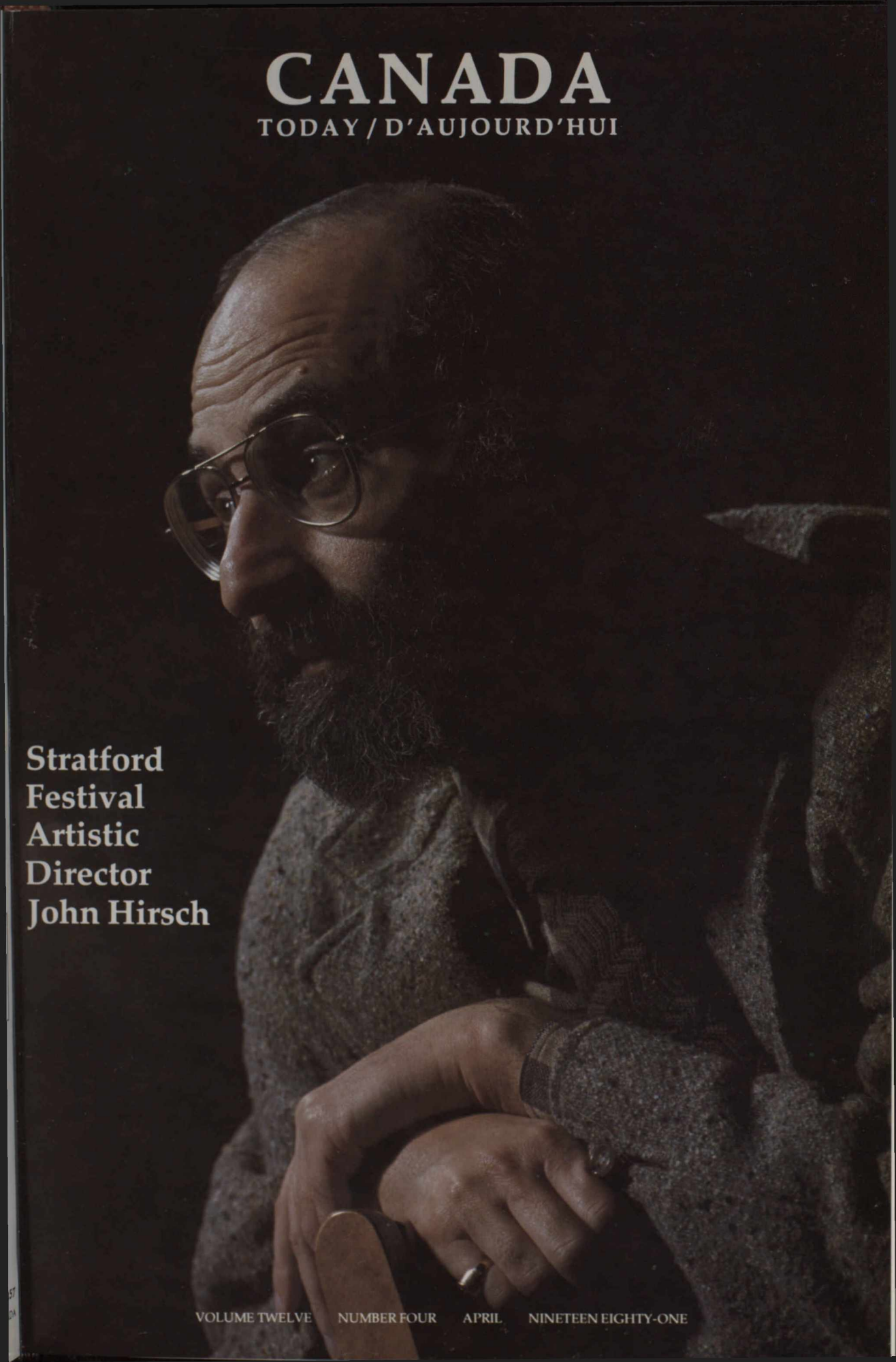


CANADA

TODAY / D'AUJOURD'HUI



**Stratford
Festival
Artistic
Director
John Hirsch**

VOLUME TWELVE NUMBER FOUR APRIL NINETEEN EIGHTY-ONE



The set for the 1980 Shaw Festival production of GBS's Misalliance was designed by Cameron Porteous, with lighting by Jeffrey Dallas.

Summer, Shaw, Shakespeare and so forth

Drama often flourishes best in grand and crowded places.

In Canada, however, in the words of British critic John Barber, "theatres sprout everywhere . . . rising out of the flat wooded fields, hidden in city back streets, converted from old factories."

Its most celebrated theatre is the one in Stratford, Ontario, that houses the Shakespearean Festival. The Festival is about to begin its twenty-ninth season after a winter of some discontent. It has lost one brilliant artistic director, but it has gained another. This year it offers three hits by Shakespeare and a variety of other revered works, including classics by Molière, Sheridan and Gilbert and Sullivan.

The Shaw Festival at Niagara-on-the-Lake, in its nineteenth year, has taken on a new lustre, and there are other festivals of varying degrees of venerability which will play the summer hours from Halifax to Vancouver, offering music, drama, song and dance.

In this issue of CANADA TODAY/D'AUJOURD'HUI we look at Canada in the sunshine when all the world's a stage.

Much Ado About Shakespeare

Twenty-eight years ago Tom Patterson, a journalist, seized on what seem two irrelevancies. His hometown had the same name as Shakespeare's and it also had a large riverside park. These seemed sufficient reasons for the town to underwrite a summer of Shakespeare in the open air.

