

PLAY GUIDE

PART 1 OF 2

[Part 2: suggested practical lessons and activities; available for downloading at vancouverplayhouse.com]
CREATED IN COLLABORATION WITH THE PLAYHOUSE TEACHERS ADVISORY BOARD (PTAB)



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FIRST LOVE AND ROMANCE | INNOCENCE AND DISILLUSIONMENT | FAMILY TIES AND RELATIONSHIPS | REALITY AND FANTASY | FORBIDDEN LOVE | SUITABLE FOR GRADE 6 AND UP

BACKGROUND

The Fantasticks is loosely based on an 1894 play by Edmond Rostand called ***Les Romanesques*** (*The Romancers*), which in turn drew elements from a 13th century chante-fable called *Aucassin and Nicolette*, the Roman myth of Pyramus and Thisbe, and Shakespeare's ***Romeo and Juliet***.

The Fantasticks started life as a **one-act musical called *Joy Comes to Dead Horse*** that Tom Jones wrote with composer J. Donald Robb. It was produced at the University of New Mexico in 1956 and was deemed an unsalvageable mess. In 1959, however, Jones and Schmidt were offered the opportunity to present a **one-act musical at Barnard College**. They **revised and condensed *Joy Comes to Dead Horse* and renamed it *The Fantasticks***. Lorenzo Noto saw something in it and offered to produce it off-Broadway. Jones and Schmidt added the darker second act and the musical took its final form.

The original production opened on **May 3, 1960 at the 150-seat Sullivan Street Playhouse in New York's Greenwich Village**. Noto had the patience to keep the show running despite mixed reviews and it ultimately became the longest-running production of any kind in the world. The original investors have - so far - received a 9,620% return. *The Fantasticks* has played more than 11,103 U.S. productions covering every state and 2,000+ cities and towns. *The Fantasticks* has been seen in **67 countries**, from Afghanistan to Zimbabwe and beyond. It has been **translated into many languages** including Pashto, Dari, French, German, Danish, Finnish, Icelandic, Norwegian, Swedish, Japanese, Arabic, Hebrew, Czech, Slovak, Persian, Irish, Italian, Magyar, Thai, and Mandarin. A host of now **well-known stars have played** in different productions, including Jerry Orbach, F. Murray Abraham, David Canary, Ricardo Montalban, Elliott Gould, Liza Minnelli, Glenn Close, Richard Chamberlain, John Carradine, and Ed Ames.

THE STORY

The Fantasticks tells the story of a young man and the girl next door, whose parents have built a wall to keep them apart. The youngsters nevertheless contrive to meet and fall in love. Their parents, meanwhile, are congratulating themselves, for they have erected the wall and staged a feud in order to achieve, by negation, a marriage between their willfully disobedient children. Using theatrical techniques from many parts of the world and many periods in history, it urges the audience to use their imagination, to follow the narrator, El Gallo, as he creates for us a world of moonlight and magic, and later of burning disillusion.

AWARDS

- *Special 20-year OBIE Award
- *1992 Tony Honor for Excellence in the Theatre
- *The World's Longest Running Musical – Guinness Book of Records

QUICK FACTS

First Performance: May 3, 1960 | **Closed:** January 13, 2002 (17,162 performances)

Sullivan Street Playhouse, New York, NY

Re-opened: August 16, 2006 at the Snapple Theater Center and is still running.

The movie version was released in 1995 starring Joel Grey, Barnard Hughes, Joey McIntyre and Teller.

THE FANTASTICKS: PARAPHRASING

The old actor Henry is not entirely on his game when it comes to accurately repeating some of the most famous lines in Western theatre, though Luisa also takes some liberties in her youthful enthusiasm for romance.

“Accelerando con molto prosciutto” – Accelerate with much ham, an apt direction for Henry.

“Cast off thy name. A rose by any other name.” – Luisa paraphrases a line from the balcony scene in Romeo and Juliet. Juliet actually says, “O, be some other name. What’s in a name? That which we call a rose by any other name would smell as sweet.”

