



27
**REPORT
TO
MINISTER OF COMMUNICATIONS
FROM
NATIONAL ARTS CENTRE** *28*

**REFERENCE
FEDERAL CULTURAL POLICY
REVIEW COMMITTEE**

1. National Arts Centre (Canada)

**REPORT PREPARED AS OF:
JANUARY 9, 1981**

ACKNOWLEDGEMENTS

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Donald J.A. MacSween
Director General

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SOURCE OF
SUPPLEMENTARY
INFORMATION

Should supplementary information on any aspect of this Report be required, enquiries may be directed to the following sources:

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Theatre:

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Music:

Administrator. Michael Aze

Dance and Variety:

Administrator. Ted Demetre

Festival:

Administrator. Andrée Gingras

Restaurants:

Director Donald Marriott

SCHEDULE OF
ADDITIONS AND
AMENDMENTS

Note:

This Report has been prepared so that from time to time it may be amended and augmented to include additional or revised material. When such material issues, it will be sent to all registered holders of the Report together with an up to date version of this page listing cumulatively all additions and amendments.

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FORWARD

For the first time since a national centre for the performing arts for Canada was conceived in the early 1960's, or since the National Arts Centre Corporation came into legal existence in 1966, or since the NAC first opened its doors to the public in June of 1969, the attempt is being made to present, in a single comprehensive report, the story of the NAC to date - its planning, its policies, its programmes and its people, its problems, its progress and its potential.

The causes and conditions that led to a decision to create the Centre as well as the history of its conception and construction are reviewed in the "First Phase" (Chapter I).

The organisation, first as a legal entity and then as an operating company, is described in "The Corporation" (Chapter II) and "The Branches" (Chapter III).

The following three chapters set forth in summary fashion: the reasons why the NAC is truly unique ("NAC: There's Nothing Like It!" - Chapter IV); the main elements in the initial responses to the Centre ("First Reactions" - Chapter V); and certain salient features of the NAC's operations which show just how spectacular a performance the Centre has given in its first decade ("Did you know that...?" - Chapter VI).

The next two chapters are the "meat" of this Report. The first - "Funding" (Chapter VII) - shows the money that the NAC has received (both by way of earned revenue as well as parliamentary appropriation) in relation to the use to which it has been put. The second - "Programming" (Chapter VIII) - presents the details of the "on stage" presentations of the NAC during its first twelve years of activity.

FORWARD

In the last two chapters, an attempt is made, first of all to summarize the criticisms and problems which the Centre has faced with an indication of the extent to which the comments are valid and the problems solvable - "Evaluation" (Chapter IX); and then to offer a view of the potential lines of development of which the Centre is capable in the years to come - "Second Decade" (Chapter X).

The "Appendices" provide supplementary information to the facts and opinions set forth in the body of the Report.

This Report has been conceptually and physically prepared so that it is organic: all sections will be reviewed annually and, as warranted, they will be amended, augmented and up-dated so as to provide a "concise, coherent, complete and current chronicle of the National Arts Centre.

A FEW FACTS

The financial and statistical story of the NAC is both summarized and reasonably detailed in this Report. The following facts are set out separately so that they will not be overlooked. Some of these items and other similar points are highlighted in the chapter entitled "Did You Know That . . . ?"

- As of 1 December 1980 the National Arts Centre had:
 - a) sold 8,000,000 tickets since its inception;
 - b) for a total box office revenue of
- In its 1979-80 season, 49.5% of NAC Expenses were covered by Earned Revenues.
- In its first ten years, the ensembles resident at NAC performed an equivalent of one out of every three days on tour. During this period:
 - a) the National Arts Centre Orchestra performed in 110 different Canadian communities, in all 10 provinces, travelling over 70,000 miles;
 - b) the French Theatre Company toured in 602 Canadian communities;
 - c) the English Theatre Company toured 268 Canadian communities.
- In its first ten years, of the 8,143 performances given at the NAC, 6,617 or 81% were given by Canadian artists.
- In its first ten years, 44% (3,608) of all presentations, and 55% of all Canadian presentations were performed by visiting (as distinct from resident) Canadian ensembles and recitalists.

CHAPTER I
FIRST PHASE

The National Arts Centre was conceived as the major project of the Federal Government in the National Capital Region on the occasion of the celebration of Canada's centennial centennial project anniversary in 1967. The First Chapter of this Report describes the conception, Arts Centre. The material is presented under the following headings:

- A. The Conception
- B. The Planning and Building

I FIRST PHASE

A. The Conception

"It should be the function of a national capital to give expression not only to the political and economic life of the country but to its cultural life as well."

("The Brown Book" - 1963)

inception

*community
institutions*

The NAC owes its inception to the "National Capital Arts Alliance". In October 1963 a group of fifty or so organizations in the national capital region associated together as the "National Capital Arts Alliance", and offered the federal government a proposal: the establishment in the capital city of a "National Centre for the Performing Arts" and the presentation therein of an annual "Canadian Festival of the Arts."

feasibility study

The proposal was based on a thorough and imaginative feasibility study carried out for the Alliance by Dominion Consultant Associates Limited.

According to the consultants, the Centre would be a "national home" for the performing artist, the word "home" being expressly chosen because of its meaning as a place "for the appreciation of something cherished and...for nurturing".

In their report - "The Brown Book" as it came to be nicknamed - they expressed this conclusion:

purpose

"The fundamental purpose of the National Centre for the Performing Arts must surely be to provide facilities which will nurture and encourage growth and excellence in the performing arts and among artists, both in the national capital area and throughout Canada, and which will provide a showcase wherein Canadians can enjoy and take pride in our dual cultural attainments.

-local/national

-two cultures

I FIRST PHASE

"Since the arts constitute even across language, geographic and political barriers, one of the most elemental and effective forms of human communication, we envisage the Centre acting as a potent cohesive influence nationally and locally.

national/
international

"Internationally too it would perform a similar role, serving both to display Canadian culture and the attainments of other countries. It is fitting that the nation's capital should play official host to artists from other countries and that, in doing so, it should offer stages, auditoriums, and technical equipment worthy of their art."

facility lack

As the study noted: "The lack of concert hall and playhouse facilities in the National Capital area of the artistic standards required to present the performing arts to best advantage, and to be expected of a National Capital, (had) been painfully obvious for many years.

other capitals

"Facilities (were very) poor in comparison to other world capitals and other Canadian cities and (were) inadequate (even) for existing activities. ...Of the 32 (world capitals studied in 1962-63) 29 had one or more theatres, 12 had one or more opera houses and 23 had one or more concert halls. Helsinki, whose population (was) about the same as that of the National Capital area, had 6 theatres, an opera house, 3 concert halls, and a performing arts centre under construction. It had 2 resident companies, an opera company and a symphony orchestra...(Overall) of the 32 capital cities (studied) 15 had resident professional theatrical companies, 13 had resident symphony orchestras and 9 had resident opera companies...There (were at that time) no resident professional companies in the National Capital area...

(X)

I FIRST PHASE

Ottawa compared unfavourably with the large majority of capital cities studied. On the other hand, Canada (was) better favoured economically than most of the nations with better facilities."

pre-NAC

The study showed that despite the lack of adequate facilities in the National Capital there was considerable activity in the performing arts in the area; in 1962-63 there were some 423 performances of all types which played to an estimated audience of 168,000, in a community with a population of 430,000.

conclusion

The study concluded that: "Canada (should) show its own people and those of other nations the importance this country attaches to the arts and to our participation in cultural exchange. It is illogical and contradictory for Canada to provide, as it does, for the growth of national culture without at the same time providing a showcase for it."

other models

The project was not unique; for identical reasons, both the United States, in Washington, and Australia, in Canberra, were in the process of building centres for the performing arts. Roger L Stevens, the Chairman of the Board of Trustees of the National Capital Centre in Washington - later "Kennedy Centre" - felt that, "In carrying out this program with imagination and vigor, encouragement and impetus will be given to cultural enterprises everywhere ... Despite the fact that the Centre will be physically located in one city, benefit from its programs will be felt throughout the country."

political
decision

On 23 December 1963 Prime Minister Lester B. Pearson announced his government's acceptance in principle of the "Brown Book's" two main recommendations - creation of the Centre and of the Festival.

I FIRST STAGE

Inter-
departmental
Committee

In January 1964, a committee composed of representatives of interested departments and agencies was formed under the Chairmanship of the Secretary of the Cabinet and, later, of the Under Secretary of State. The Committee reported to the Secretary of State.

The Committee's task was to propose the necessary recommendations for the implementation of the project until an appropriate agency was created. Among the first recommendations to be accepted were:

Architect

- 1) the choice of architect for the project of the Montreal firm of Affleck, Desbarats, Dimakopoulos, Lebensold, Sise, Mr. Fred Lebensold being the partner principally concerned.
- 2) This architectural firm had previously designed the "Queen Elizabeth Theatre" in Vancouver, the "Salle Wilfred Pelletier" of the Place des Arts in Montreal and the "Fathers of Confederation Memorial Centre" in Charlottetown.

Co-ordinator

- 3) The appointment as Coordinator of Mr. G. Hamilton Southam (seconded from the Department of External Affairs).

I FIRST PHASE

B. The Planning and Building

site

In February 1964 it was decided that, the Centre would be located on a seven-acre site sloping down from Confederation Square to the Rideau Canal. The land Ottawa gift was donated by the city of Ottawa.

the hexagone

The Rideau Canal, which makes an angle of sixty degrees with Rideau Street at Confederation Square gives the site a particular shape which suggested to Mr. Lebensold the hexagonal motif on which his design was based and which is reflected in the Centre's symbol.

Taking advantage of the slope, the greater part of the facilities were located below a series of landscaped terraces through which the three stage houses thrust. The result was a remarkable piece of architectural sculpture which legitimately, if somewhat floridly, has been described as a "natural outcropping of the pre-cambrian shield!"

Mr. Lebensold was assisted by a number of special consultants; during the first design half of 1964, with the "Brown Book" as the basic statement of requirements and the advice of the advisory committees, he prepared his preliminary plans. These were approved by the committees and, on the recommendation of the inter-departmental committee, by Cabinet on 2 July 1964.

The "Brown Book" had suggested that the Centre include an opera house/concert hall, a theatre, and a small experimental studio. These requirements, strongly endorsed by the advisory committees, were reflected in Mr. Lebensold's plans.

I FIRST PHASE

- considerations

The plans for the Centre reflected a notable awareness of two fundamental considerations of theatre design: as the purposes to which a theatre destined multiply, so does its efficiency for each purpose diminish; and as the size of an auditorium increases beyond a certain point, so does the enjoyment of the audience dwindle. As a result: the Opera designed primarily for music in the form of opera, ballet, musicals, concerts, recitals; the Theatre, primarily for drama although provision was made both a "proscenium" and a "thrust-stage" configuration; only the Studio designed for multi-purpose work in any or all media.

visual arts

For the sake of intimacy the size of each hall was limited, even at the expense of commercial viability as in the case of certain particularly expensive productions.

In reporting on the physical development of the Centre it must be remembered that early on Cabinet decided to provide for the embellishment of the building through the application of the arts of painting, sculpture and tapestry-weaving. In selecting the works in question, in some cases by competition and in others by direct commission the advisory committee paid particular attention to the views of the architects, and they in turn to the importance of achieving a harmony between the works of art and their architectural setting in the Centre. (An inventory of the visual arts appears as Appendix A.)

I FIRST PHASE

committees

In April 1964 the Secretary of State appointed four Advisory Committees - "Theatre", "Music, Opera and Ballet", "Visual Arts" and "Operations" - with a mandate to analyse the "Brown Book" in detail and make recommendations to the Co-ordinator.

- "Theatre
Committee"

The "Theatre" Committee included Jean Gascon, then artistic director of Le Théâtre du Nouveau Monde and later of the Stratford Festival, as chairman; John Hirsch, at that time artistic director of the Manitoba Theatre Centre, as vice-chairman; Micheal Langham, artistic director of the Stratford Festival and later of the Guthrie Theatre in Minneapolis; Leon Major, artistic director of Neptune Theatre and later of the St. Lawrence Arts Centre; Robert Prévost, designer; Yvon Leblanc, from Moncton, N.B.; Mavor Moore, currently chairman of the Canada Council; Yvette Brind'amour, director of the Théâtre du Rideau Vert; Gilles Provost from Ottawa; and, ex-officio, Robert Allen, from the CBC; Nicholas Goldschmidt from the Centennial Commission; and Peter Dwyer from the Canada Council.

- "Music, Opera
Ballet
Committee"

The Committee on "Music, Opera and Ballet" was equally distinguished, with Louis Applebaum as chairman and Dr. Arnold Walter, director of the Faculty of Music, Royal Conservatory of Music, University of Toronto, as vice-chairman. Other members included Herman Geiger-Torel, general director of the Canadian Opera Company; Gilles Lefebvre, directeur général of Jeunesses Musicales and the founder of its Camp and Festival at Mount Orford, Québec; Zubin Mehta, at the time the conductor of the Montreal Symphony Orchestra; Gabriel Charpentier, Montreal composer; Frederick Karam of the University of Ottawa; Mrs. Louis Rasminsky who, with Eugene Kash, had

I FIRST PHASE

been responsible for a very successful series of children's concerts in Ottawa, and the founding artistic directors of Les Grands Ballets Canadiens and the National Ballet of Canada, Ludmilla Chiriaeff and Celia Franca. Two of Canada's leading conductors were "ex-officio" members: Nicholas Goldschmidt (again!), previously artistic director of the Vancouver International Festival and later the founding director of the Guelph and Algoma Festivals; and Jean-Marie Beaudet, assistant vice-president responsible for programming with the CBC and later, the NAC's first Director of Music.

- "Visual Arts
Committee"

The Committee advising on the "Visual Arts" likewise consisted of several eminent people in the field including: the chairman Mme Andrée Paradis of Montreal currently editor of "La Vie des Arts", Professor B.C. Benning of the Department of Fine Arts at the University of British Columbia; Professor Eric Arthur of the School of Architecture of the University of Toronto.

- "Operations
Committee"

The Advisory Committee on "Operations" included: Walter Homburger, Managing Director of the Toronto Symphony Orchestra; Claude Robillard, Director General of Place des Arts, Montreal; Hugh P. Walter, Managing Director of O'Keefe Centre, Toronto; Joseph MacKenzie of the Canadian Labour Congress; Wallace Russell of Toronto.

(The full list of all Committees and Members appears, along with the list of the first Board of Trustees as Appendices B and C.)

I FIRST PHASE

As the first Director General of the Centre has been careful to point out, "the National Arts Centre owes more to these dedicated people in practical terms than to any others, and they all deserve to be remembered with respect and gratitude".

construction

Construction work on the building got under way in January 1965 and was to have been completed by the end of 1968.