The original plan was quaint.

"We had some rather absurd ideas," a member of the first committee recalls. "We were going to have girls dressed up in Elizabethan costumes and Beefeaters standing at the doors and all sorts of Ye Olde Englishy touches."

Stratford's Junior Chamber of Commerce gave Patterson \$50 for expenses and he went to New York in search of Laurence Olivier. Name actors, he found, preferred to work with name directors and producers. Dora Mavor Moore, the founder of Toronto's New Play Society, suggested that Tom ask Tyrone Guthrie of London for advice. Guthrie, whose *Midsummer Night's Dream* had just flopped, agreed to visit Canada.

"I was free," he said later, "and I'd go anywhere if expenses were paid, particularly if it was far away."

He came first as an advisor and then returned as artistic director with a model for a radical stage designed by Tanya Moiseiwitsch. He rejected the Elizabethan maids, doormen and open air performances (his Old Vic presentation of *Hamlet* had been rained out in Denmark) and commissioned the largest theatrical tent ever manufactured in North America—four poles weighing a ton-and-a-half each, ten miles of guide rope, and acres of blue canvas. He secured the services of two notable actors, Sir Alec Guinness and Irene Worth, and recruited a solid Canadian company to back them up.

The first play, *Richard III*, opened on June 12, 1953. It has since been customary to refer to that opening as the most exciting night in the history of Canadian theatre. Guinness came on stage, slyly, almost shyly, and spoke in a confiding voice:

"Now is the winter of our discontent/Made glorious summer/By this sun of York."

The prophecy would prove more accurate for the Festival than for the King. In the words of one critic, the audience "reeled into the night air, filled with exhilaration, relief and satisfaction."

Guthrie put the second play, *All's Well That Ends Well*, in a fanciful modern time and it was, if anything, an even greater triumph. Brooks Atkinson of *The New York Times* and hundreds of other critics from Canada and the United States came to praise.

It was a dazzling beginning. The next twenty-eight years would often be glorious and spectacular, sometimes daring, and now and then tumultuous. The gentle folk of Stratford who had missed out at the beginning would come to envy those who had hurled themselves into the breach in the glorious summer of 1953.



The Stratford Festival opened in 1953 with Sir Alec Guinness as Richard III.

The Theatre

Tyrone Guthrie had noted early on the Festival tent's drawbacks as well as its practicality.

"On hot nights the audience and actors are fried in their own fat. On cold nights the play is given to a castanet obligato of chattering teeth. In high wind the gallant Tabernacle rocks like a windjammer at sea. Rain drumming on the canvas roof makes a most glorious and Wagnerian effect but it completely obliterates the puny competition offered by the actors. A more solid structure is clearly indicated."

The giant canvas was folded at the end of the season in 1956, and the following winter 150 construction workers built the permanent tent-like brick building designed by Robert Fairfield. In January the late Right Honourable Vincent Mas-

sey, C.H., then Governor General of Canada (and brother of the distinguished actor Raymond Massey), laid the cornerstone.

The steeply sloped amphitheatre holds 1,404 people in the orchestra and 858 in the balcony. No seat is more than sixty-five feet from the stage. Her Majesty Queen Elizabeth II and H.R.H. the Duke of Edinburgh sat in two of the choicest in 1959 to watch *As You Like It*. They said they did.

The Avon Flows Gently

In 1956 the Stratford Festival rented the old but handsome Avon Theatre in downtown Stratford and began presenting extra added attractions there, ranging from opera to films.

In 1963 the Board bought the premises, and in 1967 Tanya Moiseiwitsch redesigned the interior to seat 1,102 people and John B. Parkin Associates gave it a new exterior. In 1975 the auditorium was redecorated and the stage rebuilt, and the Avon is now used for major productions.

The Third Stage

The Third Stage in Stratford was opened for workshops and modest presentations of drama and music in 1971. It has produced a number of original Canadian plays, contemporary plays from abroad and experimental productions and chamber opera. The theatre will be dark this summer.

