

THEATRE INCONNU PRESENTS

Witch

"utterly spell-binding"
-The Daily News,
Los Angeles



By Jen Silverman

directed by **Wendy Gail**

May 3 to May 20

The Paul Phillips Hall at 1923 Fernwood Road

May 3 (preview), 4, 5, 6, 10, 11, 12, 13, 17, 18, 19, 20
2pm May 6, 13, 20



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We acknowledge the financial support of the Province of British Columbia

We acknowledge with respect that this show is produced on the ancestral territories of the ləkʷəŋən peoples, known today as the Songhees and Esquimalt nations, as well as the W̱SÁNEĆ peoples, whose traditional relationship with the land continues today.

Witch

by Jen Silverman

Cast (alphabetically)

Elizabeth Blanco	Winnifred
Colton Blum	Cuddy Banks
James Johnson	Frank Thorney
Gloria Snider	Scratch
Kevin Stinson	Sir Arthur Banks
Deirdre Tipping	Elizabeth Sawyer

Production Team

Wendy Gail	director, production design
Jean Topham	assistant director, props & furnishings
Morgan Gadd	stage manager
Clara Van Horn-Foy	costume design
Kevin Stinson	sound design
John Varszegi	fight choreography & original music composition
Sylvia Hosie	Morris dance
Clayton Jevne	lighting design & 2-D set pieces
Richard Patterson	running crew
Steven Aleck	running crew
Jennifer Pritchard	box office volunteer
Robert Randall	poster & program cover

Clayton Jevne is the artistic director & general manager of Theatre Inconnu

Special thank to: Deidre Tipping, Cam Tipping, Langham Court Theatre, University of Victoria Theatre Department, Ian Case

The show is about 110 minutes long including a 15 minute intermission

“Witch” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

“WITCH” was commissioned by Writers Theatre through the Literary Development Initiative, with the generous support of David and Mary Winton Green, and the World Premiere was presented at Writers Theatre in Glencoe, IL; Michael Halberstam, Artistic Director, Kathryn M. Lipuma, Executive Director.

Director's notes by Wendy Gail

This play is a conundrum: is the character of Scratch really able to change the course of peoples' lives, or does she simply give them 'permission' to do what they've been planning and hoping for all along? Will temptation lead people to make decisions in order to get what they want, even though they know within their own conscience that the decisions they make may cause hurt and harm? Will the actions of one man turn the class system upside down simply to get what he desires? Is the devil real or simply a construct of our own imaginations? Is humankind bent on a course of self-destruction, or are we becoming aware that we must learn to be happy in small ways and that love is enough? There are no easy answers to these questions, but the play certainly takes us on a wild ride as we explore the possibilities.

Jen Silverman

Jen Silverman is a playwright, novelist, poet and screenwriter. Her plays have been produced internationally in Australia, the UK, the Czech Republic, Switzerland, Spain, and elsewhere. Jen is the author of the debut novel *We Play Ourselves* and the story collection *The Island Dwellers* (Random House) and the poetry chapbook *Bath*. Her work has also appeared in *Vogue*, *The Paris Review*, *Literary Hub*, *Ploughshares*, and the *Yale Review*. She is a three-time MacDowell Fellow, and a member of New Dramatists. Her honours include: The Helen Merrill Award, the Yale Drama Series Award, the Lilly Award, Fellowships from the New York Foundation for the Arts and the Lower Manhattan Cultural Council. Jen is a 2022 National Endowment for the Arts Fellow (prose) and 2022 Guggenheim Fellow (theatre). She also writes for TV and film.

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The Company (alphabetically)



Steven Aleck is a **Nuu Chah Nulth** visual artist and has been helping to paint sets and crew for Theatre Inconnu since 2012. Shows include: *The Walworth Farce*, *Kafka the Musical*, *In the Next Room*, *The Golden Dragon*, *Antigone*, *Jocasta Regina*, *Trad*, *Dog See God: Confessions of a Teenage Blockhead*, *East of Berlin*, *Subway* and *Commencing*. Steven has also painted the set for Langham Court Theatre's *The Small Room at the Top of the Stairs*.



Elizabeth Blanco is delighted to perform in her first Theatre Inconnu show, having recently performed with Paperstreet Theatre and St Luke's Players. You'll be able to see more of her at the Short Circuit Pacific Rim Festival (May) and playing all sorts of witty and not-so-witty (most likely) characters in Paperstreet's Improvised Jane Austen play, *Yes and Yesteryear* (July). Liz would like to thank the cast and crew for their wonderful work and dedication to bringing this play to life.



Colton Blum. Singing has always been a passion, and musical theatre was one of my favorite ways to do so. This led me to doing many productions in Alberta and several here in Victoria; including *The Black Rider* with Theatre Inconnu. My passion for musicals led me to believe that I would never be in a play, but when I read the script for *Witch* I felt drawn to play Cuddy, like an animal thing. Thank-you for joining us on this adventure.



Morgan Gadd returns to Theatre Inconnu, having directed *Dead Man's Cell Phone* in the 2020 season and *Dog Sees God*, in the 2021 Season. Also, he has enjoyed stage managing and running lights and sound for Theatre Inconnu's recent productions of *Commencing* and *Witch*. An actor, director and theatre teacher, with a professional career of more than 30 years, Morgan has directed or performed in over 90 stage productions for academic, community and professional theatre companies in Canada, the United States and Hong Kong.



Wendy Gail has had a life-long involvement with theatre as a director, actor, designer, and playwright. She has also performed in film, TV, and opera. Wendy has also been an acting teacher, and is a Life Member of Langham Court Theatre, where her favourite directing credit was *The Penelopiad*. She has directed a number of plays for Theatre Inconnu including *Trad* and *Commencing*. She is most grateful to the cast, crew, choreographers, music composer, and her Assistant Director Jean Topham, for all of their hard work on this project. Well done, all of you!