- phase I

- evacuation (including removal of 100,000 truck loads of rock and earth); and temporary diversion of the western end of the MacKenzie King Bridge over the Rideau Canal, initiated in January 1965 by C.A. Pitts of Toronto;

- phase II

- construction of the major part of the garage lying under the MacKenzie King Bridge, and the restoration of the bridge, initiated in June 1965 by the Foundation Company of Toronto.

- phase III

- boring of an access tunnel to the underground garage, entering from Albert Street behind the British High Commission and thence passing into the Centre under Elgin Street; work on this tunnel initiated in July 1966 by Spino Construction of Montreal.

- construction of the superstructure in June 1966 by V.K. Mason Construction of Ottawa.

public opening

However, as a result of industrial unrest and the complexity of the project itself, the Centre was first opened to the public only on Saturday May 31, 1969, when some 400,000 people attended an open-house celebration and saw for themselves not only the three principal performance halls - the "Opera", the "Theatre", and the "Studio" but also the full complement of front-of-house, backstage, and auxiliary facilities.

I FIRST PHASE

opening festival

The first performance took place in the "Opera" on June 2; the National Ballet of Canada from Toronto appeared in a production of "Kraanerg", a work commissioned for the occasion, with choreography by Roland Petit, music by Iannis Xenakis, décor by Victor Vasarely and Yvaral, with Canadian ballerina Lynn Seymour from the Royal Ballet and Georges Piletta from the Paris Opera dancing leads and Lukas Foss, then musical director of the Buffalo Philharmonic Orchestra conducting.

The inaugural presentation in the "Theatre" June 3, was a production of "Lysistrata" by Le Théâtre du Nouveau Monde from Montreal, directed by André Brassard. The text was by Michel Tremblay "d'après Aristophane" with music by Neil Chotem, sets by Garmasia, costumes by François Barbeau, lighting by Yves Gélinas. Denise Filiatrault played the title role, with Elizabeth LeSieur, Edgar Fruitier and Patrick Peuvion also featured.

The third hall, the "Studio" hosted its first performance on June 5. It was a play, "Party Day", written and directed by Jack Winter with a cast which included Tom Kneebone, Heath Lamberts, Jan Rubes, Joseph Shaw and Françoise Vallée.

cost

The "Brown Book" (1963) had guesstimated construction costs at \$9 million at a time when no site had been selected and therefore no plans drawn or firm estimates made. When the dust finally settled, the Centre had been completed for \$46.5 million. The political turmoil during construction had been enormous, but Prime Minister Lester B. Pearson and his Secretary of State, Judy Lamarsh, had stood firm.

I.B.7
(81.1.09)

I FIRST PHASE

Whether or not the final cost was "affordable", value for money had certainly been obtained. As Robert Kamlot, general manager to Joseph Papp, the New York producer said on a recent visit to the Centre: "My God you got all this for only \$46.5 million?"

CHAPTER II
THE CORPORATION

The corporate personality of the National Arts Centre is formed under the terms of the National Arts Centre act and the principle By Laws of the corporation. The second chapter of this Report describes the main features of the organization under the following headings:

- A. Legal Personality of the Corporation
- B. The Minister Responsible to Parliament
- C. Composition of the Corporation
- D. Objects of the Corporation
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II THE CORPORATION

A. LEGAL PERSONALITY OF THE CORPORATION

constituent legislation "An Act to establish a corporation for the Administration of the National Arts Centre" (National Arts Centre Act) (14-15 Eliz. II, 1966-67, c.48) received royal assent and came into force on 15 July 1966.

"crown corporation" The Corporation is a "Crown Corporation" as defined by the Financial Administration Act (R.S., 1970, c.F-10 as amended s.66 (1) to wit, "a corporation that is ultimately accountable, through a Minister, to Parliament for the conduct of its affairs".

"unscheduled" However, as it is not named in the Schedules to the Financial Administration Act, it is not a "departmental" (Schedule B), an "agency" (Schedule D) corporation, as the FA Act defines these corporations; together with the Canada Council, it is an "unscheduled" and "un-classified" crown corporation.

not agent of Majesty "The Corporation is not an agent of Her Majesty and...

employees not part of the public service "...except as provided in section 13 (see below), the Director and the officers and employees of the Corporation are not part of the public service." (NAC Act, s.14)

exceptions (1) However: "The Director and the officers and employees of the Corporation shall be deemed to be employed in the Public Service for the purposes of the Public Service Superannuation Act and the Corporation shall be deemed to be a Public Service Corporation for the purposes of section 25 of that Act."
(NAC Act, S.13 (1))

(2) As well: "For the purposes of the Government Employees Compensation Act and any regulations made pursuant to section 7 of the Aeronautics Act, the Director and

II THE CORPORATION

the officers and employees of the Corporation shall be deemed to be employees in the Public Service of Canada." (NAC Act, s.13 (2))

NOTE: The sections of the Acts listed above are set forth in Appendix D.

charitable
organization

"The Corporation shall be deemed to be a charitable organization in Canada

- (a) as described in paragraph 69 (1) (f) of the Income Tax Act, for the purposes of that Act, and
- (b) as described in subparagraph 7 (1) (d) (1) of the Estate Tax Act, for the purposes of that Act." (NAC Act, s.15)

head office

"The head office of the Corporation shall be in the City of Ottawa." (NAC Act, s.12)

II.B.1
(81.1.09)

II THE CORPORATION

B. THE MINISTER RESPONSIBLE TO PARLIAMENT

"Minister" means such member of the Privy Council for Canada as is designated by the Governor in Council to act as the Minister for the purposes of this Act, (NAC Act, s.2)

Minister of
Communications

The Minister of Communications is so designated (Order-in-Council P.C. 1980-2128, 31 July 1980)

* * * * *

II THE CORPORATION

NOTE:

As regards "ex-officio" members;

- a) the offices of the Mayors of Hull and of Ottawa are elective; the terms of office are 4 and 2 years respectively;
- b) the office of the President of the Canadian Broadcasting Corporation and the Government Film Commissioner are appointive (Governor in Council) for terms not to exceed 7 and 5 years respectively;
- c) the office of the Director of the Canada Council is appointive (Governor in Council) at pleasure.

remuneration

Other than members in receipt of salary fixed by the Governor in Council, each member shall be paid by the Corporation, for each day he attends any meeting of the Board or of any Committee of the Board, such remuneration as is fixed by by-law of the Board...

expenses

... and each member is entitled to be such travelling and living expenses incurred by him in connection with the performance of his duties as are fixed by by-law of the Board.
(NAC Act, s.5)

approval of
Minister

NOTE: By-laws fixing the remuneration expenses to be paid to members are subject to the approval of the Minister. (NAC Act, s.11 (c))

current tariff

Member's entitlement effective 26 May 1978 is:

- (a) remuneration
-\$125.00 per day
- (b) expenses
 - i) travel: actual expenses
(tourist class airfare);
 - ii) accommodation: actual
expenses (single occupancy);
 - iii) other: allowance
-\$20.50 per day

(By-Law XIII, as originally approved 9 March 1967, and amended most recently 4 June 1976.)

II THE CORPORATION

D. OBJECTS OF THE CORPORATION

general statement "The objects of the Corporation are:

- to operate and maintain the Centre,
- to develop the performing arts in the National Capital region, and
- to assist the Canada Council in the development of the performing arts elsewhere in Canada."

specific examples "In furtherance of its objects, but without limiting the generality of section 9 (1), the Corporation may

- presentation of visiting artists a) arrange for and sponsor performing arts activities at the Centre;
- development of resident companies b) encourage and assist in the development of performing arts companies resident at the Centre;
- broadcasting and films c) arrange for or sponsor radio and television broadcasts from the Centre and the showing of films in the Centre;
- accommodation for national and local organizations d) provide accommodation at the Centre, on such terms as the Corporation may fix, for national and local organizations whose objects include the encouragement of the performing arts in Canada; and
- touring e) at the request of the Government of Canada or the Canada Council, arrange for performances elsewhere in Canada by performing arts companies, whether resident or non-resident in Canada, and arrange for performances outside Canada by performing arts companies resident in Canada."
(NAC Act, s.9)

II THE CORPORATION

E. POWERS OF THE CORPORATION

"In carrying out its objects under the (NAC) Act, the Corporation may

- | | |
|------------------------------------|--|
| acquire property | a) acquire by purchase, lease or otherwise any real or personal property, including securities, and hold, manage or dispose thereof as it may determine; |
| receive gifts | b) acquire by gift, bequest, or devise any real or personal property and may, notwithstanding anything in this Act, expend, administer or dispose of any such property, subject to the terms, if any, upon which it was given, bequeathed or devised to the Corporation; |
| operate facilities,
lease space | c) operate restaurants, lounges, parking facilities, shops and other facilities in the Centre for the use of the public, and lease or otherwise make available, on such terms and conditions as it sees fit, any such facilities or space therefore; |
| expend monies | d) expend any moneys appropriated by Parliament for the purposes of the Corporation from its operation of the Centre, including any moneys received by it from leasing or otherwise making available any facilities in the Centre described in paragraph (c) or space therefore; and |
| general | e) generally, do and authorize such things as it may deem necessary for the attainment of the objects and the exercise of the powers of the Corporation."
(NAC Act, s.10) |

II THE CORPORATION

- employ personnel "The Corporation may employ such officers and employees and such technical and professional advisers as it considers necessary for the proper conduct of its activities at such remuneration and upon such terms and conditions as it deems fit."
(NAC Act, s.8)
- make by-laws "The Board may make by-laws
- regulation of proceedings, committees of Board a) for the regulation of its proceedings including the establishment of special and standing committees of Board, the delegation to such committees of any of its duties and the fixing of quorums for meetings of the Board or of such committees;
- advisory committee b) for the establishment of advisory committees consisting of members of the Board and persons other than members;
- remuneration and expenses of members c) subject to the approval of the Minister, fixing the remuneration and travelling and living expenses to be paid to members of the Board as provided in (the) Act; and
- general d) generally, for the conduct and management of its activities."
(NAC Act, s.11)

II THE CORPORATION

F. ANNUAL AUDIT OF THE CORPORATION

by Auditor General "The accounts and financial transactions of
the Corporation shall be audited annually
by the Auditor General of Canada...

to Chairman ...and a report of the audit shall be made
to the Chairman of the Board."
(NAC Act, s.16)

II THE CORPORATION

G. ANNUAL REPORT OF THE CORPORATION

Chairman to
Minister

- delay

- contents

"The Chairman of the Board shall, within three months after the termination of each fiscal year, submit to the Minister a report...

...of all proceedings under this Act for the fiscal year, including the financial statement of the Corporation, and the Auditor General's report thereon,...

Minister to
Parliament

- delay

...and the Minister shall cause such report to be laid before Parliament within fifteen days after the receipt thereof, or, if Parliament is not then sitting, on any of the first fifteen days next thereafter that Parliament is sitting." (NAC Act, s.17)

NOTE:

"Fiscal year" (or Financial year) means: "...in relation to money provided by Parliament, or the Consolidated Revenue Fund, or the accounts, taxes or finances of Canada, the period beginning on and including the first day of April in one year and ending on and including the thirty-first day of March in the next year." (Interpretation Act, R.S. 1970, c.1-23, s.28)

II THE CORPORATION

H. DIRECTION OF THE WORK AND THE STAFF OF THE CORPORATION

Director General	"There shall be a Director of the Centre
appointment	to be appointed <u>by the Board...</u>
term	for a term <u>not exceeding five years."</u>
re-appointment	"A person appointed as Director is eligible for re-appointment."
salary	"The Director shall be paid by the Corporation such salary as is <u>fixed by Governor in Council.</u> " (NAC Act, s.6)
function	"The Director is the <u>chief executive officer</u> of the Corporation, and has supervision over and direction of the work and the staff of the Corporation." (NAC Act, s.7 (1))
Acting Director	"If the Director is absent or unable to perform the duties of his office or the office is vacant, the Board may authorize an officer of the Corporation to act as Director."

NOTE:

The designation of "Director General" was approved by the Board to mean the "Director" or an acting Director appointed by the Board under Sections 6 and 7 of the Act.

(By-Law I, 1, (B), as amended)

CHAPTER III:
THE BRANCHES

The work of the corporation is presently carried out under, and the staff organized into, three branches:

- A. Programming Branch
- B. Operations Branch
- C. Finance and Personnel Branch

Under supervision and control of the Director General: The Deputy Director General, has particular responsibility for the Operations Branch and the Assistant Director General has particular responsibility for the Finance and Personnel Branch.

- NOTE: (1) the corporation is organized into:
- Branches;
 - Departments,
 - Divisions;
 - Sections.
- (2) an Organigram of the corporate organizational structure appears as Appendix G.
- (3) list of the principle staff positions and the names of the incumbents along with their biographies appears as Appendix H.

The third chapter of this Report describes the purposes, principles, policies, programs and personnel of the three Branches.

III THE BRANCHES

A. Programming Branch

1. Program Departments
2. Programming Principles and guidelines
3. Program Funding: the principles
4. Department Staffing

B. Operations Branch

1. Departments:
 - (a) Operations Department
 - (b) Public Relations Department
 - (c) Restaurants and Catering Department
2. Operations Department: functions and staffing
 - (a) General
 - (b) Box Office Division
 - i) Subscription
 - ii) Counter Sales
 - (c) House Management Division
 - i) General
 - Tours
 - Rentals
 - Coat check
 - ii) Garage
 - iii) Security Section
 - (d) Production Division
 - (e) Maintenance Projects Division
 - i) NAC/PWC Operations and Maintenance Committee
 - ii) Building Maintenance Section
 - (f) Materials Management Division
 - i) Purchasing Section
 - ii) Central Stores Section

III THE BRANCHES

- (g) Administrative Services Division
 - i) Office Services Section
 - ii) Telecommunications Section
 - iii) Miscellaneous Services Section
- 3. Public Relations: functions and staffing
 - a) General
 - b) Graphics Division
 - c) Editorial and Translation Division
 - d) Promotion and Distribution Division
- 4. Restaurants and Catering Department: functions and staffing
 - a) General
 - b) Restaurants Division
 - c) Catering Division
 - d) Intermission Bars
- C. Finance and Personnel Branch
 - a) Financial Planning and Analysis
 - b) Financial Accounting Department
 - c) Electronic Data Processing Department
 - d) Personnel Department
 - e) Risk Insurance and Contract Review Department

III THE BRANCHES

A PROGRAMMING BRANCH

1. Program Department
2. Programming Principles and Guidelines
3. Program Funding: the principles
4. Department Staffing

III THE BRANCHES

A PROGRAMMING BRANCH

1. Program Departments

departments As the Corporation is currently structured, programming is the responsibility of four Programming Departments:

- Music Department
- Theatre Department
- Dance and Variety Department
- "Festival Ottawa" Department

ADMINISTRATOR Responsibility for the operation of each Department lies with the departmental Administrator.

DIRECTOR In the disciplines where the Centre not only presents attractions created or produced by other organizations, but also produces its own creations, the Administrator is responsible to a departmental Director. The Director is the artistic head of his department and has supervisory responsibility for the administration of his department.