Asides

Success

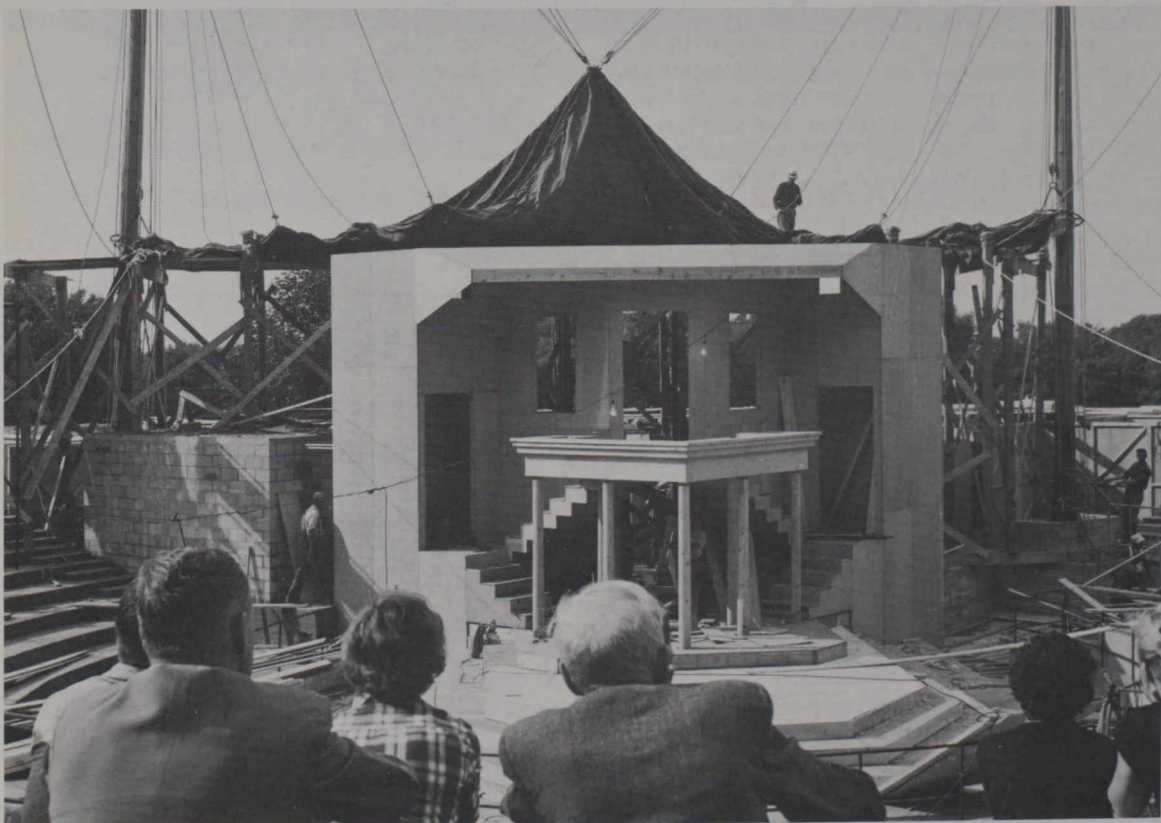
"The committee gave me as free a hand as they could. They hadn't got all the money in the world but they were extremely receptive to any ideas that I had to give. It sounds like I'm trying to take great credit for something that is a success . . . Success came because it was the right moment for a conspicuous endeavour in this field in Canada." Tyrone Guthrie

Shrine

"People think of Stratford as going to the shrine almost, and that is something Dr. Guthrie stressed. 'Theatre is a ritual and people must come to it as they would come to a ritual.' He started off each season with a religious ceremony." Mary Jolliffe, Stratford's original press agent.

Alarums

"Look! What's this that you are working on? Don't you know that you are going to make Stratford a laughingstock in Canada with all your plans for a Shakespearean Festival?" A leading citizen to Elspeth Hall, a committee member, in 1953.



The original Stratford tent was erected around the stage.



Tyrone Guthrie



Michael Langham



Jean Gascon



Robin Phillips

The Past is Prologue

The Stratford Festival's artistic triumphs have been shaped by its artistic directors—three Britons and a Canadian.

The fifth director, John Hirsch, a naturalized Canadian born in Hungary and a veteran of Stratford, is now standing in the wings.

Tyrone Guthrie changed the shape of the Shakespearean stage, literally and figuratively. His splendidly-robed actors, without props or curtains, spoke their lines trippingly in the midst of an intimate audience.

His successor, Michael Langham, who came in 1956, proved a director of power and originality. He took, for example, the tired Forum scene in *Julius Caesar* and made it startlingly his own. At its close the mob, wearing red scarves, roamed the streets in dim lights and found and surrounded Cinna the Poet. When they dispersed, the unfortunate Poet did not remain behind—he had been dismembered. This striking scene was modified for later performances, but its memory lingered on.

As the years went by the Festival repertory was expanded: first Shakespeare; then Shakespeare and other classics; then Shakespeare, classics and now and then a modern play. The direction of the plays was shared by regulars and guests. In Langham's last season, 1967, Stratford offered three of Shakespeare's plays, *The Government Inspector* by Nikolai Gogol, and *Colours in the Dark* by the Canadian James Reaney.

Jean Gascon, of Montreal's Théâtre du Nouveau Monde, succeeded Langham in 1968. John Hirsch was co-director. The expansion continued and by 1974, Gascon's last season, the Festival was an established North American spectacular. That summer there were three Shakespearean plays, plus *The Imaginary Invalid* by Molière, *La Vie Parisienne* by Jacques Offenbach, *Walsh* by Sharon Pollock, *Ready Steady Go* by Sandra Jones, and musical performances of *The Summoning of Everyman* by Charles Wilson and Eugene Benson and *The Medium* by Gian-Carlo Menotti, eight Saturday morning and five Sunday concerts, an international film festival, workshops, exhibits and seminars.

The Festival company was recognized as one of the three great ones in the English-speaking world. It was, however, clearly in third place and seemed unlikely to rise to the level of the two above. Susan Carson would later praise it faintly in *Weekend Magazine*:

"Basically [it] . . . had become almost too successful . . . Its actors were the cream of the Canadian stage. The costumes were exquisitely designed and beautifully executed. Lighting was expert, and the theatre comfortable and attractive. Its performances regularly sold out . . . but at the same time, the Festival was not attracting the critical acclaim it had in earlier years . . . There was less innovation, less effort to mount the unusual, more and more emphasis on maintaining its reputation for the spectacular."

Gascon resigned and Robin Phillips took over in 1974. Phillips was young and fresh from a shoe-string triumph in London's dockland district. He had taken the moribund Greenwich Theatre and begun producing plays back-to-back with only two-and-a-half weeks of rehearsals. He was (as he would demonstrate at Stratford) a compulsive worker, doing all jobs that needed doing himself (including scrubbing out the lavatories). He persuaded Mia Farrow, Joan Plowright and

Peter Ustinov in *King Lear*, directed by Robin Phillips.