Sylvia Hosie. This is Sylvia's 7th adventure with Theatre Inconnu, and, once again, it has been a pleasure. Former dance & movement credits: *The Black Rider*, *East of Berlin*, *Crumble*, *Dance of the Werewolf*, and *Sveik*.



James Johnson is a local Actor, avid film goer, amateur frisbee golfer, occasional tiktok camera holder, and constant gardener. James would like to thank the cast and crew for all their hard work and dedication. Enjoy the show!



Richard Patterson started acting in theatre in Toronto 50 years ago. After Toronto Richard split his time between Edmonton and Victoria, getting to play Macduff and a tightrope walker challenging Niagara Falls (*Blondin*) on tour, and a pirate in *Pieces of Eight* and a Clown at the Citadel Theatre and on tour in California. Eventually Theatre Inconnu offered Richard some of the best characters he's ever had. Richard helps around Inconnu and is on the board, and is working with great friends.



Gloria Snider is devilishly pleased to be working with the talented people involved in putting *Witch* on stage. She was last seen here as Kate in Rachel Wyatt's *Best of Friends* and previously as Da in *Trad*, Alice in *Age of Arousal* and in *If We Were Birds*. She has worked with many community theatre groups here in Victoria since 1990 including Langham, VOS and Four Seasons. Thanks to Clayton for keeping "off the beaten track" theatre alive.



Kevin Stinson is having great fun as Sir Arthur, and has also dabbled in sound design for this production of *Witch*. He has previously appeared in Theatre Inconnu's productions of *If We were Birds*, *Macbeth*, *The Comedy of Errors* and *Chantecler*. Since 1990 he has been involved in community theatre in Victoria with many companies as an actor, director and sound designer.



Deirdre Tipping. Seen here previously in *Age of Arousal*, *Trad* and *Black Rider*, Deirdre is grateful, as always, in this production of *Witch* for Wendy's insightful direction and for Clayton who makes it all possible. You may have seen Deirdre at Langham productions (*Female Transport*, *Les Belles Soeurs*) and *Her Big Chance* (Theatre Carpe Diem). A huge thank you to the whole team at Theatre Inconnu and thank you, Deb, for your hours of line work with me.



Jean Topham. While I have worked in theatre, on and off stage for many years, this is the first production I have done with Theatre Inconnu, and the first time I have been an Assistant Director. My thanks go to Wendy for giving me this wonderful opportunity to work with such a talented cast. I have loved watching the play unfold and seeing the actors discover their characters. My best to you all and have a wonderful show.



Clara Van Horn-Foye is a Victoria based designer with a BFA in Theatre. She is thrilled to be working with Theatre Inconnu for a second time, after doing costumes for *Jocasta Regina* (2017). Other recent costume works include *Once More With Feeling*, *A Buffie the Vampyre Slayer Parody* and *The Original Works Showcase* by Starry Starry Skies Productions. Clara is driven by a passion for period/historical & fantasy costume design and *Witch* has been a really fun opportunity that meets the two worlds in the middle.



John Varszegi. After a 20-year-break, John was excited to return to theatre productions. In the 2000s he wrote stage plays for theatres in Vancouver. On moving to Victoria, he launched an independent film studio, where he produced and directed over 130 documentaries, short films, TV News and reports, music videos and 10 feature films. Since the pandemic he has continued working in his sound studio as a music composer creating over 60 film scores and musical works.

Next up at Theatre Inconnu

The Shoemaker's Son

written and performed by Amira Abdel-Malik

8pm June 1, 2, 3,

2pm June 3, 4



illustrations by Sophie Fulduar

Amira uses a variety of performance techniques - including projections, storytelling and shadow puppetry - to bring to life this heart-warming tale of her father's immigration from to Canada from Egypt in the 1970's.



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www.theatreinconnu.com

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MAY 3 - MAY 20

Witch by Jen Silverman. Silverman has taken a 17th century play (*The Witch of Edmonton* by Rowley, Decker, & Ford) and infused it with modern sensibilities and vernacular to give us a comedic fable with serious undertones. Opportunism is creating havoc in the Duke's household as Satan's apprentice works his mischief, and Elizabeth - the village outcast with more sense than all combined - creates a magic that threatens to derail the best laid devilish plans. "Utterly spell-binding" *The Daily News*, Los Angeles

SEPT 20 - OCT 7

Pepe by Malou Jacob. *Pepe* will be directed by Francis Matheu, the Founding Artistic Director of Twin Bill Theatre in the Philippines. *Pepe* is a monodrama on the events of the life and times of Jose Rizal, the national hero of the Philippines. The play "focuses on the roots of Rizal's oppression while exploring his relationship with his family and country, always reminding the audience that although a hero, he was first and foremost an ordinary human being, an ordinary Filipino. We even share a common plight: exploitation by a foreign power" explains playwright Malou Jacob. Jacob is a Filipino playwright and a recipient of the S.E.A. Write Award. She has also been creative consultant of Communication Foundation for Asia.

NOV 29 - DEC 16

Stupid F**king Bird by Arron Posner. While remaining relatively true plot-wise to Chekhov's late 19th century masterwork *The Seagull*, Posner has created an irreverent but often poignant adaptation that is at once both hilarious and heartbreaking. What is an artist? What is art? What is the point? These are the questions Posner's characters ask themselves, ask each other, and ask (directly at times) the audience. And... when do we get to Moscow? "You'd be advised to make haste and get to the theatre quickly before *Stupid F**king Bird* flies the f**king coop." *Broadway World*

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