ARTISTIC DIRECTOR In the case of the Theatre Department, since theatre is presented in both French and English, there is an Artistic Director for each area reporting to the Director.

"Dance" and "Variety" is the only department without a Director since, as yet, the levels of funding available to the Centre have not risen to a point where it has been possible to contemplate undertaking creative work in this area.

III THE BRANCHES

2. Programming Principles and Guidelines

Programming is the heart of the NAC. "Everything else", in the phrase from the report of the Fowler Commission on Broadcasting, "is housekeeping".

balance

Programming is a never-ending balancing act of immense intricacy and subtle delicacy. It means arranging a season with the proper mixture of the various disciplines: Dance - Modern, Jazz, Folk, Ballet; Theatre - "Pastoral-Comical, Historical-Pastoral"; Opera, Musical, Theatre, Orchestral concerts, Mime, Chamber Music, Variety, Recitals ...

three C,s

It means producing the right blend of the three magic "C's" - Classical, Contemporary, Canadian - in both composition and performance, and the proper balance across the spectrum from the serious to the popular. Just enough Schumann and Shakespeare, Molière and Mozart ... not too much Beckett or Berg, Bruchner or Brecht ... a full measure of Surdin and Somers, Schafer and Strate, of Mitchell and Moore, of Gradus and Sphor ... some Freeman, some Freedman ... some French, some Tremblay ... some Liszt and some Lightfoot, Van Dantzig and Vigneault ... Gauvreau and Gounod ... Donizetti and Belafonte.

factors

Programming is signing up artists three years in advance and keeping an eye on last night's box-office report. It's reading the critics in this morning's paper and the government's long-term spending forecasts in this afternoon's. It's serving a public, both French and English; it's serving the artist, both creative and interpretive. Programming is weighing today's artistic urge against tomorrow's audience response, of pushing the courage of creation to the limit of available resources, and, above all, of taking chances.

III THE BRANCHES

principles

Programming decisions, though they must often be made swiftly, are never made lightly. They are taken within a framework of PROGRAMMING PRINCIPLES ESTABLISHED BY THE BOARD:

a) Quality: The Centre must never accept less than the full measure of quality that its means allow - it must be out on the "leading-edge" in the development of standards of excellence in Canada.

b) Creativity: The Centre must be both a "laboratory" and "showcase" in the sense that, along with presentation of artists and companies coming to the national capital from all over Canada and abroad, it must also be a place of creative activity. In the words of Jean Gascon, it must have "the heart that beats".

c) Variety: The Centre must present programs which appeal to the widest possible range of interests in all fields of the performing arts - traditional and experimental, classical and contemporary, "popular" and "serious".

d) Accessibility: The Centre must offer its program in such a manner that it attracts all sections of the public.

Ticket prices must be such that the financial strength of the customer is as irrelevant as possible to admission, but must not vary significantly from the norms which obtain elsewhere in Canada, nor jeopardize the Centre's responsibility to the artist.

The atmosphere must be such that regardless of background, style or status, all feel welcome at the Centre.

III THE BRANCHES

Through broadcasting and touring, works presented at the Centre or created by its resident companies must be available to as wide a public in Canada outside the national capital region as is possible, considering the available resources.

e) Canadian Content: The Centre must present programs which give due place to the interpretation and creative abilities of Canadian artists from all parts of the country and abroad, this must include, as well, an appropriate level of material concerned with the articulation of the Canadian experience, which eschews chauvinism and, by attention to matters of relevance to all mankind, transcends the limitations of sterile nationalism.

f) Cultural Balance: The Centre's programming must exhibit recognition of the fact that the two "founding cultures" are of equal value, both to themselves and to each other, as well as of the fact that Canada's original peoples and the many cultural backgrounds which find expression among Canadians are an essential part of our developing cultural heritage.

guidelines

These Programming Principles give rise to the following working PROGRAMMING GUIDELINES:

a) "Professional" over "Amateur": Though amateur performances may be appropriate in particular circumstances, the work of the Centre is dedicated to the support of artists who devote their whole lives to the arduous task of perfecting and exhibiting their gifts for the benefit of the society of which they are such an essential part.

III THE BRANCHES

b) "Resident" over "Visiting":

As regards programming at the Centre, performances by the Centre's resident companies are planned before those by visiting companies.

c) "Canadian" over "Foreign":

Preference is given to performances by Canadian artists and of Canadian works, though not so as to exclude the public from the opportunity to experience the works and talents of foreign artists of quality.

d) "NAC Presentations" over "Rentals":

Although independent commercial impresarios may rent the Centre's premises for presentation of various attractions, the Centre gives preference to the programming of presentations for which the Centre itself has made the arrangements whether by visiting artists or by companies resident at the Centre.

e) "Import" and "Export": Although the work of the companies resident at the NAC is presented primarily at the Centre, tours (export) throughout Canada and abroad are an integral part of NAC programming and they are planned in balance with presentation at the Centre (import) of companies resident elsewhere in Canada and from abroad.

f) "Broadcasting" and "Recording":

Program planning while primarily concerned with the ticket buyer, is also arranged so as to facilitate the broadcasting throughout Canada and elsewhere of NAC presentations, whether by companies resident at the Centre or resident elsewhere in Canada, and the recording - film, videotape, records, etc. - thereof for the widest possible distribution on a commercial or non-commercial basis.

III THE BRANCHES

3. Program Funding: the principles

subsidy

Virtually all programming activities require a subsidy to the extent that the direct costs of their presentation or production cannot be met entirely from box-office revenues. The one exception is the work carried out in the "Variety" field. Here the intention is that the Centre itself should, after payment of direct costs, turn a surplus. This surplus becomes part of general revenues and increases the funds available for subsidized programming.

earned revenue
ratio

A major factor which bears generally upon programming decisions concerns the desirable ratio between earned revenues and government subsidy. The Centre plans its activities in such a fashion that total costs in any year shall be covered, approximately 50% by the subsidy received from the federal government and 50% by revenues earned at the box-office or elsewhere - garage, intermission bars, restaurants, etc. with the subsidy element rising no higher than 55%. There is no "law of nature" which establishes that this should be the Centre's attitude, but these principles seem to be appropriate, all things being considered.

no provincial
support

One of the considerations, for example, is that the Centre, as policy, like all other cultural agencies of the Federal Government, makes no approach to provincial governments for regular operational funding. Instead, it is intended that the federal grant shall cover what for other arts organizations would be not only the federal element but also the provincial element in the "grants" account.

III THE BRANCHES

no private support Likewise, the subsidy element must also take into account the fact that the Centre, again like the Canadian Broadcasting Corporation or the National Film Board, does not approach the private sector for contributions; the legislation setting up the Corporation provides for a "Board of Trustees". This Board is not structured nor are the members chosen in a manner which would enable it to undertake fundraising on a significant scale with any real success. Moreover, the problems of fundraising, practical and political, would be horrendous if one thinks of the difficulties of a national campaign on the one hand or the relatively weak industrial and commercial base in the Ottawa region on the other. Finally, any real success at fundraising (10% of the budget would be a \$2 million campaign!) would draw away funds otherwise available to all other private organizations in the performing arts field.

By exception and for particular projects, certain amounts - relatively small in the total picture - are received from provinces (school presentations) and from the private sector (sets and costumes for a particular opera).

municipal support The Centre, it should be noted, does seek and receive from the immediate urban community in Ontario a grant in support of its program. It receives no similar support from the equivalent authority in Quebec.

III THE BRANCHES

4. Departmental Staffing

The principal work carried out by the staff of each programming department includes:

- administration;
- production;
- marketing.

Lists of the principle positions in each of the four programming departments appear in Chapter VIII, "Programming: Details to Date"; these are in the form of organigrams, one for each department.

* * * * *

III THE BRANCHES

B OPERATIONS BRANCH

1. Departments
2. Operations Department
3. Public Relations Department
4. Restaurants and Catering Department

B. OPERATIONS BRANCH

1. Departments

Under the particular supervision of the Deputy Director General, the work of this Branch is organized into three Departments as follows:

- a) Operations Department
- b) Public Relations Department
- c) Restaurant and Catering Department

(Details concerning occupancy of the building and its facilities can be found in Appendix I.)

Operations Department

2.

a) General

The responsibilities of this Department include:

- the operation and maintenance of the building, its systems, its equipment
- the repair and replacement of capital equipment
- providing theatrical services for all productions - box office, house management and production
- providing general administrative services to all departments - purchasing, central stores, printing, office services, and telecommunications
- the contractual arrangements for the rental of other facilities outside the Centre - warehouse and rehearsal space, and office accommodation
- the contractual arrangements for the sub-let of space in the Centre - CBC Vidéothèque, Classic Bookshops, La Librairie de la Capital, and Capital Visitors and Convention Bureau

III THE BRANCHES

Under the general direction of the Director of Operations, the department is comprised of six support service Divisions:

- Box Office Division
- House Management Division
- Production Division
- Materials Management Division
- Maintenance Projects Division
- Administrative Services Division

b) Box Office Division

Under the direction of the Box Office Manager and an Associate Manager, is responsible for the sale of approximately 700,000 tickets annually to the public, as follows:

single
ticket

Single ticket sales of approximately 500,000 tickets are processed annually by a staff of fourteen full time and fourteen part time employees. These sales are realized in the following groups of transactions:

- 25,000 tickets by telephone reservations;
- 100,000 tickets by mail order;
- 75,000 tickets through agency and group bookings;
- 300,000 tickets by counter sales.

subscription

Subscription or season ticket sales of 200,000 tickets annually are processed by five full time employees utilizing a computer program which provides inventory and accounting controls in this operation.

accounting

An accounting and data processing unit of five full time employees provides support to the above operations in this division.

The division provides internal accounting of all transactions and prepares financial statements for the program departments and the financial branch.

III THE BRANCHES

ticketmaster The National Arts Centre has recently acquired the regional software licence for the Ticketmaster Canada computerized box office system and is currently installing additional computer hardware to provide a total computerized system for the sale of tickets in the spring of 1981

c) House Management Division

This Division is under the direction of the House Manager assisted by a three member management team and provides public service operations to both patrons and visitors at the Centre.

tours Public Tours are conducted on a regular year round schedule by six part time tour guides. In addition, bookings for private tours are arranged on request.

ushers A compliment of sixty part time ushers is maintained to staff the foyers and performance areas providing direction to patrons and attending to performance front of house problems. A seasonal checkroom operation staffed by six part time checkroom attendants is provided at three foyer locations.

garage The garage operation provides public parking for a total of 900 cars on three levels in the Centre serving both the patrons to performances and the general public during business hours. The twenty-four hour operation is administered by a three member management team supervising seven full time and thirty part time employees. The annual gross revenue derived from this operation is approximately \$750,000.00.
(For details concerning expenses and revenues for all ancillary services 1979-80 See Appendix W)

III THE BRANCHES

security Security for the building is provided by a staff comprised of eight full time and eleven part time security guards. The twenty-four hour operation maintains two main security check points one at the stage door entrance and one in the main foyer.

janitorial Janitorial services are provided under contract from a firm in the private sector - Empire Maintenance Limited. A supervisor directs eighteen full time and two part time cleaners in the cleaning maintenance of the building.

rentals Requests for rental of facilities at the Centre are coordinated in the House Management Division for presentation to and approval from the Programming Committee. The requests which cover the rental of the auditoria and reception areas, produces an annual net revenue of \$80,000.00; this does not include revenue for catering services which is accounted for in the Restaurant Department.

d) Production Division

production Under the direction of the Production
services Manager, provides all production services to the NAC program departments and lessees of the Centre including facilities scheduling, scheduling and direction of stage labour, maintenance and assignment of stage and shops equipment.

stage The Technical Supervisor and two full
department and time assistants provide on stage direction
warehouse shop to a compliment of twelve full time stage department heads in the three auditoria as well as sixty casual stagehand employees.

The Technical Services Coordinator supervises six warehouse and shop tradesmen (wardrobe, scenic, and property) who are responsible for stage set construction and equipment maintenance.

scheduling The Production Coordinator and an assistant schedule the performing and related facilities for all productions in the Centre and provide production division liaison with the Programming Committee.

III THE BRANCHES

e) Maintenance Projects Division

liaison with
Public Works

Under the direction of the Maintenance Projects Manager, is responsible for the maintenance of the building, its systems and its equipment excluding cleaning services and the maintenance of theatrical equipment. The division is directly accountable for maintaining liaison with representatives of the Property Management Branch of Public Works Canada to ensure that all maintenance, repairs, and renovations effected by the Centre observe the standards prescribed by PWC and, together with the Deputy Director General and the Director of Operations, to represent the Centre on the Joint NAC/PWC Operations and Maintenance Committee which was established as a requirement of the lease agreement between the Crown and the Centre to review the repair and replacement requirements of the Centre.

plant equipment
and systems

The Plant Equipment and Systems Maintenance Section is administered by the Assistant Maintenance Projects Manager who monitors a contracted service provided by Empire Maintenance Limited which employs eighteen full time tradesmen at the Centre.

The Building Maintenance Section is administered by the Assistant to the Maintenance Projects Manager who monitors contracted repairs of the architectural and structural components of the Centre.

f) Materials Management Division

Under the direction of the Manager of Materials Management, is responsible for general purchasing and central stores services to all department of the Centre.

purchasing

The Purchasing Section is comprised of a supervisor and five full time employees responsible for the acquisition of goods and services including the preparation of specification documents and the analysis and awarding of tenders.

III THE BRANCHES

central stores The Central Stores Section is comprised of a supervisor and two full time employees responsible for the receipt, examination and inventory control of materials and capital assets.

g) Administrative Services Division

Under the direction of the Manager of Administrative Services, provides general business services to all departments.

office services The Office Services Section is comprised of a supervisor and five full time employees responsible for mail and messenger services and duplicating and printing facilities.

telecom-communications The Telecommunications Section is comprised of a supervisor, three full time and three part time employees responsible for telephone operator services, and telephone equipment and account management.

The Division maintains a Miscellaneous Services Section which provides such services as coordination of travel arrangements, form-design, etc. and employs two full time employees who report directly to the manager.

3. Public Relations

a) general

Each of the four Programming Departments is responsible for the sale of its product. It is the responsibility of the Director and/or the Administrator to meet the budget established for the programming field for which the Department is responsible, including both expenses and revenues. The Administrator, therefore, employs the services of a Manager Publicity and Promotion officer.

However, there is a central "Communications Department". This department, which is responsible for the Centre's corporate marketing, press and public relations, performs the following functions:

III THE BRANCHES

- it provides essential public relations services; design, layout, graphics, typesetting, translation, media-buying, editorial, promotion and distribution, advertisement design and placement for the Centre.

house programme - it publishes the house programme (280 issues, 750,000 copies), monthly calendar (11 issues, 1,320,000 copies), the Annual Report and annual programme review;

- it advises the programming and executive departments on marketing, press, public and government relations.