Patricia Conolly and Pat Galloway in *Twelfth Night*, directed by Robin Phillips.

Lynn Redgrave to perform at the Greenwich for twenty-five pounds a week.

He plunged in at Stratford, rebuilt the Theatre's balcony, removed the central pillars from the by now traditional stage and rebuilt the auxiliary Avon Theatre.

In his first year, with occasional help, he gave that summer's audiences more Shakespeare than ever before—*Twelfth Night*, *Measure for Measure*, *The Comedy of Errors*, *Two Gentlemen of Verona*—plus *The Crucible* by Arthur Miller, *Fellowship* by Michael Tait, *Oscar Remembered*, compiled by Maxim Maxumdar, *Kennedy's Children* by Robert Patrick and Oscar Wilde's *The Importance of Being Earnest*. He had some assistance directing, from William Hutt, David Jones, John Wood, Bernard Hopkins, Bill Glassco and David Toguri, but he directed or co-directed four of the major offerings himself.

The next year Clive Barnes wrote in *The New York Times*: "For years Canada has been unduly smug about its Stratford Festival. For most of this period it was the best classic theatre ensemble in North America, which is perhaps not saying very much. Certainly it was not as good as that delightful Canadian chauvinism might have led the world to expect. Now it has done it. The troupe is still No. 3 in the English-speaking theatre—after Britain's National Theatre and its Royal Shakespeare Company—but now for the first time it is clearly playing in the same league."

The Stratford Festival relied on stars, such as Maggie Smith, Brian Bedford, Hume Cronyn, Richard Monette and Alan Scarfe, to make sure the house was always filled, but it had developed a splendid company. In the words of Walter Kerr, "the overall quality . . . as well as the range of the repertory, is still the finest on this continent and even shows signs of going itself two or three better."

Phillips signed a contract that would commit him through the 1980 season, but though he was still in his thirties with apparently inexhaustible energy, he was showing signs of poor health.

He departed Stratford on schedule, after his most successful season, with plans for an international theatre group based in Toronto and London. Replacement would prove difficult. There had been three Britons heading the Festival over the years, and a great many people in Canada's theatrical world felt strongly that it was time for another Canadian artistic director. There were a number of Canadians highly qualified—Hume Cronyn, John Neville, Douglas Rain and John Hirsch among them, but some were more qualified than others and not all were available.

The Festival Board appeared both to avoid and resolve the dilemma by appointing not one artistic director but a board of four—Pam Brighton, Martha Henry, Urjo Kareda and Peter Moss, all members of the company. The Board, however, dismissed the four last October and announced its intention to hire John Dexter, production head of the Metropolitan Opera, and a Briton. The Canadian Actors Equity Association reacted with outrage, calling for a boycott of the Festival if the appointment went through. It was immediately clear that without Equity actors there could be no Festival. The Minister of Immigration announced that Mr. Dexter could not be given a work permit until the Minister was persuaded that the Festival Board had tried and been unable to find a Canadian citizen qualified for the job. On December 18, 1980, the Board hired John Hirsch. The appointment seemed to satisfy almost everyone.

The Tempest

The tempest at Stratford over the selection of a new artistic director got mixed reviews.

The Canada Council, which contributed \$550,000 last year to Festival operating expenses, was not amused. (Although the Festival took in



Richard Monette as the King in the 1980 production of *Henry V*, directed by Peter Moss.

\$6,070,000 in box office receipts in 1980, it still needs the subsidy as well as support from the Province of Ontario.)

The Council has its rules, one of which requires beneficiaries to make a search for qualified Canadians when hiring, before going abroad. Mavor Moore, the Council chairman, said that when the Festival Board failed to do so it "painted itself into a corner." He pointed out that "Canada has been the most fertile ground for theatre people from abroad" and that it encourages the hiring of foreigners in appropriate circumstances. He added, however, that he feels a true international exchange involves both giving as well as receiving and that "what is sometimes called internationalism is often homogenization. The Stratford Festival should have its own stamp. It is not Stratford-on-Avon or Stratford, Connecticut, and the world would be poorer if they were all alike."

David Silcox, Director of Cultural Affairs for the Corporation of Metropolitan Toronto, believes that while there were unfortunate aspects to the confrontation between the Festival Board and Equity and the Department of Immigration, there were also some positive ones: "Anything that puts the arts on the front page every day for weeks is, in the long run, good for the arts. People now realize more clearly that the arts are a great economic force."

Stratford's New Director

John Hirsch is tall, slim, bearded and intense. In rehearsals he often snaps his fingers as the actors go through their paces, but not in impatience—he is working toward a rhythm in the presentation.

He is, in the opinion of many of his peers, the best director of Chekhov in North America.

He came to Winnipeg from Hungary in 1947. After graduating from the University of Manitoba, he helped found Winnipeg's Rainbow Stage and the Manitoba Theatre Centre. As the Centre's first artistic director he staged a rich variety of entertainments, from *A Streetcar Named Desire* to *A Funny Thing Happened on the Way to the Forum*.

