

WORLD PREMIERE

December 4—23, 2018



Griffin & Sabine

By Nick Bantock

Adapted for the stage by
Nick Bantock and Michael Shamata

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FROM THE ARTISTIC DIRECTOR

Welcome to the remarkable world of *Griffin & Sabine*.

What you are about to see is an adaptation of the first trilogy in the series, plus *The Pharos Gate*, published in 2016, which functions as a kind of conclusion to Griffin and Sabine's "extraordinary correspondence."

Working on this adaptation has been an honour and a pleasure, and I thank Nick Bantock profoundly for the trust he has placed in me. Entering into his world was not unlike receiving a letter from Sabine – his studio so gloriously filled with awe-inspiring wonders and magical images. Nick himself is something of a wizard – erudite and multi-talented, creating drawings and paintings that echo our dreams.

I know how beloved Nick Bantock's stories and artwork are – and I hope that the adaptation that he and I have built can do them justice. We have replaced the tactile experience of opening envelopes and extracting letters with the aural delight of hearing them read aloud by two exceptional actors, and we have replaced your reader's imagination with the equally agile imagination of the theatre goer.

Griffin, in fact, writes words that describe the audience's participation to the nth degree: "If you say these things be so, then I believe you."

With sincere best wishes for the holidays and much respect –



FROM THE EXECUTIVE DIRECTOR

As a new year quickly approaches, I look to my seventh change of calendar here at the Belfry. Each of those seven new years has deepened my appreciation of this jewel of a company, our staff and craftspeople who create our theatrical worlds, the artists who lovingly bring those worlds to life, and all of you, our most extraordinary audience and supporters.

My thanks is a small measure of the gratitude that I, and we, owe to you for your loyalty, curiosity, intelligence and support of the Belfry. But – Thank You so very much.

Nick has described the *Griffin & Sabine* journey as "a love story, but it's also a pursuit of self-understanding, a passion masque." This also describes what theatre means to me, and we couldn't do it without your support.

Our very best wishes for a healthy, inspiring and happy holiday season and year ahead.

Matthew Edison & Yoshié Bancroft



Photo by Peter Pokorny

FROM NICK BANTOCK

There is a danger in listening to an author talk about his work, mostly because explanations, read ahead of time, are likely to act as a tourniquet on the experience. That said, I've been asked to say a few words about the underlying themes that pre-occupied me whilst I was creating the Griffin & Sabine books...

Griffin & Sabine is a journey, a love story, a fairy tale, and metaphysical mystery. It has many themes and myths woven into both text and imagery, most of which can be summed-up as, "the pursuit for internal balance." That's balance in both the Jungian sense of the coming together of anima and animus, and the alchemical notion of a chemical wedding.

Griffin longs for a perfect, mystical, soul partner to ease his loneliness and keep at bay the incubus that haunts his nights. He is oppressed by a history of loss and is struggling to climb out of the bleak bunker he's been hiding in. Sabine exists in a semi-substantial idyll that she too is trying to emerge from. For her Griffin is the embodiment of physical striving and passion, and she needs his love if she is to become tangible.

Griffin and Sabine both long for wholeness, but only together can they resist the threat that hovers over them in the form of Victor Frolatti, a dark soul with a vested interest in keeping them apart.

As for the art, it's far from being illustrational and subservient to the text; the images tell half the story from an intuitive perspective, rather than through the linear arc of language.

Each of the books begins and ends with a sliver from W B Yeats:

Turning and Turning in the widening gyre
The Falcon cannot hear the falconer;
Things fall apart; the centre cannot hold...

This poem became my touchstone, because the pylons Yeats planted were buried amply deep enough to carry a weight far greater than anything I could build upon it.

And, if you are still in your seats after that overly intellectualized summary, then forget everything I just said, and please give yourself over to the tale as it unfolds on stage.



Nick Bantock

Nick Bantock was schooled in England, has a BA in Fine Art and moved to Canada in 1988. He's authored 30 books, including the latest, *Dubious Documents*. His groundbreaking *Griffin & Sabine* trilogy was on the *New York Times* bestseller list for over two years, selling five million books in 13 languages. In 1995 he received a BAFTA Award, along with Peter Gabriel, for the CD Rom version of *Griffin & Sabine*. Nick's art has been exhibited worldwide, he's worked in a betting shop in London's East End, trained as a psychotherapist and been a committee member responsible for selecting Canadian postage stamps.

