a short time to leave a shipload of provisions; then he puts to sea again.

In a terrible storm at sea, his ship is wrecked and Pericles is the only survivor. He is saved by three fishermen when he is cast up on the shore of Pentapolis, the kingdom of the good king Simonides. Hearing that the king is about to give a tournament in honor of his beautiful daughter, Thaisa, Pericles enters the tourney, and the princess falls deeply in love with him and swears that she will marry no one else. Her father approves her choice, gains the unknown knight's joyous consent, and the wedding takes place.

After Pericles and his bride have been living quietly at the palace for some time, Helicanus, who has been ruling wisely in Tyre in the absence of Pericles, sends word that Antiochus has died and it is safe for Pericles to return home. Thus, revealing at last his identity to his delighted wife and her father, he plans to start at once. On the stormy voyage to Tyre, however, Thaisa dies in giving birth to a daughter. Yielding to the sailors' superstitions, her grieving husband has her body put overboard, where it is soon casts ashore in Ephesus. A physician

who opens it finds the woman is not dead and restores her to health, and Thaisa (thinking her family is dead) becomes a priestess of Diana.

Meanwhile Pericles leaves his new daughter, Marina, with the governor of Tarsus, Cleon, to be reared by him and his wife, and continues on to Tyre. After living with Cleon fourteen years Marina flourishes as a poet, musician, and craftswoman under Cleon's tutelage. Jealousy of her adopted daughter causes Cleon's wife, Dionyza, to arrange for her murder. However, Marina is at the last moment captured by pirates who bear her to Mytilene and sell her into a brothel. Not only does she refuse to become a prostitute, but she soon converts many others to her virtuous ways. Her father, in the meantime, visits Tarsus, and is so grief-stricken at the news of her supposed death that he refuses to speak for months.

The sorrowing Pericles, sailing for Tyre, is blown by the wind to Mytilene, where the beautiful Marina, who is revered in the city for her artistry and character, is brought to cheer this dejected king. There follows a series of recognitions, culminating at the temple of Diana.

Adapted from bardweb.org

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THE TEMPEST

DIRECTED BY CHELSEA HABERLIN



“The rarer action is
in virtue than in vengeance”

Shakespeare's *The Tempest*: On Truth and Reconciliation?

At its opening, *The Tempest* shows every sign of being a play about revenge. The beginnings of a revenge plot are set in motion when Prospero, the exiled ex-Duke of Milan, harnesses his magical powers to shipwreck his usurping brother Antonio along with the King of Naples and his retinue. But something is amiss. Prospero's daughter Miranda, a name which implies 'admirable' or 'wonderful', doesn't like what she sees. Her compassion for the men on the 'brave vessel' is so exquisite that she feels as though she were drowning along with them. Suffering with those who suffer, she calls upon her parent to allay the wild waters. But Prospero, whose name means 'to go forward in hope', reassures her that she does not understand the true meaning of events. Even more, Prospero reminds Miranda that she is ignorant of her own identity, innocent of who she truly is. What thus begins as a story of apparent revenge for a brother's betrayal then becomes an exploration of memory; or more precisely, of the relationship between memory and reconciliation. Or does it?

How you interpret *The Tempest* will depend on how you feel about Prospero, or in this production Prospera (a woman). From one perspective, she is a fully realized expression of human potential, a force for justice, reconciliation, and truth. Seen this way, Prospera uses her occult powers to bring into being nothing less than the miracle of human community --- the transformation of a group of isolated individuals into a political family. Such a reading shows *The Tempest* overcoming the dynastic rivalries that go tragically unresolved in earlier plays about revenge such as *Titus Andronicus* and *Hamlet*. From another perspective, however, Prospera

is a tyrant and colonizer who orchestrates events by controlling people's minds. From this angle, there seems insufficient difference between Prospera's overweening will-to-power and the absolutism attributed to her usurping brother Antonio. Much will depend on whether you think Prospera possesses the moral authority of wisdom and truth, or whether she has simply conjured raw force from her spirit Ariel. Much will also depend on whether you share Gonzalo's utopian hope for a world free of hierarchy, injustice, and unpleasant labour --- a hope, as many of us know, conjured by island-life --- or whether you think such hope is nothing more than a self-deluding fantasy that obscures our true nature from us.