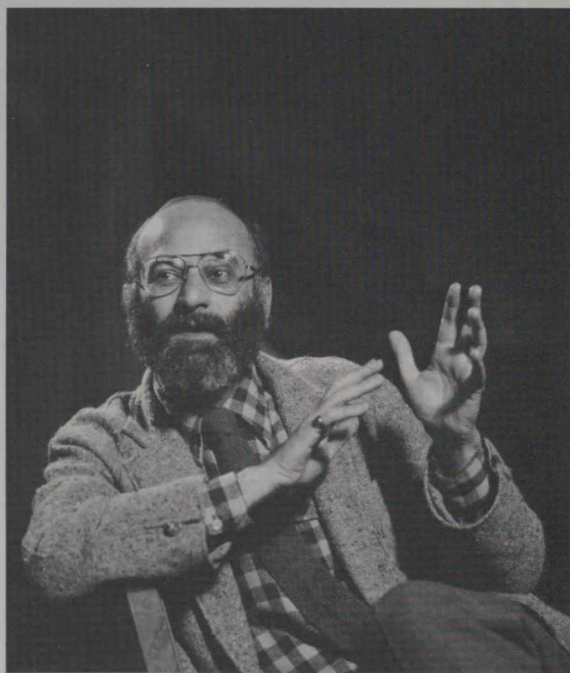
After that he directed all over Canada and at the Lincoln Center Repertory Theater in New York. In 1965 he directed his first Stratford production, and in 1967 he was named the Festival's associate artistic director (under Jean Gascon). He directed eight plays at the Festival between 1965 and 1969. One of them, his *Satyri-con*, caused quite a stir. It featured Jerry Arthur, a New York stripper, who was nude under a sheet with a hole in it, which she moved around energetically. The play was considered particularly daring in 1969. Hirsch resigned the same year and went to New York where he directed several plays for Lincoln Center and other theatres and *A Masked Ball* for the New York City Opera.

He did many other plays in Canada (including *The Three Sisters* at Stratford in 1976) and directed for stage and TV in the United States, where he won various awards, including the New York Outer Circle Critics' Award and the Los Angeles Drama Critics' Circle Award. He also directed the

opening production of *The Seagull* at the Habimah, Israel's national theatre.

In 1976 he took over as head of TV drama for the Canadian Broadcasting Corporation for a three-year stint.

Mr. Hirsch was named artistic director of the Stratford Festival last December. He will serve as consulting director until July 1, at which point he will have completed his contract as consulting artistic director at the Seattle Repertory Theatre.



John Hirsch on Stratford

Mr. Hirsch recently gave CANADA TODAY/D'AUJOURD'HUI some thoughts on his new job.

We are now, thankfully, entering a positive stage—not that all our troubles or worries are completely over, but then in the theatre they never are.

We are working very hard on what is shaping up to be an exciting 1981 season.

Contrary to some rumoured opinions, the artistic standards of the Festival will certainly remain of international caliber. This is something which is extremely important to myself and my collaborators and will be guaranteed by the presence of some of the finest actors, directors, designers and musicians that the continent has to offer. I have always maintained that this Festival, which is Canadian at heart and in spirit, should not neglect an international and cosmopolitan character.

This is, after all, something it has had from its earliest days of Guthrie, Moiseiwitsch and Langham.

This year American, British and French artists will be working side by side with the Canadians. I believe this kind of artistic synthesis will benefit all those involved, but above all the audience will get a varied and rewarding theatre experience. This is what theatre should be all about, and I'm positive that everyone who will be coming to Stratford, whether for the first or twenty-ninth time, will be pleased.

Stratford Presents

The Stratford Festival will present eight plays this year. Previews will begin June 4, the official season on June 15. The last performances will be on October 31. Brian Bedford, Len Cariou and William Hutt will be among the Festival's stars; Jean Gascon, Leon Major, Peter Dews and Brian Bedford will be among the directors.

The season will open with *Coriolanus*, *The Taming of the Shrew* and Molière's *The Misanthrope* at the Festival Theatre, and *H.M.S. Pinafore* at the Avon Theatre. *The Comedy of Errors* will be presented at the Festival Theatre beginning in mid-season. At the Avon, Sheridan's *The Rivals* and Frederick Dürrenmatt's *The Visit* will open in August and John O'Keefe's *Wild Oats* will open in September.

Opening Dates

H.M.S. Pinafore, directed by Leon Major and starring Eric Donkin, June 15 to August 9 (previews start June 4).

The Misanthrope, directed by Jean Gascon and starring Brian Bedford, June 15 to September 27 (previews start June 10).

Coriolanus, directed by Brian Bedford and starring Len Cariou, June 16 to September 5 (previews start June 5).

The Taming of the Shrew, directed by Peter Dews and starring Len Cariou, June 17 to October 31 (previews start June 6).



Stratford's classically formal Festival Theatre was designed especially for Shakespeare's plays.

The Rivals, directed by Brian Bedford and starring Pat Galloway and Nicholas Pennell, August 8 to October 31 (previews start August 4).

The Comedy of Errors, directed by Peter Dews, August 14 to October 31 (previews start August 12).

The Visit, directed by Jean Gascon and starring William Hutt, August 15 to October 4 (previews start August 13).

Wild Oats, starring Eric Donkin, September 25 to October 31 (previews start September 23).

The box office at Stratford is open to ticket buyers in person, through the mails, or by phone.

The address is Box 520, Stratford, Ontario, N5A 6V2. The phone number is (519) 273-1600 (after April 25).



The tent-like Festival Theatre at Stratford.



Maggie Smith as Beatrice and Brian Bedford as Benedick in the 1980 production of *Much Ado About Nothing*, directed by Robin Phillips.



William Hutt in the title role of *Titus Andronicus*, directed by Brian Bedford in 1980.