“Friends, Romans and countrymen”

“Screw your courage to the sticking place! And be not sick and pale with grief that thou, her handmaidens, should be far more fair than she is.” – El Gallo prompts Henry with the first line of Marc Antony’s funeral oration from Julius Caesar. Henry responds with a line from Macbeth and a mangled quote from Romeo and Juliet.

“Good night, sweet prince. And flights of angels sing thee to thy rest. Why doth the drum come hither?” – Hamlet. Henry picks the cue up correctly this time, but takes it a line too far.

“I am dying, Egypt.” – Marc Antony speaks these words to Cleopatra (Egypt) after he has fallen on his own sword in Shakespeare’s play Antony and Cleopatra.

“If he but blench” – Hamlet had the players put on a false play to try and trap his uncle into an admission of guilt.

“It is a far better thing that I do now than I have ever done before!” – Sydney Carton’s final words, as he is about to be executed at the end of Dickens’ A Tale of Two Cities: “It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to, than I have ever known.”

“Put up thy sword. The dew will rust it!” – Luisa is not much more accurate at quoting Shakespeare than Henry is. The line from Othello is, “Keep up your bright swords, for the dew will rust them.”

“Read on, Macduff” – Huck refers to Macbeth’s final words, as he urges Macduff to fight to the death. The actual line is “Lay on, Macduff,” though it is often misquoted as “Lead on, Macduff.”

“The noblest Roman-off them all.” – Marc Antony calls Brutus “the noblest Roman of them all” at the end of Julius Caesar, referring to Brutus’s motivations for assassinating Caesar.

“There are no small actors. Only small parts.” – An inversion of Constantin Stanislavski’s famous quote, “There are no small parts, only small actors.”

FAST FACTS

Original off-Broadway production ran a total of 42 years and 17,162 performances, making it the world’s longest-running musical.

CREATORS



TOM JONES (BOOK, LYRICS) AND HARVEY SCHMIDT (MUSIC) | Tom Jones and Harvey Schmidt wrote *The Fantasticks* for a summer theatre at Barnard College. Their first Broadway show, *110 in the Shade*, was successfully revived by the New York City Opera and was later produced on Broadway by the Roundabout Theatre Company starring Audra McDonald and John Cullum. *I Do! I Do!*, their two-character musical starring Mary Martin and Robert Preston, was a success on Broadway and is frequently done around the country and the world. (One production, in Minneapolis, played for 22 continuous years with the same two actors in the leading roles).

For several years Jones and Schmidt worked privately at their theatre workshop, concentrating on small-scale musicals in new and often untried forms. The most notable of these efforts were *Celebration*, which moved to Broadway, and *Philemon*, which won an Outer Critics Circle Award. They contributed incidental music and lyrics to the Off-Broadway play *Colette* starring Zoe Caldwell, then later did a full scale musical version under the title *Colette Collage*. *The Show Goes On*, a musical revue featuring their theatre songs and starring Jones and

Schmidt, was presented at the York Theatre to great acclaim, and *Mirette*, their musical based on the award-winning children's book, was premiered at the Goodspeed Opera House in Connecticut. In addition to winning an Obie Award and a Special Tony Award for *The Fantasticks*, Jones and Schmidt were inducted into the Broadway Hall of Fame at the Gershwin Theatre, and their "stars" were added to the Off-Broadway Walk of Fame outside the Lucile Lortel Theatre.