THE BELFRY THEATRE PRESENTS

Griffin & Sabine

By Nick Bantock

Adapted for the stage by Nick Bantock and Michael Shamata

Starring

Matthew Edison and Yoshie Bancroft

With the voices of

Benedict Campbell *Victor Frollati*

Iris MacGregor Bannerman *Maud*

Erin Ormond *Francesca*

Director Michael Shamata

Set & Costume Designer Pam Johnson

Lighting Designer Bryan Kenney

Composer & Sound Designer Anton Lipovetsky

Projection Designer Candelario Andrade

Stage Manager Christopher Sibbald

Apprentice Stage Manager Becca Jorgensen

Assistant Projection Designer Carolyn Moon*

Dialect Coach Adrienne Smook

Griffin & Sabine is approximately two hours in length,
including a fifteen minute intermission.

*Carolyn Moon's participation made possible through the Belfry's Emerging Artist Enhancement Program, funded by the RBC Emerging Artists Project.

Indigenous Learning Exchange Participant: Alex Carroll

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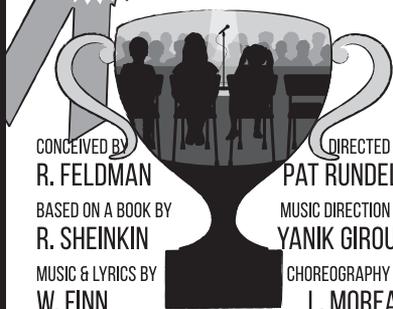
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ACTING COMPANY



Matthew Edison Griffin

Matthew is an actor, writer, and director, living in Toronto. He is a graduate of the Canterbury School of the Arts in Ottawa, The Stella Adler Conservatory of Acting in NYC and the Julliard and Baliol College Midsummer in Oxford program. He has performed in numerous theatre, film, and television productions (*IMDB: Matthew Edison*) and was nominated for two Dora Mavor Moore Awards, for his role as Hal in *Proof* and for his play *The Domino Heart*. He was last seen at the Belfry in *What A Young Wife Ought to Know* as part of the 2017 SPARK Festival.



Yoshie Bancroft Sabine

Yoshie is thrilled to be back at the Belfry and particularly excited to be part of *Griffin & Sabine*. Previously for the Belfry: *Vanya and Sonia and Masha and Spike* and *Home Is A Beautiful Word*. Recently: *JAPANESE PROBLEM* (Universal Ltd. / Soulpepper), *SHIT* (Firehall Arts Centre), *The Double Axe Murders* (Rusticate/Presentation House), *Adult Company* (4am Theatre), Lizzie in *Pride & Prejudice* (Chemainus Theatre Festival). Select film and TV: *Emily Owens M.D.*, *The Flash, Ice, Supernatural, Impastor*. Respect and gratitude to the G&S team. Love to R. yoshiebancroft.com | [@yoshiebancroft](https://twitter.com/yoshiebancroft)



Benedict Campbell Victor Frollati

Ben has acted all over Canada in his 42 years of theatre work, most recently in *A Doll's House, Part 2* here at the Belfry. Much of that time has been spent working in repertory companies like the National Arts Centre, the Stratford Festival (11 seasons), Theatre Plus Toronto, and, from 2003–2017, the Shaw Festival in Niagara-on-the-Lake. It's impossible to list here all the mediums of his acting work or all his roles, but counted among his favourites are *King Lear* (Calgary and Vancouver), *Oedipus Rex* (Stratford) and *Sweeney Todd*, Andrew Undershaft in *Major Barbara*, Mack Sennett in *Mack and Mabel* (Shaw Festival), and *Macbeth* (National Arts Centre Ottawa and Edmonton).