Kate Reid starred in the 1980 Stratford production of *Bosoms and Neglect* by John Guare, directed by Mel Shapiro.

A National Theatre

"The word 'festive' is somewhat deceptive; to an American it suggests a hectic few summer weeks with a lot of actors brought together and hastily hammered into something resembling a cohesive ensemble. But Stratford, while it exerts its greatest public impact during the summer months, is actually active for most of the year, running its productions at its home base from early spring until late fall and touring some of its shows all over

the map. Thus, Stratford serves Canada as a national theatre, providing almost year-round employment to a large group of actors and production people, maintaining a more-or-less permanent theatrical nucleus, resting upon an extensive and well-funded training program for apprentices who appear in small roles and are later encouraged to try out for larger roles" Alan Rich, in *New York* magazine.

Newton-on-the-Lake

For eighteen years the Shaw Festival at Niagara-on-the-Lake was considered second-best, "the other one."

New York critics gave it an incidental look when they came to Ontario to cover Stratford, and the critics from the major papers in England didn't cover it at all.

Last year Christopher Newton took over as artistic director, and its status changed almost abruptly. Mr. Newton expanded the repertory to include a greater sampling of Shaw's contemporaries: in addition to GBS's *Misalliance*, *The Philanderer* and the one-act *Overruled*, the season's program included Chekhov's *The Cherry Orchard*; Feydeau's classic farce, *A Flea In Her Ear*; *The Grand Hunt* by Gyula Hernady; *A Respectable Wedding* by Brecht; and *Canuck*, a long-lost Canadian work by John Bruce Cowan.

The response was impressive. The theatre, which had been losing money, played to ninety per cent capacity houses and diminished its deficit, and critics from both New York and London came and were conquered.

Clive Barnes, in *The New York Post*, liked the three main events—*The Cherry Orchard* ("admirable in its pungent simplicity and extremely well played"), *Misalliance* ("Carole Shelley moved triumphantly into her own"), *A Flea in Her Ear* ("chockful with neatly lined character sketches, all larger than life"). The English critics were even more enthusiastic: "Within a year or so," Michael Billington of the *Guardian* wrote, "Newton will have made the Shaw Festival a newsworthy international event comparable to its Stratford neighbour."

Newton was born in Dover, England, studied archaeology at Leeds University and at the age of nineteen came to the United States, where he went to Purdue and the University of Illinois. He then taught English at Bucknell and, bored with that, went on to Canada and the stage. He toured with the Canadian Players, acted at Stratford, the Manitoba Theatre Centre, the Shaw Festival, and the National Arts Centre (and in Mike Nichol's

production of *The Knack* in New York). He founded Theatre Calgary and was for six years the artistic director of the Vancouver Playhouse.

He is pleased with what he has accomplished so far. The Shaw Festival's strength lies in its strong company—the leads are cast from the basic group—a strength that derives at least in part from necessity. The company is less well-heelled than Stratford and has far fewer seats in its three theatres. It cannot afford imported stars.

"There is an analogy I like," Mr. Newton says. "We are building a great grand piano on which we can, with confidence, invite any pianist in the world to play." The pianists are, of course, the playwrights whose works are performed and the guest professionals who direct many of them.

Mr. Newton often does unexpected things. He wants to make visitors feel they are guests in an elegant private home, and he has planted rose bushes on terraces next to the theatre. He is also planning a production of Mae West's *Diamond Lil* for next year with the female impersonator Craig Russell playing Lil.

The Shaw's 1981 season opens May 7 with Shaw's *Saint Joan* in the Festival Theatre. *Tons of Money* by Evans and Valentine and *Suicide* by

Nikolai Erdman will be added later that month. The Court House Theatre will open July 4 with Shaw's *In Good King Charles' Golden Days*, later alternating with *The Magistrate* by Arthur Wing Pinero.

A musical will open in the Royal George Theatre on June 26 and will alternate with Shaw's *Man of Destiny* after July 14. *Camille* by Robert David MacDonald opens in the Festival Theatre on August 11, and special matinee dance programs will be offered on August 27, 28 and 29. The Festival runs through October 4th.

For ticket information, contact the Shaw Festival Box Office, Box 774, Niagara-on-the-Lake, Ontario, L0S 1J0, telephone: (416) 468-3201.



Still on Top by James Joseph Jacques Tissot, courtesy of the Auckland City Art Gallery, Auckland, New Zealand.



Shaw Festival artistic director Christopher Newton appeared with Susan Wright in the 1980 production of Shaw's *The Philanderer*.

Toronto's Summer Theatre Event

From May 11 to May 30 the Toronto Theatre Festival will present *Onstage '81*, some fifty theatrical productions in theatres throughout Toronto. Companies from Canada, England, the Federal Republic of Germany, the German Democratic Republic, Israel, Poland, Scotland and the United States will participate.

In the words of the organizers, there will be "a broad spectrum of work ranging from the classics to plays commissioned especially for the Festival: rock musicals, Shakespearian tragedy, political satire and contemporary drama."

There will also be a trade conference, seminars and workshops. Tickets may be purchased at the various box offices, or season passes, admitting two to all events, special parties and closing night festivities, may be purchased in advance. The passes and further information may be obtained by writing or calling Onstage '81, Toronto Theatre Festival, Suite 606, 3 Church Street, Toronto, Ontario, M5E 1M2, (416) 862-1091.