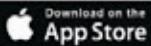
Wherever you fall in this spectrum of possibility, there is a way in which *The Tempest* continues to read and interpret us, more than we read and interpret it. Indeed, the play seems limitless in its capacity to contain a full range of views on the limits and possibilities of human community, especially communities made of diverse peoples with competing stories about who and what they are. So whether you see in *The Tempest* a miracle play about truth and reconciliation, a drama of dynastic and colonial politics, or something in between, will very much depend on what you bring to the island encounters of which it is composed.

G. Kuchar, Professor, UVIC

*Author of George Herbert
and The Mystery of the Word:
Poetry and Scripture in 17th-Century England*
(Palgrave: 2017).

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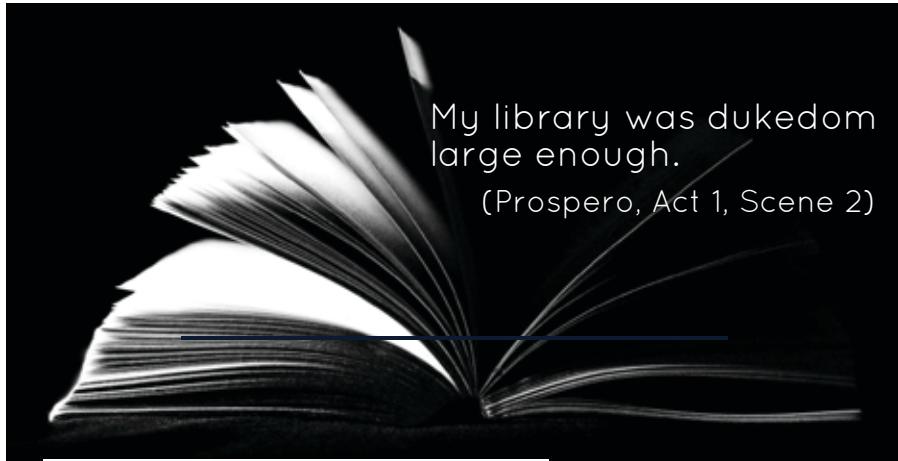
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THE TEMPEST

Directed by Chelsea Haberlin

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Cam Culham	<i>Gonzalo</i>
William Gao	<i>Mariner/Spirit</i>
Wendy Magahay	<i>Prospera</i>
Lara Hamburg	<i>Ariel</i>
Trevor Hinton*	<i>Caliban</i>
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Taylor Lewis	<i>Stephano</i>
Grace Martin	<i>Nymph/Mariner/Spirit/Flute</i>
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Emil Mogenson	<i>Iris/Mariner/Spirit</i>
Juliana Monk	<i>Nymph/Mariner/Spirit</i>
Frankie Mulder	<i>Antonio</i>
Ted Angeo Ngkaion	<i>Boatswain/Juno/Spirit</i>
Douglas Peerless	<i>Ferdinand</i>
Daniel Saretsky	<i>Trinculo</i>
Richard Stroh*	<i>Alonso</i>
Mary Van Den Bossche	<i>Sebastian</i>
Hilary Wheeler	<i>Percussion/Spirit</i>

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The Tempest | SYNOPSIS

Twelve years ago, Antonio, the brother of Prospera, the Duchess of Milan, and Alonso, the King of Naples, conspired to usurp Prospera's throne. They set her and her daughter Miranda adrift in a boat, and they eventually found themselves marooned on an island. Prospera is served on this island by Ariel, a spirit who she freed from a tree with magic, and Caliban, son of the witch Sycorax. When magic reveals that a ship bearing her old enemies is sailing near the island, Prospera summons a storm to wreck their ship. The survivors make it to shore in scattered groups. Among these is Ferdinand, the son of Alonso. He is beckoned to Prospero's abode by the singing of Ariel; there he meets Miranda, who is enthralled with the young prince.