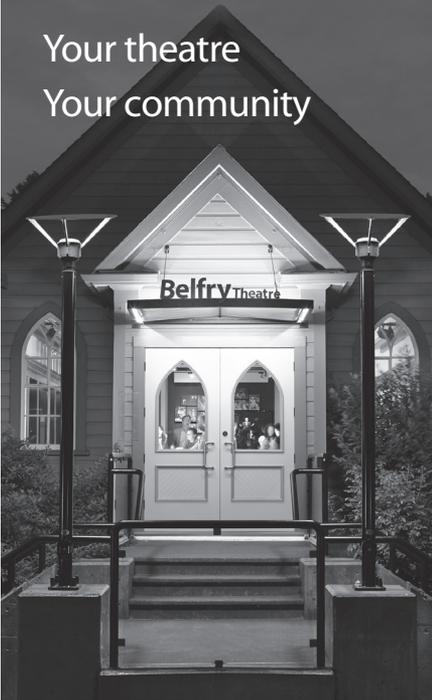
Iris MacGregor Bannerman Maud

Iris is making her Belfry debut – thank-you for this opportunity. Iris has over 40 years of theatrical work experience spanning several continents, ranging from performing in the Royal Shakespeare Theatre Company (UK), the Stratford Festival Theatre (Ontario), teaching at the American Conservatory Theatre (San Francisco), the National Theatre of Canada (Montreal), Ryerson Theatre School (Toronto) and Blue Bridge Repertory Theatre. She holds a Doctorate from the University of Toronto and currently enjoys an association with The Canadian College of Performing Arts here in Victoria, Railtown Actors Studio (Vancouver) and The American College (Dublin, Ireland).

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ACTING COMPANY



Erin Ormond Francesca

Erin recently appeared in *The Christians* (Pacific Theatre) and *The Audience* (Arts Club Stanley), for which she received a Jessie Award nomination, *A Lovely Sunday for Creve Coeur*, *Harvey*, *Grace and Glorie*, *Dracula*, *A Christmas Carol*, *Enchanted April*, *An Ideal Husband* and *Queen Millie of Galt* (Chemainus Theatre Festival), *Steel Magnolias* (Richmond Gateway), and *The Miracle Worker* (Western Canada Theatre Company). In addition to acting, she has taught Voice and Speech in Toronto, Vancouver, Victoria and at the Canadian National Voice Intensive. Erin received her MFA in Acting and Voice from York University.

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CREATIVE TEAM



Pam Johnson Set & Costume Designer

Pam is thrilled to be working with the Belfry gang. Her Belfry credits started in 1988 with *Homework and Curtains, Come Rain or Come Shine, Oleanna, The Faraway Nearby, Three Tall Women, The Sum of Us, Mom's the Word, A Guide to Mourning, The Weir, One Last Kiss, The Syringa Tree, Rough Magic, Mom's the Word 2: Unhinged, Homechild, The Number 14, Mom's the Word, The Valley, Forget About Tomorrow* and *Mom's the Word 3: Nest ½ Empty*. Pam has received several *Jessie Awards*, an *IDI Award, Capital Critics Award (Ottawa)*, and *Monday Magazine Award (Victoria)* for her outstanding work. In 2012 she received a *Career Achievement Award* from the VPTA. She is a graduate from Studio 58.



Bryan Kenney Lighting Designer

Bryan is a Vancouver based designer and has worked across Canada doing set, lighting, and projection design. He is excited to be returning to the Belfry to work on this wonderful new production. Recent Belfry credits include: *Forget About Tomorrow, Taking Off, Mom's The Word*, and *This Little Light*. Other: *The Drowsy Chaperone* (University of Victoria), *Only Drunks and Children Tell The Truth* (Fire Hall Arts Centre), *Peter and Starcatcher, Les Liaisons Dangereuses* (Capilano University), *The Explanation* and *Miss Understood* (Frank Theatre), *The Patron Saint of Stanley Park* (Halifax Theatre for Young People), *Trojan Women, Steel Magnolias* (Douglas College), *Boeing Boeing* (Keyano Theatre).



Anton Lipovetsky Composer & Sound Designer

Anton is a composer, performer and sound designer based in Vancouver. Recent sound designs include *Sense and Sensibility* (Capilano University), *Dressing For A Wedding* (Solo Collective) and *The Jungle Book* (Carousel Theatre For Young Audiences). Musical compositions: *Elbow Room Cafe: The Musical (ZeeZee)*, *Best Laid Plans* (Touchstone Theatre/Patrick Street Productions), *cool beans* (Solo Collective), *Broken Sex Doll* (Virtual Stage/Jessie Award) and *FLOP!* (Delinquent/Jessie Nomination). As an actor he has performed all over BC, including three productions at the Belfry: *Equivocation, A Christmas Carol* and *I Think I'm Fallin': The Songs of Joni Mitchell*. He is a graduate of the Stratford Birmingham Conservatory and Studio 58.