MAX REIMER, DIRECTOR/CHOREOGRAPHER | Max Reimer became Artistic Managing Director for the Vancouver Playhouse Theatre Company in 2008. His directorial debut at the Playhouse was the Jessie Award-winning *The Drowsy Chaperone*, which he revived at the Citadel Theatre in Edmonton and the National Arts Centre, Ottawa. He also directed *Dirty Rotten Scoundrels* and *The Love List* for the Playhouse. Max has been a director, associate director, choreographer, actor, and dancer at the Stratford Festival (3 seasons), Edmonton's Citadel Theatre (in 7 seasons), Charlottetown Festival (7 seasons), Huron Country Playhouse where he was the Artistic

Director/General Manager from 1992-1996 (4 seasons), and Hamilton's Theatre Aquarius (12 seasons) where he was also the Managing Artistic Director from 1996-2008. Max has directed over 200 plays and musicals from Vancouver to Charlottetown including ten productions of *Anne of Green Gables*, nine productions of *Joseph and Encore!*, which played a command performance for the Duke and Duchess of York. Max also co-wrote and directed the original musicals *Canadian Café*, *The Little Match Girl*, and four revues performed with the Hamilton Philharmonic Orchestra.

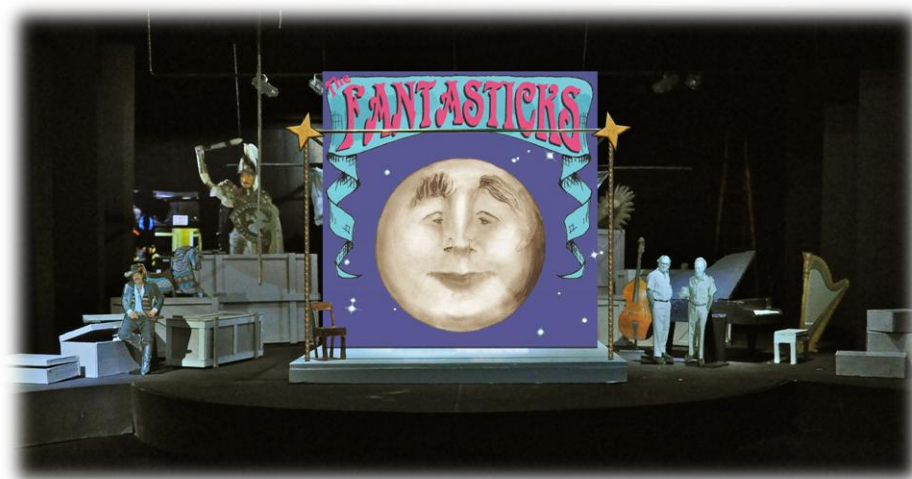
NOTES ON SET DESIGN



DAVID ROBERTS, SET DESIGNER | From research to construction, designing this classic of the musical theatre has been lots of fun! In addition to *The Fantasticks*, David has been busy with *Don Quixote* (Arts Club, Granville Island), *Tear the Curtain* (Arts Club, Stanley Theatre), and *Mimi* (Touchstone Theatre). David is a graduate of Emily Carr University with an MA in Scenography, from London's Central Saint Martins College of Art and Design, and DAMU, Prague. He has worked in Europe, across Canada and with many Vancouver companies. He is the recipient of six Jessie awards and many nominations. David is a member of Associated Designers of Canada and is most passionate about the role of the designer as a key player in authoring work.

What kind of theatre is *The Fantasticks*?

David Roberts: Poor theatre, Brecht, Weil and a Broadway musical all at the same time; it constantly breaks the 4th wall. There is an understanding between the authors and the audience that this is an obvious theatrical construction; an evening of fun that resists being categorized.



The theatrical space is a container for a show... any show.

David Roberts: In the preset light we see at centre stage a platform and to its left a piano, harp and standup bass. Out of the darkness behind and around the platform and instruments is seen a haphazard semi-circle of crates of different sizes and shapes, some of them quite large. The crates are labeled; famous shows from far off cities. A number of them are open,

half revealing their contents in the spilled excelsior. Amidst this are subliminal references to the source material for the play, Rostand's *Les Romanesques*. One can almost believe that in addition to the set pieces, the players and the musicians with their instruments have stepped out of the crates.

It is all quite theatrical...