The Director and the Associate Director are responsible for the general direction of the department and for providing advice on marketing, press, public and government relations to all departments at the Centre.

An Administrator is responsible for processing accounts and contracts, maintaining budgets, dealing with printers, suppliers, advertisers, as well as supervision of four secretarial and reception staff.

The department has a total staff of 22, which is distributed among the following three Divisions:

b) graphics
division

Headed by an Art Director, the graphics unit comprises four graphic artists and a typesetter who design, lay out and typeset all of the Centre's house programmes, its monthly calendars, advertisements, flyers, some subscription brochures, menus, posters, annual report, and other publicity material.

III THE BRANCHES

- c) editorial and translation division A copy editor and two translators are responsible for editing and translating and occasionally creating texts which appear in the Centre's publicity material, house programmes, and press releases. They report to the Associate Director of the Department.
- d) promotion and distribution division A staff of three control all aspects of the Centre's distribution system for publicity, information and posters, as well as coordinating the purchase and use of advertising space and time in the media, and organizing promotional efforts of the various departments, press tickets, mailing lists, press release lists, photographic and slide files, special projects and community activities.

4. Restaurants and Catering Department

- a) General This Department is under the supervisor of the Director of Restaurants, who is assisted by a Food and Beverage controller and is responsible for the operation of the restaurants and other services and for the creation and development of new ideas concerning their use.
- The Executive Chef is assisted by a up to thirty kitchen personnel who prepare foods for the house restaurants and for catering service. d
- The activities of the Department are divide as follows:
- Two Restaurants:
 - Le Restaurant
 - Le Café
 - Café Terrasse
 - La Brasserie
 - Catering
 - Intermission Bars

III THE BRANCHES

- b) Le Restaurant The main restaurant seats 130 persons, employs a staff of eight waiters and busboys and is supervised by the Restaurant Captain assisted by a secretary/reservation clerk. The policy of this room is to present a very varied choice of cold foods (buffet) and a small selection of fine dishes in the context of modified "nouvelle cuisine". It caters particularly to lund and pre-theatre dinner patrons.
- c) Le Café
- The Café proper seats 100 persons, employs six waiters and is supervised by the Café Manager. The menu is lighter and more modest than at Le Restaurant. It also caters to lunch and pre-theatre diners and closes at 8 p.m.
- i) The Café Terrasse is a summer operation, which extends the seating capacity of the room outside towards the canal. Service hours are extended to 1 a.m..
- ii) La Brasserie also an outdoor summer operation on the terrasse overlooking the canal, but separate from the Café Terrase. Beer is served, light snacks are available, and there is live entertainment nightly. Also open till 1 a.m..
- d) Catering Catering activities are supervised by the Banquet Manager. Here the number of employees is variable and can be geared to accomodate up to 1,000 persons (seated) at a banquet or up to 2,500 at a cocktail reception.
- e) Intermission Bars Under the direction of an Intermission Bars Supervisor, the bars are designed to supply refreshments before performances and during intermissions. The Supervisor schedules the number of employees according to the type of performance and number of seats sold.

III THE BRANCHES

C. FINANCE AND PERSONNEL BRANCH

1. Financial Planning and Analysis Department
2. Financial Accounting Department
3. Electronic Data Processing Department
4. Personnel Department
5. Risk Insurance and Contract Review Department

III THE BRANCHES

C. Finance and Personnel Branch

This Branch is under the supervision of the Assistant Director General (Finance and Personnel). The work is distributed over 35 positions organized into five Departments.

1. Financial Planning and Analysis Department
2. Financial Accounting Department
3. Electronic Data Processing Department
4. Personnel Department
5. Insurance Risk and Contract Review Department

1. Financial Planning and Analysis Department

Under the direction of the Manager, Financial Analysis, the Department, involving two positions, is responsible for:

- a) the development of internal management processes relating to the preparation, analysis, comment and management review of the Corporation's long term financial plans and priorities;
- b) the preparation, analysis of, and comment on the Corporation's operating budgets and, within this frame work, coordinates the revision of operational plans at key intervals throughout the program and financial period under review,
- c) the preparation of the Corporation's monthly Financial and Operating Reports, summarizing actual results against the corporate operating plans;
- d) the preparation of special statistical reports and the development of performance indicators emanating from the Centre's operations for use in the Corporation's long term and short range financial strategies.

III THE BRANCHES

2. Financial
Accounting
Department

Under the direction of the Comptroller, this department, involving 17 positions, is organized into 3 Divisions:

1. Financial Accounting
2. Accounts Payable
3. Payroll

The department is responsible for all of the financial accounting functions as well as the preparation of the Corporation's monthly and year-end Financial Statements.

3. Electronic Data
Processing
Department

Under the direction of the Manager, Data processing, this Department involving 4 positions, is responsible for the electronic processing of data relating to all of the Corporation's financial accounting transactions, payroll, and the monthly and year-end Financial Statements.

4. Personnel
Department

Under the direction of the Manager, Personnel Services, this Department comprising 8 positions, is organized into 3 Divisions and is responsible for all matters within the Corporation relating to staffing, classification and compensation, collective bargaining, training and development, staff relations, and other personnel services.

5. Risk Insurance
and Contract
Review Department

Under the direction of the Manager, Risk Insurance and Contract Reveiw, this Department, comprising two positions, is responsible for: the administration of the Corporation's contract review processes; and the management of the corporate risk insurance program.

* * * * *

CHAPTER IV

NAC: THERE'S NOTHING LIKE IT

The concept, objects, programming principles and guidelines as well as the size and complexity of the facility and the two official languages in which the corporation must operate, mean that the NAC is an enterprise whose scope is unmatched anywhere in the world.

Furthermore, considering its position as a cultural agency of the Federal Government, the social, political and cultural configuration of Canada and the special location and characteristics of the National Capital Region, the organization operates in a context of special challenge!

The NAC is unique because of its total personality, the major characteristics of which are:

1. it both programs its facility itself as well as renting the facility for programming to others;
2. in its own programming it both presents productions of other organizations (its "showcasing" or "impresario" role) as well as presenting its own productions (its "laboratory" or "producer" role); it also presents productions it has jointly produced with one or more other organizations;
3. it operates and programs in both French and English;
4. it works in all disciplines (Theatre, Music, Dance, etc.);

IV.2.
(81.1.09)

IV NAC: NOTHING LIKE IT

5. it programs three principal performance halls (as well as arranging for ancillary programs in the other public rooms and foyers of the Centre);
6. it presents programs both at the Centre in the National Capital region and on tour throughout Canada;
7. it presents subsidized programming and commercial programming (revenues intended to exceed direct costs);
8. through the presentation of artists and ensembles from all across Canada and through touring of its own productions, it serves and is responsible to a "national" community, while through its work in the National Capital Region it serves and is responsible to a "local" community;
9. it presents both Canadian and foreign artists and ensembles;
10. it has an ancillary role in several areas:
 - a) as a provider of local community service by way of youth programs for schools and assistance to other performing arts groups;
 - b) as a provider of programs of free attractions in the lobby of the Centre and elsewhere in the National Capital Region;
 - c) as a host for the display of visual arts and other exhibitions on Arts Centre premises;
 - d) as a restaurateur operating two restaurants and a catering department which, using several areas of the Centre, is capable of earning revenues through banquets and receptions for groups from 2 to 2,000 intermission bars, etc.

IV.3.
(81.1.09)

IV NAC: NOTHING LIKE IT

e) as a lessor to two bookstores, one French and one English;

Unlike the Kennedy Centre (Washington), the Lincoln Centre (New York) and the Place des Arts (Montreal), the O'Keefe Centre (Toronto) - to cite a few examples, the NAC is directly involved in creation.

In Montreal, for example, the Montreal Symphony is an organization separate from the Place des Arts Corporation; it is, however, a "preferential tenant". The Washington Opera Association, likewise is an organization separate from the Kennedy Center, as is the National Orchestra. In the same way, in New York, the Metropolitan Opera, the New York Philharmonic, the New York City Opera and Ballet are all legal and artistic entities distinct from the Lincoln Center.

At the NAC, the Centre and its resident companies are one and the same organization.

The Board took the decision to exercise in full the powers granted to it under the Act: that the NAC be a facility to receive other organizations, and that it both subsidize presentations by visiting artists and ensembles and have its own resident creative groups. This decision was, and will ever remain, one of the most significant acts performed by the NAC Board of Trustees. This decision alone has established the Centre as unique in North America.

(The Vancouver East Cultural Centre comes as close as any in Canada; it is, however, much smaller in size and works only in one of our two official languages.)

IV.4.
(81.1.09)

IV NAC: NOTHING LIKE IT

The NAC model bears some similarity to a few European organisations, but none contain both the number of halls, the omni-disciplinary operation and the bilingual policy of the NAC.

This major organization carries out its at home work in the special "Ottawa/Hull", National Capital Region. The particular social, commercial/industrial and economic circumstances of this community which are somewhat akin to Canberra perhaps (but plus the two-language situation), and which are significantly different from Montreal, Toronto, Vancouver and other major Canadian centres, indeed, other world centres for the performing arts - these circumstances are too well known to require description here; sufficient that they be noted.

Furthermore, the Centre operates in (and out of) the national capital of a country distinguishable by its linguistic and geographic (space) barriers, its regional cultural aspirations, its extraordinary exposure to cultural colonisation, principally from the USA but, residually, from the UK and perhaps also from Europe, generally (viz: Music).

The NAC ... there's nothing like it!

CHAPTER V
FIRST REACTIONS

V First Reactions

- A. The Public
- B. The Artists
- C. The Critics
- D. The Staff
- E. The Patron
- F. Additional Critical Comment (Favourable!)

V FIRST REACTIONS

A. The Public

Firstly, the public has responded en masse. Well before the Centre opened, forebodings were rampant that it would be soon in the throes of chronic, if not terminal, "white-elephantitis. Whatever other ills the Centre may be heir to, this has not been among them. The public has come and come again - a public drawn from all sectors of society - all ages, all interests, both French and English-speaking, every pocket-book and every background.

During its first decade of operation:

- 8,143 performances were given by the NAC,
- to a paid attendance of 6,902,624,
- i.e. 2.23 performances per day, seven days a week for ten years,
- to an average attendance of 1,891.13 per performance!

The most performances in a year: 999 in 1973-74.

The most paid attendance: 795,931 in 1974-75.

The best percentage of capacity attendance: 79% in 1977-78.

An overall 10-year average attendance per performance of 76%.

Now that is really remarkable!

Clearly, the greater part of the NAC audience is drawn from the National Capital region; it could not be otherwise.

V FIRST REACTIONS

It is through augmented broadcasting and touring that the NAC can come to a more direct relevance to the Canadian public outside the NAC. At the same time, it should be noted that there is a constant stream of Canadian visitors to the NAC who attend performances at the NAC, most especially during the summertime.

The public outside the NAC is proud of the qualities and success of the NAC. It wishes, however, that arts organisations to which it has more direct access were as well supported.

And it is important to the Canadian public in every region of the country that governments at all levels move as rapidly as possible to full recognition of the fundamental importance - both cultural and economic - of the arts to our society, and provide equivalent support of all Canadian performing-arts producers. "Level up, not down!" as Brooke Claxton used to put it.

V FIRST REACTIONS

B. The Artists

But when one looks at NAC funding, one must consider not only the public, but also the artist. And the Centre offers over \$5,000,00 worth of employment to Canadian artists every year. It also offers an equivalent amount to Canadian technicians, administrators and producers, a group often subject to uninformed criticism; just try to run a theatre without a stage manager, a box office manager, a publicist or a general manager.

During the first decade:

- a) 6,617, or 81% of NAC performances may be classified as "Canadian";
- b) of the "Canadian" performances at the NAC, approximately 45% were NAC productions and the balance were presentations by NAC of artists and ensembles not permanently resident at the Centre.

V FIRST REACTIONS

C. The Critics
French Theatre

The French side of the Theatre Department, under Jean Herbiet, this year (1980-81) performed for its 1,000,000th spectator - 60% at the NAC, 40% on tour - having criss-crossed Canada on tour to 165 communities. On 25 August 1980 it opened a highly successful week's run at the Edinburgh Festival presenting The Dream Play by Strindberg and Woyzeck by Buchner, of which latter production Le Monde (Paris) has said: "Le Centre national des Arts égal qualité."

English Theatre

The English side of the Theatre Department built up over seven years by Jean Roberts and now being further developed by John Wood, on its first national tour in 1978-79 visited 21 cities from Vancouver to Charlottetown. The press said:

"The government last year set aside \$1.3 million for this new theatre company (including French side). Someone in Ottawa is at last using his head" (Allan Fortheringham, VANCOUVER SUN).

"I am happier the money was spent on artistic endeavour like this, which provides employment for several dozen actors, musicians and other professionals, than I would be if the million bucks had been poured into Candu nuclear reactors, oil import subsidies or illegal payments to James Bay Indians" (Brian Brennan, THE CALGARY HERALD).

Orchestra

The National Arts Centre Orchesta - Canada's touring orchestra - gave its first concert on tour in a school auditorium on the second floor of a convent in Amos, Quebec. Since then, with at least one major Canadian tour annually, it has played 69 different Canadian communities and in every province.

V.C.2
(81.1.09)

V FIRST REACTIONS

"I can hardly recall another orchestra with such consuming enthusiasm, artistic feeling and technical proficiency" (Karl Munchinger).

"Isn't it about time someone stood up in Parliament and declared the National Arts Centre Orchestra a national treasure?" (William Littler, TORONTO STAR).

"Festival Ottawa"
broadcast

"Festival Ottawa" the annual celebration of Opera and Chamber Music, has begun to reach listeners and viewers throughout North America by radio and television. Through the CBC and the American public radio service, opening night of "Ariadne auf Naxos", for example, was broadcast live to an audience of one million in the United States and over 250,000 in Canada. The live television broadcast of "Magic Flute" drew the following letter signed by Jack, Pat, Peter and Gordon of Calgary, Alberta:

"Our family has just spent an enjoyable three hours with the NAC production of "The Magice Flute" on television. We hope it will be possible to make many future performances available to all Canadians through the medium of television."

So do we all!

V FIRST REACTIONS

D. The Staff

The term "Ottawa" is a pejorative in the Canadian vocabulary. Every night, just before retiring, the old practice of family prayer is replaced by the National News. And in the litany of this service, "Ottawa" is used to the same purpose as were "Beelzebub" and "Lucifer" in times less secular. The NAC must inevitably attract some of this attitude.

It will surprise no one - least of all the 501 permanent and 853 part-time employees who are the National Arts Centre - to learn that it is not yet the case that improvement is no longer possible.

Even though the level of performance has been high, the greatest success is, as usual, yet to come. And as Canada continues to mature, and the cultural explosion of the last thirty years moves ahead even more rapidly in all regions of Canada, so the NAC will increase its efforts to respond to the hopes of those who saw for it a role of great significance for Canada as the "home" for the performing artists in our country's capital city.