Candelario Andrade Projection Designer

Recent credits include: *Forget About Tomorrow (Belfry Theatre /Arts Club Theatre)*, *Incognito Mode* (Studio 58), *Foreign Radical* (Theatre Conspiracy), *Am/A, Sal Capone* (Urban Ink) and *Motherload*. Cande has collaborated with The Frank, Alley Theatre, Théâtre la Seizième, Arts Club Theatre, Electric Company, Newworld, Mascall Dance, Elbow Theatre, Boca del Lupo and Theatre for Living. As a co-artistic director of Rough House, he has designed *Tiny Apocalypse, A Last Resort*, and *Three Lectures on the North* (co-production with Theatre Replacement). He is an independent promo producer and editor at Knowledge Network.



Christopher Sibbald Stage Manager

Christopher is thrilled to be back at the Belfry this season. A graduate of the University of Victoria, he has worked for theatres across the country, but is very pleased to call Victoria home once again. Selected credits include: *A Christmas Carol, I Think I'm Fallin': The Songs of Joni Mitchell, And Slowly Beauty* (Belfry Theatre); *Fidelio, The Barber of Seville* (Pacific Opera Victoria); *Rock Legends, Grease* (Chemainus Theatre); *A Midsummer Night's Dream, Christina the Girl King* (Stratford Festival); and *Anne of Green Gables the Musical* (Charlottetown Festival). Love and thanks to Ang for all of her support.



Becca Jorgensen Apprentice Stage Manager

Becca is a Victoria born and raised stage manager and avid runner. She is a graduate of the University of Victoria, holding a BFA in Theatre Production and Management. For the Belfry: *Bed & Breakfast, The Children's Republic, A Christmas Carol, Belfry 101: Live*. Other favourites elsewhere: *The Piano Teacher* (Arts Club), *La Bohème* (Pacific Opera Victoria), *Kim's Convenience, 2 Pianos, 4 Hands* (Chemainus Theatre Festival), *The Drawer Boy, Sweeney Todd* (Blue Bridge Repertory), *Threepenny Opera, Lion in the Streets, Picnic* (University of Victoria), *Rocky Horror Show: Live* (Atomic Vaudeville), *Runaway* (Theatre SKAM), *The Princess Rescue Force, The Wyrd Sisters* (Victoria Fringe Festival).



Carolyn Moon Assistant Projection Designer

Carolyn is a multi-disciplinary theatre artist based in Victoria, BC. She primarily works as a technician, technical designer and stage manager, but dabbles in set design, directing and writing. Previous projection design credits include: Theatre SKAM's *After the Beep*, and SNAFU Dance Theatre's *Calling Home*. Carolyn's recent credits include the sound design for Theatre SKAM's *Concord Floral* and stage management for William Head on Stage's *The Crossroads: A Prison Cabaret*.