David Roberts: The performers make their way through the crates to the centre platform. This all takes place in front of the exposed but darkened backstage of the theatre, complete with lighting pipes, costume racks, pulled up legs, a stage ladder and other theatre paraphernalia. What needs to be seen is lit, all the rest falls into silhouette and distorted shadows.

CHARACTERS

The Fantasticks is highly stylized and combines **old-fashioned showmanship, classic musical theatre, commedia dell'arte** and **Noh** theatrical traditions. It's a musical about a boy, a girl, two fathers, and a wall. It's a timeless tale, so the characters are both **individual** and **universal**; all the characters have a **universal name** as well as a **personal name** to be identified by.

THE NARRATOR / EL GALLO (pronounced El-Guy-O, not like the wine) – the Narrator and Puppet Master of the show | a swashbuckler, he sets the scene and makes it happen

“There is a curious paradox that no one can explain: who understands the secrets of the reaping of the grain? Who understands why spring is born out of winter's labouring pain, or why we all must die a bit before we grow again?”

THE GIRL / LUISA – age: 16 | has just come to the realization that she is pretty | has a vivid imagination and wants to live an extraordinary life

“But it isn't fair. We didn't need your moon, or bandits. We're in love! We could have made our own moons!”

THE BOY / MATT – age: 19 | has studied Biology | is consumed with love for his next-door neighbour

“I'll drink and gamble! I'll grow a moustache! I'll find my madness somewhere – out there!”

THE BOY'S FATHER / HUCKLEBEE – a former Navy man | has a great interest in Horticulture

“Too much moisture is worse than none at all! Prune a plant. Avoid water. And go easy on manure. Moderation. That's the moral. That's my son's foot.”

THE GIRL'S FATHER / BELLOMY – a button-maker who cultivates vegetables | believes in a well-watered garden

“You don't get a turnip or a cabbage. No. Plant a turnip, get a turnip; plant a cabbage, get a cabbage. While with children – I thought I had planted a turnip or at worst perhaps an avocado: something remotely useful.”

THE OLD ACTOR / HENRY – an aging actor, whose glory days are behind him, but still retains a sense of the dramatic

“...That's it. That's the whole trick: try to see me under light!”

THE MAN WHO DIES / MORTIMER – the only remaining member of Henry's acting company | a Cockney dressed as an Indian who specializes in death scenes

“Oh, you get a bit sore at first, dying like that. It's not the easiest 'fing in the business. But I like it. I've been dying for forty years. Ever since I was a boy. Oh, you should have seen me in those days.”

THE MUTE – acts as the Wall between Luisa and Matt, but also retrieves props, and moves set pieces as necessary

The Fantasticks

presented by LORE NOTO on May 3, 1960

Original Cast*

THE MUTE.....Richard Stauffer
EL GALLO.....Jerry Orbach
LUISA.....Rita Gardner
MATT.....Kenneth Nelson
HUCKLEBEE.....William Larsen
BELLOMY.....Hugh Thomas
HENRY.....Thomas Bruce
MORTIMER.....George Curley
THE HANDYMAN.....Jay Hampton

* * *



GLOSSARY



Acropolis

A hilltop citadel in classical Greek cities built for defensive

purposes, the acropolis housed the major religious and political buildings which served the communities around it. The most famous example is in Athens and was home to the Propylaea and three major temples to Athena, the Parthenon, Erechtheum, and Temple of Athena Nike.

Adonis

In Greek mythology, Adonis was a youth renowned for his physical beauty and a favourite of Aphrodite and Persephone. He was claimed by both goddesses, and Zeus ruled that Adonis would spend six months in Hades with Persephone and six months with Aphrodite, associating him with the yearly cycle of vegetation.



Azaleas

Flowering shrubs that are part of the *Rhododendron* genus, azaleas bloom in bright, colourful clusters of flowers in spring. Many cities in the United States have festivals celebrating azalea blossoms and

the popularity of its cultivation has produced over 10,000 different varieties.