Meanwhile, Antonio, Alonso, Sebastian, and Gonzalo wander the island in search of Ferdinand. Antonio now plots with Sebastian to murder Alonso, but this plot is thwarted by Ariel. Elsewhere on the island, the drunken butler Stephano and the jester Trinculo encounter Caliban, who tries to enlist the two in a plot to kill Prospera and rule the island himself. Ariel, however, reports all these goings-on to Prospera. In the meantime, Miranda and Ferdinand pledge their troth to each other.

Prospera taunts Antonio and Alonso with a magical banquet and sends Ariel in the guise of a harpy to hound them for their crimes. She also sends Ariel to punish Caliban, Stephano and Trinculo.

As Prospera's plan draws to its climax, she vows that upon its completion she will abandon her magic arts. Ariel brings Alonso and his followers to Prospera's cave, and Prospera, in her own persona as Duchess of Milan, confronts her brother and Alonso and forgives them, and reveals Ferdinand

alive and well, playing chess with Miranda. In the betrothal of Ferdinand and Miranda, the rift between Naples and Milan is healed. Finally, Prospera grants Ariel and Caliban their freedom. As she prepares to leave the island for Milan, she abandons her magic and asks of Ariel the favour of calm seas and a favorable wind for their journey.

Adapted from bardweb.org



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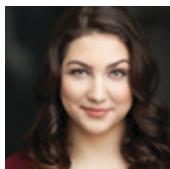
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Acting Company | BIOGRAPHIES



NICOLE BARTOSINSKI

Thaisa in *Pericles* & Miranda in *The Tempest*

Nicole is extremely blessed to be a part of GVSF's 28th season. She loves adding new colours to her artistic palette, and as a recent graduate from CCPA, she has dipped her paint brush in playwriting, choreography and stage management! Past credits include *Cabaret*, *Beauty and the Beast*, and *Under Milk Wood*.



CAM CULHAM

Gower in *Pericles* & Gonzolo in *The Tempest*

Cam has been an active actor with this festival since its early days downtown. Favourite roles have been Petruchio, Fairy in pink, Camillo, Porter, Holifernes, Edmund/Edgar. He is currently president of the VSS board. Cam played Sir Toby Belch (Launch Pad Theatre) this year and will be playing Koko in Mikado (Gilbert and Sullivan Society) this coming fall. Cam teaches ELL at UVic, music at Lifetime Networks and later this summer will co-direct Disaster! at the Fringe Festival (SMUS Music Theatre Intensive). He holds a Masters in Theatre in Education, and often gives workshops on DELL (Drama in English Language Learning).



KADEN FLEMING-HOLMES

Jr Company: Chorus in *Pericles*

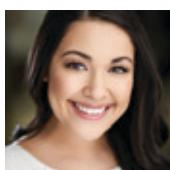
Kaden fell in love with acting — and Shakespeare — at age eight in a school production of *A Midsummer Night's Dream*, and has since acted in *Henry V*, *Julius Caesar*, *Twelfth Night*, and *Macbeth* in Bard on the Beach's Young Shakespeareans Program.



WILLIAM GAO

Jr Company: Chorus in *The Tempest*

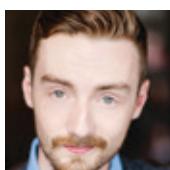
William has not had much experience with theatre, though he has been singing for some time (mostly in the shower). For the short year he has been involved in theatre, he really loves it. He is also an avid fan of opera, and especially enjoys learning about the history of it.



LARA HAMBURG

Marina in *Pericles* & Ariel in *The Tempest*

Lara is thrilled to be a part of GVSF this year! She is a recent graduate of the Canadian College of Performing Arts and will be joining the Company C Studio Ensemble next season. Favorite credits include Maggie Holmes from *Working: The Musical*, Hermia from *A Midsummer Night's Dream*, and Chip from *Beauty and the Beast*.



JACK HAYES

Pericles in *Pericles*

Jack couldn't be happier to join GVSF's production of Pericles for his first outing with the company. A recent graduate of UVic's acting program, his most recent credits include *Sunday in Sodom* (Spark Festival), *Open Face Beholding* (Vino Buono Productions) and *War of the Worlds* (Bluebridge Repertory Company). Hope you enjoy this wild and wonderful show!