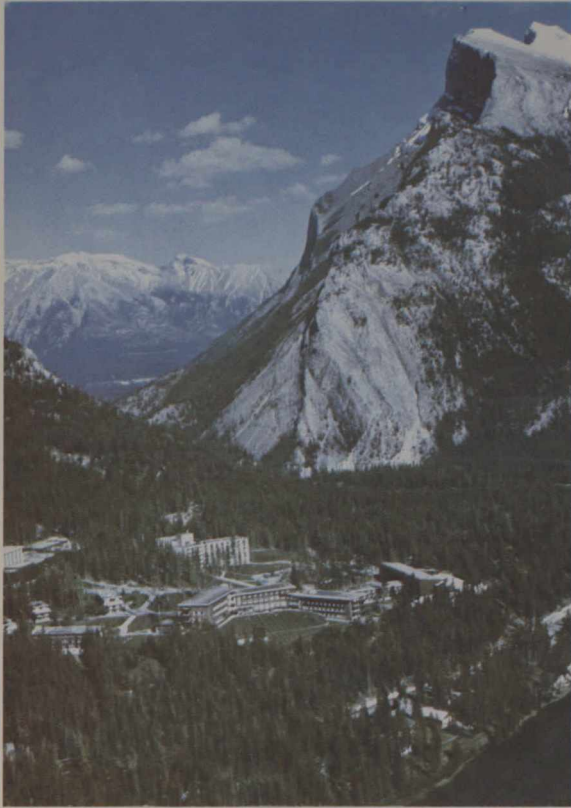
French-Language Theatre

All year round Montreal offers a wealth of theatre in French, at the Théâtre du Nouveau Monde, Théâtre du Rideau Vert, Théâtre d'Aujourd'hui, Compagnie de Quat'Sous and Place des Arts. In the summer Quebec theatre thrives outside Montreal at the Théâtre de l'Atelier in Sherbrooke, Théâtre des Marguerites at Trois Rivières, Théâtre de Marjolaine in Eastman, and at the Orford Art Centre in Magog, which also has concerts and art exhibits. The *Festival des Cantons*, to be held in Sherbrooke from May 29 to June 7, celebrates the dance, song, craft, theatre, film and food of Quebec. The area around Quebec City has several summer theatres, La Fenière at l'Ancienne-Lorette, Théâtre du Bois de Coulonge at Sillery, and Théâtre d'été Beaumont-Saint-Michel at Saint-Michel-de-Bellechasse.



Summer theatre in French can be found throughout the Province of Quebec. Above, Quebec City.

Festivals From Sea to Sea



The Banff Centre School of Fine Arts.

In late April the Newfoundland Symphony Orchestra lifts its bows in St. John's in *Sinfonia '81* and produces modern and experimental music. In September Vancouver, B.C., celebrates its rowdy origins with *Gastown Days*.

Between times Canada will be festive with song, drama, melodrama and pageants, indoors and out.

Below we offer a selected list of events.

Banff Festival of the Arts

Each year from May through August the Banff School of Fine Arts showcases its talent with major productions by each of its fine arts divisions.

This year the Benjamin Britten opera *Albert Herring* will be performed July 16-19, and Ferenc Molnar's play *The Guardsman*, from August 3-8. *The Threepenny Opera* is to be given August 6-8.

To celebrate the centenary of the birth of Béla Bartók, the festival will offer a series of concerts and lectures centred around his music. On Tuesdays in the latter part of July and August, Canadian writers, including poet Irving Layton, novelist Robert Kroetsch and humourist W.O. Mitchell, will give readings of their works. Performances by guest artists, dance programs, films and art exhibits are also part of the Banff Festival.



For full details write or call the Festival Box Office, the Banff Centre, Box 1020, Banff, Alberta, T0L 0C0, telephone (after May 4): (403) 762-4222.

Opera Plus

Festival Ottawa's *Opera Plus* will take place at the National Arts Centre July 4-29 and will feature operas by Mozart, Verdi and Britten, as well as chamber music performed by pianists and five string quartets.

For details write Festival Ottawa, Box Office, National Arts Centre, Ottawa, Ontario, K1P 5W1, or telephone: (613) 237-4400.

Blyth Summer Festival

At its creation in 1975 the *Blyth Summer Festival* in western Ontario had a two-production season. The repertory has expanded considerably, and last summer the Festival attracted 20,000 people. The 1981 season will include five Canadian plays, mostly new creations.

For details write the Blyth Centre for the Arts, Blyth, Ontario, NOM 1H0.

Vancouver Children's Festival

From May 4 to May 10 Vancouver will hold its fourth international *Children's Festival* under tents in Vanier Park. Theatre, dance, music, mime, puppetry and a children's circus will be performed by companies from Canada, Australia, Britain, Czechoslovakia and the United States.

For more information, contact the Heritage Festival Society, 453 West 12th Avenue, Vancouver, B.C., V5Y 1V4, telephone: (604) 879-9271.



The National Arts Centre in Ottawa.

Vancouver Folk Music Festival

The *Vancouver Folk Music Festival* will take place on July 17, 18 and 19 in Jericho Beach Park. It will offer music—blues, bluegrass, Celtic, Latin American, traditional Québécois and work songs—and, according to the organizers, "the best food of any festival around." For details, get in touch with the Festival organizers at 3271 Main Street, Vancouver, B.C., V5V 3M6, telephone: (604) 879-2931.