Bassoon

A woodwind instrument with a double reed that plays in the tenor and bass registers, bassoons evolved in the 16th century from the dulcian. The contrabassoon (or double bassoon) is pitched one octave lower than the bassoon.

Beatrice

Dante's ideal woman, Beatrice guides him through Heaven in *The Divine Comedy* and was the inspiration for *La Vita Nuova*, an expression of Medieval courtly love. Beatrice di Folco Portinari (1266-1290) was Dante's lifelong love, though according to *La Vita Nuova*, they met only twice.

Bengasi

A port city in northeast Libya, located on the Gulf of Sidra, Bengasi (or Benghazi) was the capital of Libya from 1951 to 1972. The site was first colonized by the Greeks in the 7th century BC, but was re-established in the Middle Ages, gaining importance as the only port between Alexandria and Tripoli.



Brutus

Marcus Junius Brutus the Younger (c. 85-42BC) was the leader of the conspirators who assassinated Julius Caesar and the protagonist of Shakespeare's play *Julius Caesar*. A defender of the Roman Republic, he opposed Caesar's rise to absolute

power and the erosion of Rome's political institutions, but the civil war that followed the assassination destroyed the Republic once and for all.

Cassandra

The daughter of Priam, king of Troy, Cassandra was given the gift of prophecy by Apollo, but when she refused him as a lover, he condemned her never to be believed. She predicted the fall of Troy via the Trojan Horse and the death of Agamemnon, but her warnings went unheeded.

GLOSSARY (CONT'D)

Century plant

Agave Americana is a species in the agave genus, commonly found in Mexico and the southwest United States, but now commonly cultivated worldwide. It takes many years to mature, flowers only once, and then dies. Poisonous when consumed raw, it can be baked or made into syrup or the alcoholic beverages pulque and mezcal.



Cleopatra

The last of the Ptolemies, Cleopatra VII Philopater (69-30BC) ruled Egypt with her brothers Ptolemy XIII and Ptolemy XIV, and later with her son Caesarion, the unacknowledged son of Julius Caesar. She later allied herself

with Marc Antony, becoming his lover. They both committed suicide following the defeat of their forces at the Battle of Actium.

Desdemona

A character in William Shakespeare's tragedy *Othello*, Desdemona was the wife of Othello. She was faithful to her husband, but Othello is convinced by Iago that she is having an affair with Cassio and kills her in a jealous fury.

Doge

The highest official in the republic of Venice, the doge was chief magistrate and held office for life.



Fakir

A Muslim ascetic who teaches Islam in return for alms, the term is extended in Western usage to include Hindu ascetics and

yogis, who perform seemingly magical feats of endurance.

Gothic

In literature, Gothic is a style of novel that emphasizes a medieval setting filled with terror and gloom.

Gout

A rheumatic disease caused by high levels of uric acid in the blood, exacerbated by rich foods and alcohol. It results in the deposit of uric acid crystals in the joints or connective tissues, which causes painful inflammation and swelling.

Grand jeté

A long, horizontal jump in ballet in which one leg is extended in front of the body and the other behind in a 180 degree angle.

Hamlet

The doomed Prince of Denmark who is the title character in William Shakespeare's tragedy. After learning that his father was murdered by his uncle, who then married his mother, Hamlet concocts a plan of revenge that leads to the destruction of the innocent and guilty alike.

Helena

In *A Midsummer Night's Dream*, Helena is in love with Demetrius, who is in love with Hermia, who loves Lysander. Oberon, King of the Fairies, causes Demetrius to fall in love with Helena, and after some mishaps, the two couples are successfully settled.

Japanese ivy

Also known as Boston ivy, Japanese ivy is a high-climbing woody vine with three-lobed leaves. It is widely used as a climbing ornamental plant to cover the facade of buildings.

Juliet The heroine of Shakespeare's *Romeo and Juliet*, Juliet Capulet meets and falls in love with Romeo Montague, the son of her father's enemy. They marry in secret but are separated by their family's feud and tragically kill themselves.