Acting Company | BIOGRAPHIES



TREVOR HINTON*

Helicanus/Alex the Fisherman/Pirate in *Pericles* & Caliban in *The Tempest*

Since graduating from UVic's theatre program in 2007, Trevor's life has been enriched acting internationally with a wide diversity of talented artists. On the west coast, Trevor has been on stage with the Belfry, Kaleidoscope, Blue Bridge, Atomic Vaudeville, The Electric Company, Itsazoo, Launch Pad, Giggling Iguana and the Greater Victoria Shakespeare Festival. After *The Tempest* and *Pericles* you can catch Trevor playing Sherlock Holmes during Outpost 31's fringe production of '*Sherlock Homes and the Curse of Moriarty*'.



FINN LETOURNEAU

Nurse/Daughter/Philoten in *Pericles* & Chorus/Violin in *The Tempest*

This is Finn's first season with the festival, and they are thrilled to be music directing and acting in *The Tempest* and *Pericles*. Finn fell in love with Shakespeare when they did a production of *A Midsummer Night's Dream* at CCPA this year, and they're excited to share this season's shows with you.



TAYLOR LEWIS

Boult in *Pericles* & Stephano in *The Tempest*

Taylor is a UVic Theatre and Canada's National Voice Intensive alumnus in his third GVSF season. Stage credits include Quince in *A Midsummer Night's Dream* (GVSF), Seymour in *Little Shop of Horrors* (Capitol Theatre), and Abby in *Footprints* (Victoria Fringe). He also writes and performs in Victoria's *Atomic Vaudeville Cabaret*.



OLIVIA MACDONALD

Jr Company: Nurse/Chorus in *Pericles*

Olivia is a student at Esquimalt High School and is very excited to have this opportunity to perform in the Greater Victoria Shakespeare Festival. She would like to thank her voice teacher, Joanne Hounsel, and her musical theatre teachers Tara Britt and Keahlen Allison for their support and wisdom.



WENDY MAGAHAY

Dionyza in *Pericles* & Prospera in *The Tempest*

Wendy holds a BA in Theatre from McGill and completed 2 years of stage training at each of Dalhousie University and Montreal's Dome. Theatre Credits include: *Jocasta Regina* (Theatre Inconnu), *LEER* (Outpost 31), *Humble Boy* (Langham Court), *Snowfrog* (Vino Buono), *Ten 2 One* (Theatre SKAM), *Old Lady's Guide to Survival* (Bēma Productions), and *Calling Home* (snafu dance theatre). Her performances earned Victoria Fringe Best Drama Awards in 2016 and 2017. This is Wendy's first season with GVSF, and first Shakespeare since university. She is most astonished to be involved.

Acting Company | BIOGRAPHIES



GRACE MARTIN

Jr Company: Chorus in *The Tempest*

Grace's love of performing started in the ice rink. She hung up her figure skates when she found music and musical theatre in middle school. She is delighted to appear in *The Tempest* at the GVSF and *Disaster!* in the Victoria Fringe Festival before completing Grade 12 at Esquimalt High.



KAI MERRIAM

Jr Company: Ceres/Chorus in *The Tempest*

Kai has studied at several acting schools, including Kate Rubin Theatre & Drama Studio (now Theatre SKAM) with Erica Parker Petty, Theatre Inconnu with Tim Gosley, Kaleidoscope Theatre with Pat Rundell, and is currently studying with Jessica Van der Veen at CCPA. His past theatre experiences include *Waiting for Godot* (Blue Bridge Repertory Theatre), *Joan* (Theatre Skam), and *Macbeth* (GVSF 2017). Kai is 14 and is very happy and grateful to be here for his second GVSF season.



EMIL MOGENSON

Thaliard/Pirate in *Pericles* & Iris/Chorus in *The Tempest*

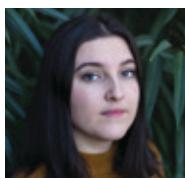
Emil is excited to be a part of GVSF for his first time! He has been involved in musical theatre in Victoria for the past eight years and is going into the Company C program at CCPA this fall. Past credits: *Working*, *A Midsummer Night's Dream*, *Beauty and the Beast* (CCPA).