V FIRST REACTIONS

E. The Patron

Perhaps the National Arts Centre's most difficult task is to live up to the intentions of the planners who were creating a place of national "standard setting". The Centre disclaims any and all infallibility: the Centre is not Mecca; moreover, "the best" is a relatively useless phrase in the arts. From a professional point of view, the search for the best is the pursuit of a goal - a goal which, by definition, is unattainable.

Canada had no real equivalent to the concept that is conveyed by the words "Broadway" or "The West End". The NAC was designed, therefore, to be a "special moment" in the life of the performing arts in Canada - the "House of Artists" in our nation's capital in the same sense as the "House of Commons".

It has and will continue to have both its successes and its... less-than-successes and its... for which it will be criticized and, because of its size, its location, its patron and its consequence, the National Arts Centre has never been, and never will be, free from criticism. While early debate concentrated on whether there should be a Centre or not, and, later, on the construction cost, and, still later, on the operation expenses - nobody twigged to the fact that Canada had produced an original and successful once again (c.f. Film Board, CBC, Canada Council, etc.) cultural agency of major significance. In a typical manifestation of the "quiet Canadian" syndrome, a pioneering step for the performing arts had been taken in Canada, simply and undramatically, and in reasoned response to perceived potentialities.

V FIRST REACTIONS

Even the conspicuously (in Canadian terms) high cost of operation that was foreseen as being the inevitable consequence of a successful pursuit of the objective for which it was created was foreseen: the "Brown Book" authors reasoned that:

"the deficit might reasonably be expected to be greater than that of other centres in Canada because of the emphasis to be placed on artistic excellence in preference to economic requirements as well as the national role to be filled by the capital in focussing on and, encouraging our two languages. That emphasis on excellence, that encouragement of our two languages had to be presented for the highly varied and rather special "capital-city-cum-small-town" mixture that makes up the eyes and ears of the local public - a community now some 600,000 strong, (400,000 in Ontario;) in fact, the fourth largest metropolitan area in Canada; and, on tour, for the whole of Canada.

All of the Centre's activities have a high profile and, as a public organization, the scrutinizing is severe. What is done must be done with publicly demonstrated good management and economy. to an extraordinary degree, this has been accomplished.

Furthermore, the Centre has been able to maintain, throughout its history, a strictly "arm's length" relationship with government, and with successive governments, subject to no political pressures and ready to resist any such pressure if it were to have been suggested. This is how the legislation was designed and this is how it has worked.

V FIRST REACTIONS

Given that the National Arts Centre arrived (almost by inadvertance?) at this position of having a unique mandate in a highly industrialized, underpopulated, immense country (which is itself equally unique), how does one judge the Centre's accomplishments? With what yardsticks?

One possible yardstick is its own mandate, its own original objectives. The mandate as conceived by its initiators remains virtually intact after twelve years of work. It has been monitored and enforced year by year, not by some external agency, but, on the one hand, by ticket-buyers, the media commentators and the members of the profession, and, on the other hand, through accountability to Parliament via various Committees of the House of Commons and Committees of Cabinet, in particular the Treasury Board, the responsible Minister and his Department, the Auditor and (now) the Comptroller-General, as well as the Commissioner of Official Languages, the Human Rights Commissioner, the authorities concerned with the Status of Women and Energy Conservation; the Department of Public Works (landlord), etc. etc. etc. (no other performing arts organization can make this general statement!)

Has the National Arts Centre fulfilled its mandate to the satisfaction of these authorities? One answer can be seen in the massive attendance; another in the (relative) generosity of the public purse.

V.F.1
81.1.09

V FIRST REACTIONS
F. ADDITIONAL COMMENT (FAVOURABLE!)
OPENING

Since the Centre's opening, it has undergone many tests: the crucible of the box office, the scrutiny of the Auditor General and the vigilant eye of the press. What follows is a modest summary of the millions of words which have been written about the Centre and its productions, with a quarter of an eye to objectivity.

"Architecturally, the building is simply magnificent. Technically, it's among the two or three most advanced in the world. Culturally, it's an urgent necessity - Ottawa has spent far too many years watching ballet and symphony performances in the tennis-shoe atmosphere of high-school auditoriums. Nationally, it should provide a first-rank showplace for the best productions that Canada's two cultures are capable of producing."

Alexander Ross
Maclean's Magazine
June, 1969

"...it is an exciting building more magnificent than New York's Lincoln Center."

Peter Bellamy
Cleveland Plain Dealer
June 22, 1969

"...it (NAC) is an imaginative, impressive and essential Canadian concept well worth the cost."

John Nichol
Toronto Telegram
June 19, 1969

"...the new National Arts Centre...is big, bold and beautiful."

Dulcie Conrad
Halifax Chronicle-Herald
June 7, 1969

V FIRST REACTIONS

"...one of the best theatre buildings in North America."

Clive Barnes
New York Times
June 5, 1969

"...Canadians can be justifiably proud of the building which is fully the equal of any in the world."

Jacob Siskind
Vancouver Province
May, 1969

"...The Centre emerges as a superb, glittering showcase for the performing arts."

Jamie Portman
Calgary Herald
June 2, 1969

"Ottawa's NAC is truly magnificent, both as a structure and as a living organism."

Oliver Roosevelt
Birmingham News
June 15, 1969

"...though the Arts Centre is located in Ottawa, we in Nova Scotia will benefit... It will be a gathering point of the potentials. The Arts Centre is the artist's dream."

Ruth Gilis
The Vanguard
June 11, 1969

"...at last the nation has a cultural focus of which it may be proud."

Victoria Times
June 9, 1969

V.F.3
(81.1.09)

V FIRST REACTIONS

"It is singularly appropriate that the Centre is located in the national capital. As Canadians, we may take pride in this resplendent addition to our cultural places... It is certain that in future the new Centre's stage will be the inspiration and the scene of many triumphs by performing artists."

Saskatoon Star-Phoenix
June 9, 1969

V.F.4
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

NAC ORCHESTRA

"The orchestra performed with incredible beauty throughout the evening... the sort of event to make musical history."

Blyth Young
OTTAWA JOURNAL
November 12, 1969

"There can be no doubt. Not only Ottawa, but the whole of Canada is richer musically through the existence of this remarkable body of musicians."

William Littler
TORONTO DAILY STAR
March 30, 1971

"No-one can question the excellence of the orchestra or the genius of its conductor. In existence for less than three years, the NACO has been acclaimed as our nation's greatest symphony orchestra."

H. R. MacDonald
THUNDER BAY NEWS-CHRONICLE
November 22, 1971

"Now in the second year of its existence and already a popular and artistic success beyond all practical initial hopes for it..."

Ken Winters
TORONTO TELEGRAM
January 14, 1971

"THE NAC ORCHESTRA opened its new season last night with a program of music that was a feast for the gods."

Jacob Siskind
MONTREAL GAZETTE
October 5, 1973

V FIRST REACTIONS

"It really is hard to believe that any orchestra could have accomplished so much in four seasons... their performance of Beethoven's Second Symphony was of a kind all too seldom heard in Canada.

William Littler
TORONTO STAR
October 10, 1973

"Mr. Bernardi has detailed the work beautifully. The development is pure; the piece is outlined in such a way as to make its execution an interpretation."

(translation) J. J. Van Vlasselaer
LE DROIT
January 19, 1976

"Last night's program by THE NAC ORCHESTRA was a veritable feast... The orchestra was in good form and maestro Bernardi was in even better form... (he) demonstrated a particular affinity for the style of this composer (Copeland). I am sorry this performance was not being recorded."

Maureen Peterson
OTTAWA JOURNAL
April 7, 1977

"Isn't it about time someone stood up in Parliament and declared the NACO a national treasure? There isn't a finer orchestra in the country, nor do we have a finer native-born conductor than the man from Kirkland Lake."

William Littler
TORONTO DAILY STAR
May 26, 1977

V FIRST REACTIONS

"The concert at the NAC last night... was the occasion for the world premiere of a newly completed work by Murray Schafer, "Cortege". (It was) in all, a very successful premiere... It was also a distinct pleasure to hear Jeanne Baxtresser, the first flute of the MONTREAL SYMPHONY. She is... the finest flute player on this continent.

Jacob Siskind
OTTAWA JOURNAL
December 7, 1977

"It was an exhilarating concert Tuesday night in the Opera of the NAC. The work held from beginning to end with Bernardi ... finding a treasure of inner connectives in the musical texture... After the energetic coda there was little to say except "bravo" for this truly fine concert."

Robert Richard
OTTAWA CITIZEN
May 17, 1978

"The NACO guided along for the past 10 years by the baton of Bernardi, is as polished and brilliant as any of its kind... a musical miracle. "Mario's the best all-around musician in the country" says Franz Kraemer, head of music for the Canada Council..."the orchestra is the most useful thing musically that has ever been done in Canada."

McLean's Magazine
September 10, 1979

V.F.7
(81.1.09)

V. FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

NAC ORCHESTRA
(Touring)

"Conductor Bernardi and his 40-plus players have developed a major instrumental ensemble that is one of the brightest jewels not only of the Dominion, but of the entire hemisphere. We can only envy our neighbors to the North for possession of such a magnificent orchestra."

Byron Belt
THE LONG ISLAND PRESS
March 1972

"Bernardi is a musician of the greatest stature and his imaginativeness enables him creative interpretation of the highest standard. It can be said with no excessive overstatement that (the NAC) has attained a standard rarely surpassed or even attained by just a few orchestras of the world." (translation)

SLOWO POWSZECHNE
Warsaw
May 22, 1973

"Conductor Leopold Wigner: "Guest concerts of the orchestra were an event of considerable significance in the current concert season in the USSR ... Canadian musicians have perfect technique and their performance (in Moscow) is notable for great culture and profound lyricism."" (translation)

TASS
May 22, 1973

"... THE NATIONAL ARTS CENTRE ORCHESTRA are unusually rich and resonant."

THE GUARDIAN
London
June 2, 1973

V.F.8
(81.1.09)

V FIRST REACTIONS

"The two performances were an extraordinary event. It is an exquisite orchestra."
(translation)

EXPRESS WIECZORNY
Warsaw
May 22, 1973

"Under the leadership of Mario Bernardi, the NACO has been fashioned into a marvelously responsive ensemble whose playing is never less than first class."

Paul Hume
THE WASHINGTON POST
October 28, 1975

"One of the crown jewels of Canada's music world."

E.H. Lampard
ST. CATHARINES STANDARD
December 15, 1975

"The excellence of the NAC ORCHESTRA encompasses all: crisp attacks, rich sounds from every section, as well as balance and coordination and above all, fine interpretation and a manifest love of music."
(translation)

Claude Gingras
LA PRESSE
January 7, 1976

"A superbly trained and honed ensemble. One of the finest of its kind in the world."

Jacob Siskind
THE MONTREAL GAZETTE
January 8, 1976

"truly stylish ensemble... equal to the best that this hemisphere can show."

Richard Buell
BOSTON EVENING GLOBE
March 22, 1976

"In less than seven years, Bernardi has put together an orchestra that combines precision, ardor and flexibility."

Robert Kimball
NEW YORK POST
March 22, 1976

"Bernardi is credited with making this one of North America's most respected symphonic groups."

Ted Wing
VANCOUVER PROVINCE
February 23, 1977

"Canada has an excellent classic symphony orchestra of such high quality, which though relatively young have caught up with international standards. A first-class orchestra."
(translation)

GENERAL ANZEIGER
Bonn
April 23, 1978

"The orchestra has been existence for less than ten years, but it has in this time, reached a remarkably high standard. Faultless."
(translation)

DIE WELT
Berlin
April 15, 1978

V.F.10
(81.1.09)

V FIRST REACTIONS

"Not only the brightest jewel in the NAC's crown, but one of this country's most precious musical assets."

Jamie Portman
SOUTHAM NEWS SERVICE
September 29, 1979

"A first rate ensemble."

Raymond Ericson
NEW YORK TIMES
October 20, 1979

"The real stars of the evening were Mr. Bernardi and the orchestra - the playing was consistently superlative."

Peter Davis
NEW YORK TIMES
October 27, 1980

V.F.11
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

MUSIC

Visiting

"(The entire concert was)...played with security and dash (and) showed the skill and flexibility which the (VANCOUVER SYMPHONY)...has developed under the baton of Kazuyoshi Akiyama. The West Coast musicians have become a major force on the Canadian musical scene."

Ruth Francis
OTTAWA JOURNAL
May 13, 1976

"One delight was the very engaging voice of soprano RIKI TUROFSKY...she showed a fine sense of technical control...always backed up with a great deal of musicianship lending a very natural tastefulness to her approach."

Robert Richard
OTTAWA CITIZEN
January, 1978

"Guest soloist (with the NACO) was the very impressive Canadian violinist STEVEN STARYK...(he) commanded attention from the very first line, producing an extraordinarily clear and powerful tone...he leapt from the impressive to the astounding. I cannot say enough about Staryk's playing."

Maureen Peterson
OTTAWA JOURNAL
March 30, 1978

"THE WINNIPEG SYMPHONY ORCHESTRA... (played) at the NAC last evening...the concert was a feast of comfortable, melodious 19th century music by an orchestra that has become one of the best in Canada under Piero Gamba's careful direction."

Ruth Francis
OTTAWA JOURNAL
April 5, 1978

V.F.12
(81.1.09)

V FIRST REACTIONS

"THE TORONTO SYMPHONY, under Andrew Davis, played in the NAC on Tuesday evening and gave the audience a demonstration of why Davis is one of the young conductors whose star is rising fast...(he) conducts the kind of Brahms you wouldn't tire of, but could live with happily for years."

Lauretta Thistle
OTTAWA CITIZEN
November 15, 1978

"The flute soloist, appearing with the NACO for the first time, was our own Canadian virtuoso, ROBERT AITKEN...he is one of our greatest national resources, a founder and a mover, especially in contemporary music... The Opera last night was full of elegant playing and sensuous sounds."

Lauretta Thistle
OTTAWA CITIZEN
January 31, 1979

"There were a lot of bravos for CHANTAL JUILLET's (solo violin performance)... Juillet (showed) temperament and the sensual magnetism in her playing...she came through with it, sensitively and lyrically each time...soft, silken playing...that was irresistible."

Robert Richard
OTTAWA CITIZEN
May 26, 1979

"Isaac Stern, one of the foremost violinists of the century, played the Fourth Mozart Concerto with the NAC Orchestra on Thursday...The tempo of the final movement was so deliberate that a lesser artist might have had trouble with it. But Stern made his way through it serenely, with no lapses in tone..."

Lauretta Thistle
OTTAWA CITIZEN
November 2, 1979

V FIRST REACTIONS

"Claudio Arrau (guest artist at the NAC) ... is the last of the great romantic pianists... There is never an inexpressive phrase in his playing... Last night he was in superb form, etching the outlines of the music with deft strokes while filling the details with gentle care."