GLOSSARY (CONT'D)

Kumquat

An ornamental shrub in the genus *Fortunella* that is closely related to the orange, the kumquat has white flowers and small orange-yellow fruit with a sweet skin and sour pulp.

Lark

The common name for songbirds in the family Alaudidae, found chiefly in the Eastern Hemisphere and Australia. The only species found in North America is the horned lark.

Living statues

Mime artists who pose like statues or mannequins for hours at a time. The tableau vivant was featured in medieval and Renaissance festivities, illustrating dramatic scenes.

Magnolia

A genus of approximately 210 flowering plants in the family Magnoliaceae, magnolia grandiflora is the state flower of both Mississippi and Louisiana and magnolia sieboldi is the national flower of North Korea.

Mandolin

A small stringed instrument with a pear-shaped body, a straight fretted neck and four pairs of steel strings, mandolins are part of the lute family.

Minerva

The Roman goddess of wisdom and the arts, Minerva is associated with the Greek goddess Athena. Her cult was widespread in Italy and in Rome she took on a decidedly warlike aspect, often depicted in armour.

Othello

The title character in Shakespeare's tragedy *Othello* is a Moorish general who is manipulated into believing that his wife Desdemona has been unfaithful to him. He learns of her innocence only after he has suffocated her and kills himself in remorse.

Pantaloon

A character in the British harlequinade, Pantaloon is depicted as a greedy, devious merchant, often the father of the heroine Columbine, who tries to keep her separated from Harlequin. He is based on the commedia dell'arte stock character Pantalone, a decadent wealthy merchant.

Peter Pan



Peter Pan is the hero of J.M. Barrie's play *Peter Pan*, a mischievous boy who refuses to grow up and leads a band of lost boys on the island of Neverland.

Polaris

Also known as the North Star or polestar, Polaris is found at the end of the handle of the Little Dipper in the constellation Ursa Minor and is located only one degree from the north celestial pole.

Pomegranate



The fruit from the subtropical tree *Punica granatum*, pomegranates produce a sweet juice used to prepare grenadine.

Prodigal Son

In a parable taught by Jesus Christ in the New Testament, the prodigal son is a young man who wasted his inheritance and returned chastened to his father's home, where he was welcomed with open arms for having repented his extravagant ways.

Pyrotechnics

Mixed substances that produce noise, light, heat, smoke, or motion when ignited, pyrotechnics are used in safety matches, fireworks, fuses, and

GLOSSARY (CONT'D)

components of airbags.

The Rape of the Sabine Women

According to Roman legend, the first generation of Roman men acquired wives by abducting them from the neighbouring Sabines, an Italian tribe living in the Apennine Mountains. The word “rape” is used in its original meaning of abduction (*raptio*), not the modern meaning of sexual violation.



Richard II

The son of Edward, the Black Prince, and the grandson of Edward III, Richard II (January 6, 1367-1400) inherited the English throne at the age of ten. He was forced to abdicate when Henry of Bolingbroke (Henry IV) landed in

England and claimed the throne. Richard died in captivity a year later.



Richard III

Made notorious as the murderer of the Princes in the Tower by Shakespeare’s play, Richard III (October 2, 1452-August 22, 1485) was the last Plantagenet King of England. He succeeded his nephew

Edward V, but ruled just two years before he was killed at the Battle of Bosworth and succeeded by Henry Tudor (Henry VII).

Romanov

The last dynastic rulers of imperial Russia, the Romanovs ruled from 1613 to 1917. Following the Russian Revolution, the last Romanov Czar, Nicholas II, and his immediate family were executed in 1918 and surviving family members fled into exile.

Romeo

The hero of Shakespeare’s *Romeo and Juliet*, Romeo Montague falls in love with Juliet Capulet Montague, daughter of his father’s enemy. They marry in secret and a plan for them to live happily ever after goes awry, leading to the young lovers’ suicides.