JULIANA MONK

Jr Company: Dancing Nymph/Chorus in *The Tempest*

Juliana is ecstatic to be performing with GVSF for the 2nd year! Previous credits include *Disconnect* (29 Takes Production), *Sense and Sensibility* (Langham Court), *Macbeth* (GVSF), *This Little Light* (Belfry) and a few others. She would like to thank the amazing cast and crew as well as her family for their generous support.



FRANKIE MULDER

Lychorida/Pirate in *Pericles* & Antonio in *The Tempest*

Frankie is a performer, stage manager, and graduate from The Canadian College of Performing Arts. Selected performing credits include: *This Little Light* (The Belfry Theatre), *Our Town and Two Gentlemen of Verona* (CCPA), *Winter's Tale* (GVSF) and *The Sound of Music* (The Citadel Theatre). In her free time Frankie enjoys snacks, rapping, poetry and math.

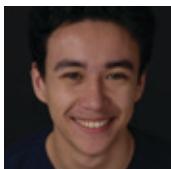
Acting Company | BIOGRAPHIES



TED ANGELO NGKAIION

Boatswain/Juno in *The Tempest*

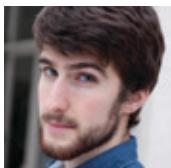
Teddy is studying Acting at UVic's Phoenix Theatre and has a keen interest in bridging cultures through performance. Previous credits include *The Madwoman of Chaillot* and *Comedy of Errors*. Catch him at the Phoenix in November as Robert in *The Drowsy Chaperone*.



DOUGLAS PEERLESS

Lord/Leonine in *Pericles* & Ferdinand in *The Tempest*

Douglas is a UVic Phoenix Theatre student going into his fourth year. He is grateful for all of the love and support that this cast and crew has brought to every rehearsal. Past credits include *Antipholus of Ephesus* in *The Comedy of Errors* (UVic) and Horatio in *Hamlet* (SATCo).



CHRIS PERRINS

Trick/Pilch in *Pericles*

Chris started performing in middle school and hasn't stopped since. He performed in various community theatre productions on Salt Spring Island before moving to Victoria to attend CCPA. Favourite credits include playing Demetrius in *A Midsummer Night's Dream* (CCPA), Jack in *Into the Woods* (Exit Stage Left Productions), Joe in *Working* (CCPA).



DANIEL SARETSKY

Patchbreach in *Pericles* & Trinculo in *The Tempest*

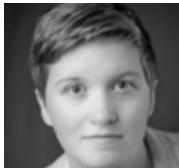
Danny is extremely excited to be a part of the Greater Victoria Shakespeare Festival. A student at the Canadian College of Performing Arts, you may have seen him in March with the Victoria Symphony in *Broadway Lights* as Thernerdier in *Les Misérables*, or in the CCPA production of *Working* at the McPherson Playhouse.



RICHARD STROH*

Antiochus/Cleon/Lysimachus in *Pericles* & Alonso in *The Tempest*

For over 20 years Richard Stroh has worked as an actor, director, producer and instructor, spanning across Canada. Richard has appeared in over 70 plays, films and television shows. He is co-founder (2008) and artistic director for Squidamisu Theatre, an award-winning company based in Vancouver. This is Richard's first season with the GVSF.



MARY VAN DEN BOSSCHE

Sebastian in *The Tempest*

Mary is a recent graduate from UVic's theatre department with a specialization in acting. Mary's previous credits include Berowne in *Love's Labour's Lost* (GVSF 2017), Chick Boyle in *Crimes of the Heart*, and The Ragpicker in *The Madwoman of Chaillot* (UVic Phoenix). Mary is very excited to be back for this year's festival and hopes you enjoy the shows!

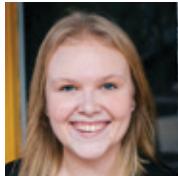
Acting Company | BIOGRAPHIES



HILARY WHEELER

Cerimon/Chorus in *Pericles* & Chorus/Percussion in *The Tempest*

Hilary is thrilled to return for her second season with GVSF! A selection of her theatre credits from the past year include *Macbeth* and *Love's Labour's Lost* (GVSF), *Foundation* (SATCo), *Les Belles Soeurs* (Langham Court) and *Comedy of Errors* (Phoenix Theatre). She thanks her fan club for their never-ending love.