Jacob Siskind
OTTAWA CITIZEN
November 20, 1979

"Itzhak Perlman's solo recital Sunday in the Opera of the NAC was an evening of genuine violin artistry, from the love of the music to love of the instrument itself."

Robert Richard
OTTAWA CITIZEN
December 3, 1979

"...the visit here by the MONTREAL SYMPHONY was a particularly welcome occasion. Charles Dutoit has been at the helm of the Orchestra long enough to have made his mark on its playing... it was good to hear (them) playing at such a consistently high level of professionalism."

Jacob Siskind
OTTAWA JOURNAL
March 17, 1980

"Two singers of unusual promise shared the program at the NAC yesterday... Catherine Robbin, a mezzo-soprano from Toronto, and Martha Collins, a soprano from Ottawa, (they showed)... vocal colour, and turns of phrase that suggested that both singers could well develop into superior artists."

Jacob Siskind
OTTAWA JOURNAL
April 14, 1980

V.F.14
(81.1.09)

V FIRST REACTIONS

"There were two exciting performances at the Music for a Sunday Afternoon concert and the NAC... Ottawa's own Angela Hewitt was the pianist in the ensemble (her) playing had a freedom and lyricism that were totally unforced."

Jacob Siskind
OTTAWA CITIZEN
November 17, 1980

V.F.15
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

NAC THEATRE
(English)

"Fantastically grotesque...The NAC THEATRE COMPANY's presentation (of Mrozek's "Tango") is thoroughly worthwhile and a must for those interested in Absurdist or political theatre. All of the players perform flawlessly."

Robin Dorrell
OTTAWA JOURNAL
May 3, 1972

"The NAC's production (of "The Tempest") managed to strike precisely the right note. This is a production full of charm and grace, richly delivering some of the Bard's most glorious poetry. Marigold Charlesworth and her fine young cast deserve much credit for the manner in which they have brought this most difficult play to life."

Myron Galloway
MONTREAL STAR
February, 1973

"The very political play, "The Resistible Rise of Arturo Ui" by Bertolt Brecht is being given a most remarkable and compelling interpretation of Adolf Hitler. A high-flying production."

Herbert Whittaker
GLOBE AND MAIL
January 16, 1974

"The play "The Killdeer" is both haunting and haunted. Sensitive and exquisite... As beautiful a bunch of performances as you're likely to find on any one stage at a single time. A production such as this surely makes a strong case for fostering a permanent theatre company within the NAC."

Audrey Ashley
OTTAWA CITIZEN
April 22, 1975

V.F.16
(81.1.09)

V FIRST REACTIONS

"Canadian playwright Clive Doucet extracts some all too believable comedy from the snakepit of bilingualism in federal departments ("Hatching Eggs" is)...good stuff. And great lines. A lot of fun and not to be missed."

Maureen Peterson
OTTAWA JOURNAL
January 27, 1976

"When the NAC THEATRE COMPANY staged Shaw's "Man and Superman" earlier in the year, Ottawa audiences got a taste of what first-rate theatre could really be like. "Don Juan in Hell" served as further testimony to the improving fare of theatre here. The evening is a victory for Shaw, for intelligence and for good theatre. To the four splendid actors there can only be gratitude."

John Fraser
GLOBE AND MAIL
March 28, 1977

"("Camino Real") allows the unquestionably brilliant director John Wood to pull out all the stops in an extravaganza that is part circus, part Broadway Musical and altogether mind-blowing."

Myron Galloway
THE MONTREAL STAR
February 21, 1978

"("Troilus and Cressida")...Shakespeare's bitter comedy came crackling across with all its brilliant cynicism intact. ...if this is any indication of what John Wood has in mind, there's every reason to believe that the NAC will become a true rival of Stratford."

Bryan Johnson
FANFARE
January 11, 1978

V.F.17
(81.1.09)

V FIRST REACTIONS

"Out of Print" is worth walking to the nation's capital to see. Munro is an extraordinary versatile...it is an hypnotic theatrical experience. A veritable tour de force for Munro. An unqualified triumph."

Myron Galloway
SUNDAY EXPRESS
March 2, 1980

"The importance of the NAC's theatre operation has once again been demonstrated with Jean Gascon's absorbing new production of Molière's "Don Juan". This distinguished man (Gascon) of the theatre is one of our national cultural treasures."

Jamie Portman
SOUTHAM NEWS SERVICES
March 14, 1980

V.F.18
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

NAC THEATRE

Touring
(English)

"A "Hamlet" to be revelled in. In England a production as innovative and exciting as this would be filmed to preserve it and make it more widely available. Productions of this scope and calibre should not be allowed to live simply in the memory of the few.

Louis H. Hobson
THE ALBERTAN
January 31, 1979

"William Schwenk and Arthur Who?" offers freshness and vitality. Written by John Wood and Alan Laing, it is highlighted by some brilliant performances by members of the versatile NAC cast."

Denise Ball
THE LEADER POST
February 12, 1979

"John Wood's interpretation... offers a clearer line on the plot than many of the more conventional productions... one has to marvel at the level of talent in this company ...("Hamlet")... is a production that should be seen by everybody who cares about good theatre."

Bryan Brennan
THE CALGARY HERALD
February 1, 1979

"Waiting for the Parade", the NAC THEATRE COMPANY's smash hit is being presented at Athabasca Hall... (it) is a warm and touching play ... an overwhelming success. This delightful production will be seen in twenty cities and towns throughout the Canadian Northwest."

PEACE RIVER RECORD-GAZETTE
September 26, 1979

V.F.19
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

THEATRE

Visiting
(English)

"...one important part of its (the NAC's) role in Canada (is) that of bringing theatrical companies from across the nation to the Centre to try their wings. The troupe (THEATRE CALGARY) is a true ensemble...("You Two Stay Here, The Rest Come With Me") is a folk-rock musical based on the history of Calgary...performed with considerable enthusiasm..."

Jacob Siskind
MONTREAL GAZETTE
May 26, 1970

"It would be hard to imagine a more satisfying cast (in the SHAW FESTIVAL production of "Candida"); each role fits its interpreter like a glove. It all adds up to a particularly fine evening of theatre and one that shouldn't be missed."

Audrey Ashley
OTTAWA CITIZEN
June 4, 1970

"("The Effect of Gamma Rays on Man-in-the-Moon Marigolds" by the TORONTO ARTS PRODUCTIONS is)...a true and moving play, splendidly acted...a production well worth seeing. ...the rare kind of performance you remember long after the play is finished."

Audrey Ashley
OTTAWA CITIZEN
August 5, 1971

"If Ottawa is to get revivals by the STRATFORD NATIONAL THEATRE, then by all means let them be revivals as good as (this) "Tartuffe". Director Jean Gascon never lets the entertainment flag. He is well served by an excellent cast. A thoroughly enjoyable evening of theatre."

Audrey Ashley
OTTAWA CITIZEN
October 21, 1970

V.F.20
(81.1.09)

V FIRST REACTIONS

"Jean Gascon, the artistic director (of the STRATFORD NATIONAL THEATRE) has put on a surprisingly powerful "Lorenzaccio"; it is at once strong, beautiful, fierce and grandiose."

Murray Maltais
LE DROIT
March 12, 1972

"For an entertaining evening see the MANITOBA THEATRE CENTRE's production of "Sleuth" at the NAC. If there were more good plays like this produced with such flair, we would see a box-office renaissance. The acting throughout is terrific ...great fun and highly recommended."

Robin Dorrell
OTTAWA JOURNAL
November 21, 1972

"The TARRAGON THEATRE has brought David Freeman's play "Battering Ram" to the NAC ...Bill Glassco's direction is sensitively restrained and beautifully attuned to the material... In every respect this is a splendid production of a first class play we can be proud to call Canadian."

Myron Galloway
MONTREAL STAR
May 9, 1973

"Director Bill Glassco's "A Doll's House" is, expectedly a wonder of honesty, a tactful, yet deeply-felt exercise in making a 19th century naturalistic work see new and fresh. ...(this) production from (THE VANCOUVER PLAYHOUSE)...is an emotional experience..."

Urjo Kareda
TORONTO STAR
April 26, 1974

V.F.21
(81.1.09)

V FIRST REACTIONS.

"A company of talented, brilliant performers lighted up the stage of the NAC last night. The CITADEL THEATRE OF EDMONTON gave a highly satisfying production (of "Oedipus Rex") which could take its place alongside the best we have seen in Canada. A stunning production."

Myron Galloway
MONTREAL STAR
May 24, 1974

"("The Collected Works of Billy the Kid") ...is a strangely compelling work...THE NEPTUNE THEATRE COMPANY is altogether splendid. Neil Munro (gives) an electrifying performance (that)...constitutes a tour de force... (It is) well worth seeing by the serious theatre-goer."

Audrey Ashley
OTTAWA CITIZEN
January 6, 1976

"Balconville" (by the MONTREAL CENTAUR THEATRE) is a work that has genius. It's angry, bitter, cruel and funny. A real vision of this country - and even more rare, it's a moment when bilingualism has found a voice."

Fred Blazer
GLOBE AND MAIL
January 10, 1979

"("Billy Bishop Goes to War" from the VANCOUVER EAST CULTURAL CENTRE) moves effortlessly from the outset to the final curtain... Eric Peterson is incredibly powerful and versatile as Billy Bishop. This must be one of the acting tours de forces of the past quarter of a century. ...a brilliant evening of theatre...100 per cent Canadian..."

Jacob Siskind
OTTAWA JOURNAL
September 5, 1979

V.F.22
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

NAC THEATRE
(French)

"I can't remember when... I was led to appreciate more sincerely Molière's dramatic and humanistic insights... (than in this NAC production of "L'Avare")."

Zelda Heller
MONTREAL STAR
September 26, 1972

"One of the most terrifying, most devastating bits of theatre ever perpetrated... a great deal of effectiveness of the productions lies... in brilliant direction (and)... superb impersonation. It seems unlikely that anyone can leave the Studio here unmoved by (this) performance (of "Gaspard")."

Jacob Siskind
MONTREAL GAZETTE
January 12, 1973

"As Louis Laine, Jacques Thisdale portrays brilliantly the youth, the ardour, the vigour and the sheer virility of the role (in "L'Echange"). (translation)

Martial Dassylva
LA PRESSE
November 1, 1973

"... this is by far the best production I've seen of "Andromaque". (It is) passionate and intelligent... (the) overall impression is quite overwhelming. The production is both moving and noble... a very fine achievement."

Burf Kay
OTTAWA JOURNAL
October 15, 1974

V.F.23
(81.1.09)

V FIRST REACTIONS

"The intention of Jean Herbiet's and Felix Mirbt's latest stage poem is so fundamentally moral, humanitarian and pure, that (I am) still under the spell... "La Manipulation de Dieu",... is provocative mentally, spiritually and viscerally... potent enough to draw expressions of rage, anguish, compassion..."

Maureen Peterson
OTTAWA JOURNAL
November 18, 1975

"... the play ("Rashomon")... (is) superbly staged at the NAC Studio Theatre... Jean Herbiet has mustered an impressive team to bring (us) this delectable divertissement and (he has)... established the highest standards of performance and production... (Certainly, the French side has not been restricted in its growth. In seven years of operation, it has gone steadily upwards...)."

Herbert Whittaker
GLOBE AND MAIL
March 13, 1976

"("Rashomon")... constitutes an original and interesting experience... a brilliant performance by Hubert Gagnon. He amazes us with his bearing, his movement, his voice and his characterization of the old man is totally convincing." (translation)

Adrien Gruslin
LE DEVOIR
March 22, 1976

"If you like your plays in the grand, poetic, symbolic style, run, don't walk, to the Studio of the NAC where "Partage de Midi" opened... a tour de force... (that) never hit a false note."

Ruth Francis
OTTAWA JOURNAL
October 4, 1977

V FIRST REACTIONS

"André Brassard (director of "Un Simple Soldat")...proves once again his splendid talent... A classic of Québécois theatre extremely well presented."
(translation)

Murray Maltais
LE DROIT
November, 1978

"Jean Gascon's production of Corneille's "Le Cid" at the NAC is a most moving and vibrant interpretation...both eloquent and highly charged... a splendid production of a great play. Jean Gascon deserves our admiration and our heartfelt thanks..."

Jacob Siskind
OTTAWA JOURNAL
April 6, 1979

"...all members of the large cast contribute memorable vignettes...performances flooded with a wealth of detail... ("Madame Filoumé" is) a gentle comedy that can be recommended to the most discriminating theatre-goer...a production that captures all of its charm and a good deal of its emotional impact."

Jacob Siskind
OTTAWA JOURNAL
April 6, 1979

V.F.25
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

NAC THEATRE

Touring
(French)

"This fine production (of "Arlequin, Serviteur de Deux Maîtres" argued the versatility of this new and talented company ... the acting is par excellence."

Lloyd Dykk
VANCOUVER SUN
September 27, 1978

"A haunting moving portrait ... of lower income Montreal ... (directed by) the gifted young Quebecois director, André Brassard ... an excellent performance by all. If "Un Simple Soldat" is any indication, artistic excellence just may overcome all the criticisms of politicking that have been levelled at the NAC since this new company was formed a few months ago."

Bob Allen
VANCOUVER PROVINCE
September 26, 1978

"There is talent in the sheer imagination of this production of "Woyzeck" which, while concealing the obvious relies on sure-fire formulas ... The marionettes are superb... We see them as living, breathing creatures. We can't take our eyes off them." (translation)

LE MONDE
January 19, 1978

"("Woyzeck" is)... an overwhelming theatrical and musical experience... intense and torrid... surely the major event of this year's (Edinburgh) Festival."

Ann Blyth
DAILY TELEGRAPH
August 30, 1980

V.F.26
(81.1.09)

V FIRST REACTIONS

"L'Hexagone is a professional touring company bringing theatre to schools. As one of the more notable and imaginative programs of the National Arts Centre, it could do much to awaken an interest in drama and more broadly to foster a greater knowledge and understanding of French and Canadian culture... The cast of young professionals does a marvellous job in the interpretation of the various scenes... the costumes, the decor and the accessories bear witness to the rich imagination of the director and his associates."

John Hare
OTTAWA CITIZEN
December 16, 1974

V.F.27
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

THEATRE
Visiting
(French)

"What a joy it is to attend " (La Dame de Chez Maxim's" by the THEATRE DU RIDEAU VERT.) Here is theatre as it should be, by professionals who know what it is all about. Every detail has been worked out and perfected. How fortunate we are... (this play) should not be missed."

John Hare
OTTAWA CITIZEN
December 1, 1970

"L'Effet des Rayons Gamma sur les Vieux Garçons" by LES COMEDIENS ASSOCIES) was a powerful theatrical experience... of all three, the supreme compliment; they became their parts and brought them alive. Theatre is alive and kicking at the NAC this week."