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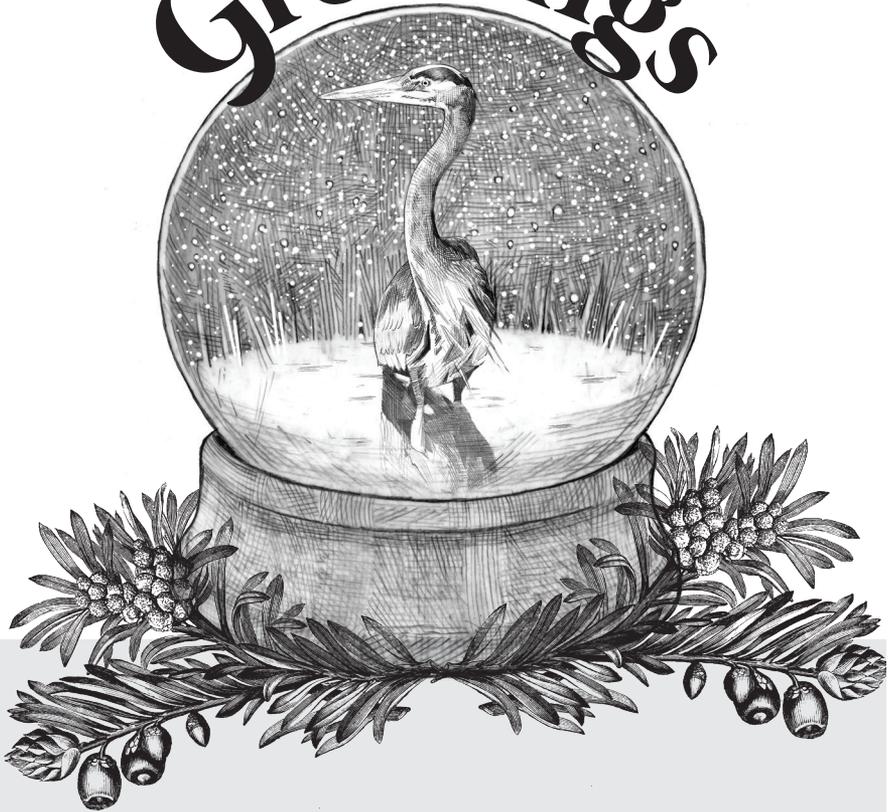
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AUDIENCE INFORMATION

Smartphones, Cameras and Recording Devices

The use of cameras, smartphones or audio/visual recording equipment is strictly prohibited. Please turn off all personal electronic devices prior to the performance. If you need to be contacted in an emergency, please leave your name and seat number with our House Manager.

Latecomers & Re-admission

The Director of each production designates moments in the show when the seating of latecomers will cause the least distraction for actors and audience members. Should you leave the theatre, our House Manager will not be able to reseat you until one of these breaks, but you can watch the performance on the monitor in our lobby.

Perfume and Cologne

Please refrain from using perfume and cologne when you come to the theatre. Some of our patrons are highly allergic to scents.

Drinks

To cut down on plastic we have moved to glassware in the lobby. If you still wish to take your drink into the theatre please transfer it to a disposable cup, available at the bar.

Food

Please feel free to take only food you've purchased from the Belfry bar into the theatre. Our goodies are packaged so that they don't make a lot of noise, to minimize disturbing your fellow audience members.

Lost and Found

Please check with our House Manager if you have lost an item in the theatre.

Script Library

Read the play before or after you see it. We have scripts of the season's plays available at the Box Office, plus a bookcase filled with Canadian plays, all for reading in the Lobby.

Lobby Touchscreen

The TV monitor in our new lobby is a touchscreen device. By touching the screen you can delve deeper into each production, learn about the artists who created the show, and much more. Give it a try.

PRE-PERFORMANCE

B4Play

Live talk shows hosted by CBC Radio's Gregor Craigie and featuring artists from the upcoming show, along with experts from the community, have been designed to provide insight into each Mainstage production.

Each event, held the Saturday prior to Opening, is free to attend and is also livestreamed on Facebook, and available as a podcast on our website.

Podcasts

Listen and download the full interviews from each B4Play, recent stories from The Flame, our storytelling series, and more at belfry.bc.ca/podcasts.

Upstage Magazine

Our magazine provides insight into each Mainstage production, further enriching your experience. Upstage is available in the Lobby and on our website. Drop us a line at hello@belfry.bc.ca for an advance copy.

FOLLOWING THE PERFORMANCE

Afterplay

Following every evening Mainstage performance (except Opening Night and Talkback Thursday) we offer facilitated discussions – audience member to audience member. Stick around – these are a great opportunity to discuss the play and the ideas it contains.

Talkback Thursday

Meet the actors post-performance when they return to the stage to answer questions and provide insight into the play.

ACCESSIBLE PERFORMANCES

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For patrons with low or no vision, we offer one VocalEye performance during each Mainstage production. Trained Audio Describers provide descriptions of the visual elements of the show, allowing people with low vision to enjoy the theatrical experience without missing any of the details.

Hearing Assist

For patrons who are hard of hearing, the theatre is equipped with an infra-red hearing assist system. We have 6 devices available through the Box Office.

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