Venus

The Roman goddess of love and beauty, her Greek counterpart is Aphrodite. Julius Caesar claimed to be her descendant through Aeneas, the hero of Virgil’s *Aeneid*.

Watteau

Jean-Antoine Watteau (October 10, 1684-July 18, 1721) was a French painter who worked in the Rococo style. He created the genre of painting known as *fêtes galantes* (elegant festivities), in which elegant people, often in theatrical dress, are depicted in conversation, flirtation, music-making or dancing in an outdoor setting

THANK YOU TO

our PTAB Members: **DAN** Adrian / Moscrop Secondary; **CHERYL** Causley / Crofton House School; **GARY** Davis, City School; **MURIEL** Densford / Sir Winston Churchill; **ERIN** McGinley/ Moscrop Secondary; **WARREN** McKinnon / UBC, Continuing Studies; **YVONNE** Price / Cloverdale Learning Centre; **HEATHER** Robbie / David Thompson Secondary; **SAL** Robinson, City School; **JOSH** Weiss / Tamanawis Secondary; **STASA** Andric, **MEREDITH** Elliott and **JOHN** McHenry / Vancouver Playhouse Theatre Company who play an integral role in the creation of our 2010/2011 Play Guides. Interested in joining our PTAB? Call **604 637 3094**

References: thefantasticks.com, fantasticksonbroadway.com, imdb.com, wikipedia.com, waysidetheatre.org

ABOUT THE COMPANY

The **Vancouver Playhouse Theatre Company** is British Columbia's premier regional theatre company, producing engaging plays of the highest calibre since 1962. Our mandate, as it has evolved with the region's cultural needs, is to be a vital cultural leader in the theatre ecology, describing and shaping our community's perspectives by engaging a wider audience in significant theatre experiences. We fulfill our mission by: **1)** Producing first-class theatrical productions of contemporary and modern classical work that engage the greater Vancouver community; providing significant social-cultural experiences for audiences and new and graduate opportunities for artistic expression; **2)** Developing new Canadian work that reflects the changing face and perspectives of our community; supporting emerging artists and organizations in the realization of associated and independent productions; **3)** Deepening the connection between the audience and the art form through education and outreach

PLEASE NOTE THE FOLLOWING GUIDELINES TO HELP KEEP THE THEATRE EXPERIENCE AN ENJOYABLE ONE FOR ALL.

THEATRE ETIQUETTE FOR ALL AGES

Thou shalt not arrive late.

Arriving late can disrupt both performers and those who arrived on time.

Thou shall sit in your assigned seat.

When in doubt, speak with an usher or refer to your admission ticket.

Thou shalt not talk during the performance.

You're not at home watching television.

Thou shalt not rattle candy wrappers.

Sound effects for this production have been chosen by the designers.

Thou shalt not "sing along" with the performers.

Save that for after the show.

Thou shalt not consume food or drinks inside the auditorium.

Performers can hear you just as much as you can hear them.

Thou shalt not place feet on the seat in front, or tap out a rhythm.

The back of the seat in front does not belong to you.

Thou shalt not go "to and fro" from thy seat during the performance.

This disrupts the show for everyone.

Thou shall turn off all that goes beep, ring or buzz.

Accompaniment is provided by the orchestra only.

Thou shall turn off all texting devices.

We love to twitter, facebook or blog, too, but save it for before or after the performance.

[VISIT VANTICOUVERPLAYHOUSE.COM/BLOG](http://VANTICOUVERPLAYHOUSE.COM/BLOG)

[BEFORE OR AFTER THE PERFORMANCE]

PLAYHOUSE EDUCATION AND COMMUNITY

NEW! AUDIO DESCRIBED PERFORMANCES are part of EarSighted, a season of audio described theatre provided by [Kickstart Disability Arts and Culture](#), made possible with assistance from Canadian Heritage and the City of Vancouver. Audio description begins 15 minutes prior to curtain. [The Fantasticks](#): Oct. 15, 2010.