John Hare
OTTAWA CITIZEN
January 12, 1971

"Fernando des Rojas (author of "La Célestine") died more than 400 years ago, yet he lives in this reincarnation of his great work of art as presented by LE THEATRE DU RIDEAU VERT. The passion here cannot soon be forgotten... Here is theatre at its best."

John Hare
OTTAWA CITIZEN
November 7, 1972

"All of Yvette Brind'Amour's formidable talent and experience in the theatre culminates in her warm characterization of Marguerite Gauthier in ("La Dame aux Camélias"). The direction is light and lively, sets are lovely and the costumes magnificent." (translation)

Murray Maltais
LE DROIT
December 11, 1973

V.F.28
(81.1.09)

V FIRST REACTIONS

"We were amused for three solid hours (by "La Malade Imaginaire"). To state that it was a success would not be adequate... last night's play (performed by LA COMEDIE FRANCAISE) must be added to the other memorable theatrical experiences the NAC has brought us..."

John Hare
OTTAWA CITIZEN
February 2, 1974

"(In) ... "La Mort d'un commis-voyageur" by the COMPAGNIE JEAN DUCEPPE, ... Jean Duceppe (delivered) ... a towering portrayal of the dying salesman ... (he) conducted himself with brilliance. His crisis of identity spoke directly to the audience, and ... played havoc with emotions."

Jack Kapica
THE GAZETTE
July 11, 1975

"(This) ... adaptation (of "Pygmalion)" is in many ways an even more astounding masterpiece than Lerner and Lowe's. I don't believe George Bernard Shaw could be better served in another language than he is in LE THEATRE DU NOUVEAU MONDE'S multi-media chef d'oeuvre."

Maureen Peterson
OTTAWA JOURNAL
April 2, 1977

"This production of "La Cruche cassée" rivals in laughter any farce I have seen in recent years. Once again, LE THEATRE DU NOUVEAU MONDE ... has succeeded in surprising and delighting us."

John Hare
OTTAWA CITIZEN
March 18, 1978

V.F.29
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)
FESTIVAL

"Festival Canada" hit its stride last night with a production of "Don Giovanni" that reaffirms Ottawa's unwritten claim to being called the Salzburg of North America. Probably the finest piece of opera mounted in Canada this season."

TORONTO STAR
July 4, 1973

"Bernardi has the production in first-class shape musically. It flows like the river of good wine. The music is a constant delight. Rossini's sparkling comedy "Le Comte Ory" is a joy to see and hear."

Lauretta Thistle
OTTAWA CITIZEN
July 26, 1974

"With its stunning production of Tschaikowsky's "The Queen of Spades". The NAC has moved confidently into the operatic big leagues. The production is at once innovative and daring, unusual and exciting."

Jacob Siskind
MONTREAL GAZETTE
July 19, 1976

"Les Noces de Figaro" can be compared to the great international productions and has a style all of its own which blends honesty and straight forwardness on one hand and profound internal reflexion on the other." (translation)

J. J. Van Vlasselaer
LE DROIT
July 5, 1976

V.F.30
(81.1.09)

V FIRST REACTIONS

"("The Queen of Spades")... is an astonishing operatic event - the type of experience in total theatre which one encounters all too rarely. An overwhelming venture into an unusual theatrical dimension. A powerhouse production."

Jamie Portman
SOUTHAM NEWS SERVICES
July 21, 1976

"A most remarkable new staging of "The Queen of Spades"... it was tremendously exciting. It would be a wonderful production, some day, for Covent Garden, for it really is a new and valid look at an old opera."

Clive Barnes
NEW YORK TIMES
July 24, 1976

"The opening of "Festival Canada" with "Ariadne auf Naxos" was a triumph in all departments. An excellent production - not to be missed."

Alan Gilmor
OTTAWA CITIZEN
July 4, 1977

"Sonja Frisell's production of Donizetti's "Don Pasquale" is a joy to behold... a simple masterpiece. I can sum up the star of the evening Daniela Mazzucato in one word: Belissima."

Maureen Peterson
THE OTTAWA JOURNAL
July 11, 1977

V FIRST REACTIONS

"Unseemly as it may be for a reviewer to turn cartwheels in print, let these words serve notice that magic was brought at the NAC last night, theatrical magic. This is what God would have done if he'd had money. This "Midsummer's Night Dream" would do honour to any opera house in the world. It is that good."

William Littler
TORONTO STAR
July 1, 1978

"Cendrillon" is a delight from start to finish... The cast is excellent and Frederica von Stade is well-nigh perfect."

Ronald Gibson
WINNIPEG FREE PRESS
August 4, 1979

"Only superlatives are in order for the new production (of "Cendrillon"). A sensational production and a perfect cast... it began on a promising note and closed in glory and triumph. A production of world class."

Ruby Mercer
OPERA CANADA
Fall 1979

"An entrancing, handsomely mounted production (of "Cendrillon") originating from the NAC in Ottawa. It would be hard to overpraise the authority, refinement and vibrancy of (Bernardi's) conducting."

Alan M. Kriegsman
WASHINGTON POST
September 17, 1979

V.F.32
(81.1.09)

V FIRST REACTIONS

"The cast (of "La Fille du Régiment") is uniformly excellent. Ruth Welting handles the coloratura sections brilliantly."

Lauretta Thistle

OTTAWA CITIZEN

July 18, 1980

V.F.33
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

DANCE

"Jose Limon's compelling choreography brought out all the astonishing mesmeric quality of Nureyev. Over-all, THE NATIONAL BALLET COMPANY shone again."

Eilileen Turcotte
OTTAWA JOURNAL
March 8, 1974

"THE DUTCH NATIONAL BALLET is a company of fine technical virtuosity. What a beautifully groomed company... sleek... secure in both classical and modern idioms... versatile."

Lauretta Thistle
OTTAWA CITIZEN
October 28, 1976

"THE WINNIPEG CONTEMPORAY DANCERS have a lot of things going for them - a splendid young company - stylish in projection and vital in performance."

Gordon Stoneham
OTTAWA CITIZEN
October 6, 1976

"THE SHANGHAI BALLET, for all its ideological patina, is best looked on as simply a dynamic, strongly-disciplined dance company. As such they have been most welcome guests."

Gordon Stoneham
OTTAWA CITIZEN
May 16, 1977

"One of Canada's brightest and most innovative young dance troupes. LES BALLETS JAZZ brings a newness, a freshness to the Canadian dance scene. It showcases a wide variety of Canadian choreographers, dancers and music. And above all, it's good."

Sandy Rubin
OTTAWA TODAY
April 10, 1978

V.F.34
(81.1.09)

V FIRST REACTIONS

"Add to that originality of movement, imaginative lighting, original and attractive tights, sound execution: THE ANNA WYMAN DANCE COMPANY must be seen."

(translation) J. J. Van Vlasselaer
LE DROIT
November 8, 1978

"THE BALLEET INTERNACIONAL DE CARACAS lived up to its reputation for having stunningly good dancers. They can do anything, and they do everything with fierce intensity. An evening of virtuoso dancing."

Lauretta Thistle
OTTAWA CITIZEN
September 26, 1979

"LES GRANDS BALLETS CANADIENS has come up with a powerful piece of dance-theatre for its annual engagement at the NAC. A passionate work - a true visual portrayal of Mozart's intentions with the music. The company continues in top form, projecting a vitality and excitement."

Audrey Gill
OTTAWA JOURNAL
November 2, 1979

"The Dance section of the NAC's program has been slow in getting under way. If it continues on its present course it may well overshadow the more established programs before long. It's only mandate thus far seems to be superb quality."

Jacob Siskind
OTTAWA JOURNAL
February 11, 1980

V.F.35
(81.1.09)

V. FIRST REACTIONS

"ANJALI (Anne-Marie Groves-Gaston)... gave a scintillating Indian classical dance recital on November 5th at the NAC... Anjali ranks among the very best of Indian classical dancers in the world today."

CANADIAN INDIA TIMES
November 17, 1980

"LE GROUPE DE LA PLACE ROYALE is one of Canada's oldest and most enduring modern dance companies. Thursday night it kicked off its 14th season at the NAC Studio, and in doing so made a quantitative leap of considerable significance... With works like these the company leaps right to the top rank of Canadian modern dance."

Hilary McLaughlin
OTTAWA CITIZEN
October 10, 1980

V.F.36
(81.1.09)

V FIRST REACTIONS

F. ADDITIONAL CRITICAL COMMENT (FAVOURABLE!)

VARIETY

"(IAN AND SYLVIA)...received a warm and friendly reception from what seemed a familiar, long-time audience...Sylvia's voice is as penetrating and varied as ever...Ian's own voice is excellent... (he is) a capable showman."

Peter Law
OTTAWA CITIZEN
January 25, 1975

"LEONARD COHEN...holds an audience with a kind of personal magnetism...(his) quiet presence somehow filled the stage...in all his songs there is the imagery of the poet, perhaps never more hauntingly expressed than in "Suzanne"."

Audrey Ashley
OTTAWA CITIZEN
February 13, 1975

"MAYNARD FERGUSON...(gave) a polished performance by a real pro...sound and light show with expert showmanship, split-second timing...(the band) is young, well-schooled and fiery...a winner, all the way."

Lois Moody
OTTAWA CITIZEN
August 4, 1976

"...audience loved every minute of the Montreal singer-songwriter's smooth, emotional performance...(DIANE JUSTER)...deserves to be better known."

Linda Drouin
OTTAWA CITIZEN
October 29, 1980

"PAULINE JULIEN is back at the NAC generating enough energy to light up the entire place...(she) has always been famous for her zest and vitality."

Audrey Ashley
OTTAWA CITIZEN
October 29, 1980

V.F.37
(81.1.09)

V FIRST REACTIONS

"...take in Québécois folksingers BRETON AND CYR tonight at the NAC Studio...Bounce and verve and love and laughter don't need a language to be conveyed...Good fun, useful content: a powerful combination."

Richard Labonté
OTTAWA CITIZEN
December 17, 1980

(In "Meet the Navy") "there is...as pleasant a chorus-line as you are likely to see anywhere, some fine musicians, singers and comics, and it has been whipped into a pleasing confection."

Jacob Siskind
OTTAWA JOURNAL
August 21, 1980

(The "BNA Act" is) "...the most delightful entertainment package I have had the pleasure to see in the past three years in Ottawa and is one of the most outrageously funny shows I have ever attended."

Jacob Siskind
OTTAWA JOURNAL
July 5, 1980

VI DID YOU KNOW THAT...

VI Did You Know That?

- A. Expense/Earned Revenue Ratio
- B. Performances
- C. Attendance
- D. Canadian Content
- E. Showcasing
- F. Touring (General)
- G. Touring (Orchestra)
- H. Touring (Theatre - Resident Company)
- I. Touring (Theatre - School Tours)
- J. Creations (Music, Theatre)
- K. Uniqueness (Music, Theatre)
- L. Canadian Soloists
- M. Orchestra, Professional Training
- N. Most Arm's Length

VI DID YOU KNOW THAT...

A. Expense/Earned Revenue Ratio

DID YOU KNOW THAT ...

... in its 79-80 season, 49.5% of NAC Expenses were covered by Earned Revenues ...

... and that compared to an average for nine leading Canadian professional arts companies of 41.5%!

Details: next page

VI.A.2
(81.1.09)

VI DID YOU KNOW THAT...

NATIONAL ARTS CENTRE

A ONE-YEAR COMPARISON (1),
PERCENTAGE OF EXPENSES COVERED BY EARNED REVENUE

	<u>EXPENSES</u>	<u>EARNED REVENUE</u>	<u>PERCENTAGE</u>
I NATIONAL ARTS CENTRE (01SEP79 - 31AUG80)	\$19,793,000	\$9,756,000	49.2%
II NINE SELECTED ORGANIZATIONS (2)			
1) <u>Orchestras</u>			
A (79-80)	\$ 4,544,350	\$2,128,917	46.7%
B (79-80)	3,736,143	1,431,160	38.3%
C (79-80)	3,494,094	1,639,125	46.9%
2) <u>Theatre Companies</u>			
A (77-78)	1,155,544	460,614	39.9%
B (78-79)	1,473,728	897,069	60.8%
C (77-78)	1,469,611	622,722	42.5%
3) <u>Dance Companies</u>			
A (79-80)	6,025,000	3,176,000	52.7%
B (79-80)	540,000	128,000	23.7%
C (79-80)	103,000	25,000	24.3%
 TOTAL	 \$22,541,470	 10,508,607	 41.75%

(average)

NOTES:

- (1) Some figures rounded to nearest thousand.
- (2) These figures were made available by nine leading Canadian professional performing arts companies on condition that their identity remain confidential.

VI.B.1
(81.1.09)

VI DID YOU KNOW THAT...

B. Performances

DID YOU KNOW THAT...

... in its first ten years, NAC presented 8,143 performances - an average of 814.3 performances per year!

Details: see next page plus one

VI DID YOU KNOW THAT...

C. Attendance

DID YOU KNOW THAT ...

- ... in its first ten years, NAC had an attendance (seats sold) of 6,902,624(1) and ...
- ... average attendance (paid) per performance of 76% capacity, and ...
- ... in the last five years of the first decade, this rose to 78%.

Details: next page

NOTE:

(1) to date (1Dec80) this figure stands at 7,896,736.

VI.C.2
(81.1.09)

VI DID YOU KNOW THAT...

THE NAC PUBLIC - ATTENDANCE (PAID)
NATIONAL ARTS CENTRE

	<u>Number of Performances*</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>%</u>
1969 - 1970 (June 1 - March 31)	645	494,169	680,674	72.6
1970 - 1971 (April 1 - March 31)	727	525,242	770,375	68.1
1971 (April 1 - June 30)	191	150,887	196,332	76.8
1971 - 1972 (July 1 - June 30)	719	616,334	804,243	76.6
1972 - 1973	862	675,438	878,719	76.8
1973 - 1974	999	740,012	1,014,548	72.9
<u>The first five years</u>	<u>4,143</u>	<u>3,202,082</u>	<u>4,344,891</u>	<u>74</u>
1974 - 1975	840	795,931	1,000,805	79.5
1975 - 1976	804	728,636	923,609	78.8
1976 - 1977	795	763,320	990,306	77.0
1977 - 1978	784	741,970	938,473	79.0
1978 - 1979	777	670,685	901,008	74.4
<u>The second five years</u>	<u>4,000</u>	<u>3,700,542</u>	<u>4,754,201</u>	<u>78</u>
<u>The first ten years</u>	<u>8,143</u>	<u>6,902,624</u>	<u>9,099,092</u>	<u>76</u>

* Does not include free performances.

VI.D.1
(81.1.09)

VI DID YOU KNOW THAT...

D. "Canadian Content"

DID YOU KNOW THAT ...

... in its first ten years, of the 8,143 performances given at the NAC, 6,617 or 81% were given by Canadian artists.

Details: see Appendices J, T and U

VI DID YOU KNOW THAT...