CANDACE WOODLAND

Bawd in *Pericles*

Candace Woodland is delighted to return for her fifth season performing with the GVSF, and her first as General Manager. Graduate of the CCPA, co-founder of RKO Productions, and current Sociology student at UVIC, Candace has played roles such as Puck in *Midsummer Night's Dream*, Constanze in *Amadeus*, and Columbia in *The Rocky Horror Show*.

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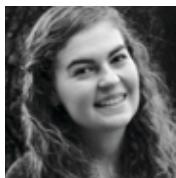
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CAROLE KLEMM

Production Designer

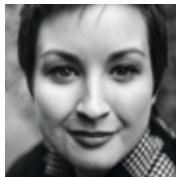
Carole is a Victoria based designer and scenic artist whose work includes last season's *Macbeth* and *Love's Labour's Lost* for GVSF, *Taking Off* for The Belfry Theatre and *The Birds and the Bees* for Prairie Theatre Exchange, Winnipeg. She has designed and painted for the Royal Manitoba Theatre Centre, the Belfry Theatre, Theatre SKAM, William Head on Stage, Pacific Opera Victoria, Chemainus Theatre Festival, Blue Bridge Theatre, Kaleidoscope Theatre and others.



EMILY LINDSTROM

Production Stage Manager

Emily is excited to be spending her first summer in Victoria and with the GVSF. Past stage management credits include *Undivine Comedy* (Aventa New Music Ensemble, 2018), *The Madwoman of Chaillot* (University of Victoria, 2017) and *Barkerville's Theatre Royale* (Newman and Wright Theatre Company, 2016).



CAROLYN MOON

Production Coordinator

Carolyn is thrilled to be participating in her second season of GVSF as Production Coordinator. Carolyn has worked in various capacities with many local companies, including Intrepid Theatre, Theatre SKAM, William Head on Stage, and the Belfry Theatre. Next, Carolyn will be sound designing Theatre SKAM's *Concord Floral*.



COLLEEN BLUNT

Costume Construction and Team Leader

Colleen Blunt is the Costume Loft Manager at Langham Court Theatre. Costume credits include *Les Belles Soeurs* and *Proof* (Langham Court), *Jesus Christ Superstar* (Company P), *A Murder is Announced* (St. Luke's Players), *The Prime of Miss Jean Brodie* and *Metamorphoses* with the Canadian College of Performing Arts, from which she graduated from the Company C program in 2015. Thank you to Callie and Clara, and always Peter.



CIERRAH GIBBS

Assistant Stage Manager

Cierrah is grateful to be in her second season with the GVSF. She has a ten-year history with theatre, including acting, improv, lighting/sound design, stage-managing, directing, teaching/coaching, and more! She could list her credits but would rather give a shout out to her old friend, Shakespeare: "There's many a man hath more hair than wit" - but you were not one of them.

ADDITIONAL CREDITS

Paddy Crawford	<i>Stage Design & Original Construction</i>
Lara Eichhorn	<i>Production Photography</i>
Finn Letourneau	<i>Music Composition/Sound Design</i>
Richard Stroh	<i>Vocal Coaching</i>
Hilary Wheeler	<i>Percussion Composition/Coach</i>
Callie Anderson, Peter Gatt, Clara Van Horn-Foy	<i>Costume Team</i>
Cierrah Gibbs, Deniz LeSurf, Brian Quakenbush,	<i>Deck Construction</i>
Tess Weins, Olivia Wheeler,	
Trevor Hinton	<i>Combat Director</i>

PERICLES

Nicole Bartosinski *Dance Choreography*
Gabriel Macdonald *Music Composition/Sound Design*

THE TEMPEST

Nicole Bartosinski, Juliana Monk *Nymph Dance Choreography*

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-Sir Toby Belch, Twelfth Night



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-- Miranda, The Tempest

Colleen Blunt, Nicole Bartosinski, Lara Hamburg, Emil Mogensen, Frankie Mulder, Chris Perrins, Danny Saretsky, Candace Woodland, & Christopher Weddell



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