PRODUCTION CENTRE TOURS As a group, you can book a complimentary guided tour of the 25,000 square foot Production Centre and explore scenery and prop shops, the wardrobe department and rehearsal halls. We recently moved into a new facility on East 2nd Ave., which will be our home until 2011. Call **604 637 3094**.

E-STAGE: PLAYHOUSE YOUNG PLAYWRIGHTS 2010 High school students from across British Columbia collaborate with professional directors and playwrights to develop an eight-minute scene, which is then performed by professional actors on the Playhouse stage. 2010 submission deadline is December 1, 2009. Email submissions are preferred. Contact Meredith Elliott at **604 629 2097** or melliott@vancouverplayhouse.com.

TALKBACKS An excellent way to enhance your experience as actors return to stage to offer insights on the show and their work. Select Monday and Tuesday evening performances. [The Fantasticks](#): Oct. 18, 19, 2010.

SALON SATURDAY Informative and fun, Salon Saturday is presented in the Playhouse Salon at 1pm (show at 2pm). This series brings the audience together with a notable speaker to explore some of the underlying themes of the play that follows. Held on the third Saturday of each production. [The Fantasticks](#): Oct. 16, 2010.

PAY-WHAT-YOU-CAN MATINEE This matinee is instrumental in bringing live, professional theatre to everyone in our community regardless of income level. [The Fantasticks](#): Oct. 9, 2010.

RUSH TICKETS Available 15 minutes before show time and subject to availability, rush tickets are only \$20 for regular performances and \$30 for the season's musical (Noël Coward's [Brief Encounter](#)).

PREVIEWS Be the first! We stage four preview performances (not yet media-reviewed), which offer dramatic savings on regular tickets (preview tickets: \$32-\$41). [The Fantasticks](#): Oct. 2, 4, 6, 2010.

TEA MATINEES These lively, social matinees are extremely popular, especially with seniors and students. Complimentary tea, coffee and biscuits are served at 1pm; show at 2pm. [The Fantasticks](#): Oct. 13, 14, 20, 2010.

RENTALS In addition to our own production work, we share our rehearsal halls and props and costume inventory with our community. **604 872 6622**. Rehearsal: ext. # 224. Prop: ext. # 250. Costume: ext. # 320.

VANCOUVERPLAYHOUSE.COM

Send us feedback and questions regarding our Play Guides | Request a copy of a script (for educational purposes)

Contact: Stasa Andric at **604 637 3094** / sandric@vancouverplayhouse.com
or Meredith Elliott at **604 629 2097** / melliott@vancouverplayhouse.com

SEE YOU AT THE PLAYHOUSE!

ALL PERFORMANCES AT HAMILTON & DUNSMUIR

2010/2011 SEASON PRODUCTIONS

THE FANTASTICKS

OCT. 2-23, 2010

Book and Lyrics by Tom Jones

Music by Harvey Schmidt

Directed and Choreographed by Max Reimer

Co-Sponsored by:

[Leith Wheeler Investment Counsel Ltd.](#)



NOËL COWARD'S BRIEF ENCOUNTER

NOV. 27-DEC. 26, 2010

Adapted for the stage by Emma Rice

Directed by Max Reimer

A co-production with Manitoba Theatre Centre

Sponsored by:

[The Great-West Life Assurance Company](#)



THIS

JAN. 8-29, 2011

Written by Melissa James Gibson

DEATH OF A SALESMAN

FEB. 12-MAR. 5, 2011

Written by Arthur Miller

Directed by John Cooper

THE TRESPASSERS

MAR. 26-APR. 16, 2011

Written by Morris Panych

Directed by Ron Jenkins

A co-production with The Belfry Theatre, Victoria

Sponsored by:

[Hyphen Communications Inc.](#)



SPECIAL PRESENTATION

MACHOMER

MAY 11-16, 2011

Created and Performed by Rick Miller

Directed by Sean Lynch

A WYRD Production

Sponsored by:

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