Trial of Louis Riel

This perennial reconstructs the trial of Louis Riel, the Métis leader, for treason in 1885. The original court records have been skillfully condensed into 105 minutes of drama. The trial is presented in the ballroom of Saskatchewan House, the old resi-



Vancouver Children's Festival.

dence of the province's Lieutenant-Governors. Performances are on Tuesdays, Wednesdays and Fridays, from July 3 to August 28 (tentative schedule). Write the Regina Chamber of Commerce, 2145 Albert Street, Regina, Saskatchewan, S4P 2V1, or telephone: (306) 527-4658.

Rainbow Stage

Summer musical comedy is presented in Winnipeg's triodetic-domed outdoor theatre in Kildonan Park from July 2 thru August 22. Performances run rain or shine every evening except Monday. This year they include *South Pacific* (July 2-18) and *Funny Girl* (August 3-22).

For details write or call Rainbow Stage Theatre, 500 Canada Building, 352 Donald Street, Winnipeg, Manitoba, R3B 2J1, telephone: (204) 942-2091.

Summer Festival of Performing Arts

Every evening from July 21 to August 2 in Winnipeg's Assiniboine Park, the *Summer Festival of Performing Arts* will feature free outdoor performances by the Royal Winnipeg Ballet, the Winnipeg Symphony Orchestra, Winnipeg's Contemporary Dancers, ethnic dancers and jazz groups.

Information on this festival and other summer cultural events in Manitoba may be obtained from Manitoba Government Travel, Room 700, 155 Carlton Street, Winnipeg, Manitoba, R3C 3H8.

Kipawo Showboat Company

The Kipawo Company in Wolfville, Nova Scotia, presents musicals and plays all year round. This summer, from the beginning of June to the end of August, it will offer *Annie Get Your Gun*, *God's Favourite*, *Plaza Suite* and *Guys and Dolls*.

For details write or call Kipawo Showboat Company, Wolfville, Nova Scotia, B0P 1X0, telephone: (902) 542-2000.

Charlottetown Summer Festival

For the sixteenth summer, *Anne of Green Gables* will play at the *Charlottetown Summer Festival* (Prince Edward Island). The Festival, which will celebrate its seventeenth year, specializes in the production of original Canadian musicals.

Over the summer six musicals will be presented on the Festival's three stages. At Confederation Centre of the Arts *Anne of Green Gables*, which opens on June 26, will alternate in repertory with *Fauntleroy*, opening on June 29, until September 5. *Aimee*, based on the life of evangelist Semple McPherson, will have its world premiere at Confederation Centre on July 3. The week of September 8-12, the road company of *Billy Bishop Goes to War* will stop at Confederation Centre. At the Cameo Theatre a one-woman show about Beatrice Lillie, *Miss Lillie*, opens on June 17 and will run in repertory with a one-man show until September 26. A children's musical, *Goldilocks and the Three Bears*, will play at the Lecture Theatre during the summer.

For details, write the Charlottetown Summer Festival, Box 848, Charlottetown, P.E.I., C1A 7L9, or telephone: (902) 892-1267

Festival Acadien

Every summer in July and August, New Brunswick celebrates its Acadian heritage with a Festival at Caraquet and the nearby restored Acadian Village. The Théâtre Populaire d'Acadie performs plays (in French) and chansons, such as the group 1755, make music. The Festival also includes puppetry, mime, art and photography



Drummer, an original production of the Banff School of Fine Arts.

exhibits and a film festival.

For more information on this Festival and other events in the province, write the New Brunswick Department of Youth, Recreation and Cultural Resources, P.O. Box 6000, Fredericton, N.B., E3B 5H1, or telephone: (506) 453-3610.

More Festivals

In the Yukon, on May 15-17, when the ice in the river has started to break up, theatre groups from the territory, northern B.C. and Alaska put on original plays with a turn of the century theme in Dawson City's *Break-Up Drama Festival*. Summer theatre productions will be presented at Malkin Bowl in Vancouver's Stanley Park in July and August.

Folklorama celebrates the music, dancing, food and crafts of Winnipeg's ethnic heritage, August 15-22, with pavilions set up at thirty-seven locations in the city. Canada's *National Ukrainian Festival* takes place in Dauphin, Manitoba, (323 kilometres northwest of Winnipeg) from July 30 to August 2. *Call of the Wild*, a bluegrass and country western festival, will be held at Boggy Creek, Manitoba, on the western slopes of Duck Mountain Provincial Park, July 24-26.

Winnipeg's annual international *Folk Festival*, with performances and workshops, will take place in Birds Hill Park (ten miles outside the city) on July 10, 11 and 12. The fifth annual *Newfoundland Folk Festival* will take place in St. John's, June 26, 27 and 28, and the first week of July, the *Miramichi Folksong Festival* will happen in Newcastle, New Brunswick.

In Nova Scotia there are the *Scottish Concert* at Pictou, with pipers, dancers and fiddlers on June 21; the *Gathering of the Clans*, with highland dancing, drumming and pipe bands at Pugwash,



from June 25 to July 1; the *Summer Sunshine Series of Outdoor Performances*, free music and drama, at Graham's Grove, Dartmouth, beginning June 28; the *Yarc Summer Stage* at Yarmouth, all through July; the *Theatre Arts Festival International* at Wolfville, July 12-18; and the *Halifax International Festival*, from July 19 to August 14, with symphony and chamber concerts, musicals, jazz and rock.



The Royal Winnipeg Ballet.



Eric Donkin as the Critic, Maggie Smith as the Actress and Brian Bedford as the Actor in the 1977 Stratford Festival production of Ferenc Molnar's *The Guardsman*.

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ISSN: 0045-4257
PRINTED IN CANADA