E. "Showcasing"

DID YOU KNOW THAT ...

... in its first ten years, 44% (3,608) of all presentations, and 55% of all Canadian presentations were performed by visiting (as distinct from resident) Canadian ensembles and recitalists ...

... of the visiting Canadian artists (excluding conductors and soloists with orchestra) and ensembles.

... there were 357 different Canadian ensembles and recitalists as follows:

	<u>Number</u>	<u>Engagements</u>	<u>Performances</u>
Music			
- ensembles	59	192	397
- soloists	17	28	3
English Theatre	72	146	1,607
French Theatre	32	72	545
Dance	23	109	387
Variety	<u>154</u>	<u>322</u>	<u>637</u>
TOTAL	357	869	3,608

VI DID YOU KNOW THAT...

F. Touring (General)

DID YOU KNOW THAT ...

... in its first ten years, the ensembles resident at NAC performed an equivalent of one out of every three days of the program year on tour ...

... the National Arts Centre Orchestra and the National Arts Centre Theatre Company (English ensembles; French ensembles; "L'Hexagone", "Hexagon") have toured to:

	<u>Communities</u>
in Canada	272
in the U.S.A.	28
in the U.K., Europe and the U.S.S.R.	<u>47</u>
TOTAL	347

Details: see next page:

VI.F.2
(81.1.09)

VI DID YOU KNOW THAT...

NATIONAL ARTS CENTRE TOURING SUMMARY (Number of Communities and Performances) THE FIRST TEN YEARS

	<u>Number of Communities</u>	<u>Number of Performances</u>			<u>Total</u>	<u>%</u>
		<u>Orchestra</u>	<u>English Theatre</u>	<u>French Theatre</u>		
Canada	272	110	602(1)	268(1)	1,038	92%
USA and Mexico	31	46			46	4%
Europe	44	34	17		51	4%
TOTAL	347	248	619	268	1,135	
PERCENTAGE:		22%	55%	23%	100%	

NOTES: (1) Most of the performances were done by the youth (school) tours of L'Hexagone and the "Hexagone" companies (the latter having ceased operations at the end of the 75-76 season as a result of Governmental "austerity" measures).

Details: see Appendices K, L, and V

VI.G.1
(81.1.09)

VI DID YOU KNOW THAT...

G. Touring (Orchestra)

DID YOU KNOW THAT ...

... in its first ten years, the National Arts Centre Orchestra performed in 110 different Canadian communities, in all 10 provinces, travelling over 70,000 miles.

Details: see Appendix V

VI DID YOU KNOW THAT...

H. Touring (Theatre - Resident Company)

DID YOU KNOW THAT ...

... following its creation (as of the 1978-79 season),
the National Arts Centre Theatre Company toured in
one season:

	<u>No. of Communities</u>	<u>No. of Plays</u>	<u>No. of Provinces</u>	<u>No. of Performances</u>	<u>Total Attendance</u>
French Productions	19	4	6	71	29,583
English Productions	21	3	8	59	38,044

Details: see next two pages

VI.H.2
(81.1.09)

VI DID YOU KNOW THAT
NATIONAL ARTS CENTRE
THEATRE COMPANY
LA COMPAGNIE DE THEATRE

FIRST NATIONAL TOUR 1978/1979

Repertoire:

French Theatre

Goldoni, "Arlequin, Serviteur de Deux Maitres",
directed by Jean Gascon

Marcel Dubé, "Un Simple Soldat",
directed by André Brassard

Corneille, "Le Cid",
directed by Jean Gascon

Eduardo de Filippo, "Madame Filoume",
directed by Olivier Reichenbach

English Theatre

Shakespeare, "Hamlet",
directed by John Wood

"William Schwenck And Arthur Who?" conceived and
directed by John Wood and Alan Laing

John Murrell, "WAITING FOR The Parade",
directed by David Hemblen

	<u>French</u> <u>Theatre</u>	<u>English</u> <u>Theatre</u>	<u>Total for NAC</u> <u>Theatre Company</u>
Total number of performances:	71	59	130
Total attendance:	29,583	38,044	67,627
Total number of cities visited:	19	21	40
Total number of kilometers travelled** travelled:	15,784	15,670	31,454

VI.H.3
(81.1.09)

VI DID YOU KNOW THAT...

Total number of work-weeks for artistic and creative artists(a)	1,132.5
Total number of work-weeks for technical/production/stage management and company management personnel(b)	1,609
Total number of work-weeks (a) and (b)	2,741.5

VI DID YOU KNOW THAT...
NATIONAL ARTS CENTRE
THEATRE COMPANY
LA COMPAGNIE DE THEATRE

FIRST NATIONAL TOUR 1978/1979

Itinerary

French Presentations

Vancouver	September	26 - 27	
Calgary		29 - 30	
Edmonton	October	1 - 2	
Winnipeg		4 - 7	
Gravelbourg		10 - 11	
Sudbury		18 - 21	
Kapuskasing		23 - 24	
Rouyn		25 - 26	
Toronto	January	22 - 27	
Cornwall		29 - 30	
Montreal	February	2 - 24	
Edmunston		26 - 27	
Campbellton		28 - 1	March
Bathurst	March	3 - 4	
Caraquet		5 - 6	
Moncton		7 - 8	
Bouctouche		10 - 11	
Rimouski		13 - 14	
Montmagny		16 - 17	

English Presentations

Vancouver & Abbotsford	January	22 - 27	
Banff		29 - 30	
Calgary &		31 - 3	February
Lethbridge	February	5 - 7	
Saskatoon & Davidson		8 - 10	
Regina and Rockglen & Swift		12 - 17	
Winnipeg & Dauphin		20 - 21	
Windsor & London			

VI.H.5
(81.1.09)

VI DID YOU KNOW THAT...

Hamilton & Guelph		22 - 24
Montreal &		27 - 4 March
Saint John, N.B. & Woodstock	March	6 - 7
Charlottetown		9 - 10

VI.H.6
(81.1.09)

VI DID YOU KNOW THAT...

H. Touring (Theatre)

DID YOU KNOW THAT ...

... in the first ten years the French Theatre Company
toured in 602 Canadian communities;

... in the first ten years the English Theatre Company
toured in 268 Canadian communities.

I. Touring (Theatre - School Tours)

DID YOU KNOW THAT ...

... in the first ten years in theatre for school children:

"L'Hexagone" (French) company toured to more than 160 different Canadian communities.

"Theatre Hexagon" (English company toured to more than 100 different Canadian communities.

(NOTE: company ceased operation after 1975-76 season.)

Details: see Appendices K and V

... the French school-touring company, "L'Hexagone" in the last eight seasons (1971-72 to 1979-80):

- produced 15 plays (12 of which were Canadian);
- visited 510 cities;
- visited 1,018 schools;
- gave 1,079 performances;
- before a total audience of 360,000 people;
- travelled 99,682 kilometres (equal to more than twice around the globe);
- visited nine provinces.

VI.J.1
(9.1.81)

VI DID YOU KNOW THAT...

J. Creations (Music, Theatre)

DID YOU KNOW THAT ...

Music

... NACO has presented 20 newly commissioned works since its foundation.

Details: next page

Theatre

... NAC Theatre Department has commissioned 31 new works and 5 special adaptations since its foundation.

Details: next page but one

VI DID YOU KNOW THAT...

CANADIAN WORKS COMMISSIONED BY THE NAC Orchestra

1969	Diversion for Orchestra - An Entertainment	Murray Adaskin
1970	Evanescence	André Prévost
1971	Improvvisazioni Concertanti No. 2	Norma Beecroft
1972	Hexaed	Robert Fleming
1972	Tapestry	Harry Freedman
1973	East	R.M. Schafer
1974	Jeux de Solstices	Gilles Tremblay
1974	Overture for Ottawa	Steven Gellmen
1975	Incident at Turtle Rock	Galt MacDermott
1976	George the Third - His Lament	Godfrey Rideout
1977	Cantate Domine (commissioned by the NAC Orchestra Assoc)	Keith Bissell
1977	Au Château de Pompairain	Bruce Mather
1977	Antinomie	Jacques Hétu
1977	Cortège	R.M. Schafer
1978	Those Silent, Awe Filled Spaces	Harry Somers
1979	Delta for percussion, violin, clarinet and orchestra	Michael Colgrass
1979	Chansons de jadis	Sydney Hodkinson
1980	Carols	(arr.)Derek Holman

NOTE: 8 of the composers on this list had works performed by other orchestras in the 1978-79 season.

VI DID YOU KNOW

PLAYS COMMISSIONED BY NAC INCLUDING ADAPTATIONS (A)

- Jojo et Gigi, de Jacqueline Martin
Party Day, by Jack Winter
Orphée, de Gabriel Charpentier
Love and Maple Syrup, devised and compiled by Louis Negin
title song by Gordon Lightfoot
How the Company Went to an Island
The Evanescent Revue, conceived by Joel Miller
Femme de Maurice Demers
Le monde est une machine qui marche bien, de Denys St. Denis
Story Theatre, adopted by Ron Singer
La Sabotière, de Gaby Déziel-Hupé
From Sea to Sea, devised by Marigold Charlesworth
Hypodrome, de Gaby Déziel-Hupé
Passion 11 a collective creation
The Mask and the Myth, by Roslyn Maian
A- Shakespeare in the Salon, devised by Dennis Hayes
Prophet, by Dennis Hayes
A Winter's Dream, by Jan Henderson and Robert C. More
Evangeline qui donc?..., de Pierre Mathieu

A Adaptations

VI DID YOU KNOW

PLAYS COMMISSIONED BY NAC INCLUDING ADAPTATIONS (A)

- C'était une fois, de Hedwige Herbiet
Ça bigotte chez Bigot, texte de Gaby Déziel-Hupé
La Poubelle à Pimpin, texte de Hedwige Herbiet
Etincelle et Flammèche, de Gaby Déziel-Hupé ou Un
Esprit sain dans un corps sain
Pile ou Face?, de Hedwige Herbiet
De la manipulation de Dieu, de Jean Herbiet
Can You See Me Yet?, by Timothy Findley
Le grand jour, de François Dépatie
The Dream Play, by August Strindberg
En écoutant le coeur des pommes, de François Dépatie
A- Floralie where are you?, de Roch Carrier
A- Le Songe, d'August Strindberg
The Olde Folks Show, a collective creation
The Humpty Dumpty Benefit Review, a collective creation
A- Bonjour Monsieur de la Fontaine, de Guy Mignault
- A Adaptations

VI DID YOU KNOW THAT...

K. Uniqueness (Music, Theatre)

DID YOU KNOW THAT ...

... the Music Department of the NAC is unique in North America in that it both administers its Orchestra and acts as impresario for a comprehensive music program.

... the NAC Theatre Department is also unique in North America in that it both administers its own Theatre Company and acts as impresario for visiting ensembles. And it does this in both French and English!

VI DID YOU KNOW THAT...

L. Canadian Soloists

DID YOU KNOW THAT ...

- ... NACO has featured close to 150 Canadian soloists since its foundation; (See Appendix U) and more than half the soloists appearing with the Orchestra this season (1980-81) are Canadian. (See pp. VII.A.16-18 and 20-21).

VI DID YOU KNOW THAT...

M. Orchestra, Professional Training

DID YOU KNOW THAT ...

... of our orchestra of 47, the following teach in the community:

- 30 teach privately;
- 1 of the 30 teaches at the University of Ottawa, the Hull Conservatory and McGill University;
- 2 of the 30 teach at Carleton University;
- 1 of the 30 teaches at the Hull Conservatory and Carleton University;
- 12 of the 30 teach at the University of Ottawa.

VI DID YOU KNOW THAT...

N. Most Arm's Length

DID YOU KNOW THAT ...

... the National Arts Centre, is the most arm's length of federal cultural agencies:

unlike the heads of the Canada Council, Canadian Broadcasting Corporation, National Film Board, National Museums Corporation, Canadian Film Development Corporation or the Social Sciences Council - the chief Executive Office (Director General) of the National Arts Centre is not named by the government of the day through an order in Council, but is appointed by the Board of Trustees.

CHAPTER V11
FUNDING

- A. Summary of Expenses and Revenues: First Eleven Years
(in current dollars and constant dollars)
-
- B. Analysis of Parliamentary Appropriation: "Graph",
Last Five Years
(in current dollars and in constant dollars)
-
- C. Analysis of Parliamentary Appropriation: Use - Main Sectors
(last three years)
-
- X D. Analysis of Parliamentary Appropriation: Use -
Programming Disciplines
(last three years)
-
- E. Analysis of Programming Expenses: Main Sectors Within
Disciplines
(percentages for programming year 79-80)
-
- F. Analysis of Programming Earned Revenues: Main Sources
Within Disciplines
(percentages for programming year 79-80)
-
- G. Analysis of Federal Grants: FY 1975-76
through FY 1980-81
(in constant dollars)
-

BUDGET

V11.A.1
(81.1.09)

V11 FUNDING

A. SUMMARY OF EXPENSES AND REVENUES: First Eleven Years In Current \$

Fiscal Year	Expenses	Revenues			Surplus/(Deficit)	
		Earned*	Grant(s)**	TOTAL	Current Year	Accumulated
1. 69-70	4,550.9	1,730.9	2,699.0	4,429.9	(121.0)	
2. 70-71	4,621.8	2,223.5	2,820.2	5,043.7	421.9	300.9
3. 71-72	5,557.7	2,543.0	3,163.6	5,706.6	148.9	449.8
4. 72-73	7,749.2	3,535.0	3,898.9	7,433.9	(315.3)	134.5
5. 73-74	8,607.8	3,272.0	4,930.0	8,202.0	(405.8)	(271.3)
6. 74-75	10,088.9	4,220.9	5,657.0	9,877.9	(211.1)	(482.4)
7. 75-76	13,033.1	5,835.1	6,892.0	12,727.1	(306.0)	(788.4)
8. 76-77	14,573.0	6,858.0	7,976.0	14,834.0	261.0	(527.4)
9. 77-78	15,768.1	7,803.7	8,699.9	16,503.6	735.5	208.1
10. 78-79	18,713.1	8,305.6	10,257.0	18,562.6	(150.5)	57.6
11. 79-80	18,899.0	8,669.8	10,334.0	19,003.8	104.8	162.4

* "Earned Revenue" includes: (a) Box Office receipts; (b) Income for rental of performance halls; (c) Fees paid for performances outside NAC complex (e.g. orchestras) (d) Income from garages, restaurants, catering, intermission bar operations, etc.; (e) Rental income from bookstores; (f) Recoveries such as those from CBC for broadcasts; (g) Municipal grants (1); (h) Other.

** "Grants" means Parliamentary Appropriation, plus Canada Council grants for the years 1969-70, 70-71, 71-72, 72-73, 73-74.

(1) For details of municipal grants, see Page 1, Appendix Y.

V11.A.2
(81.1.09)

V11 FUNDING

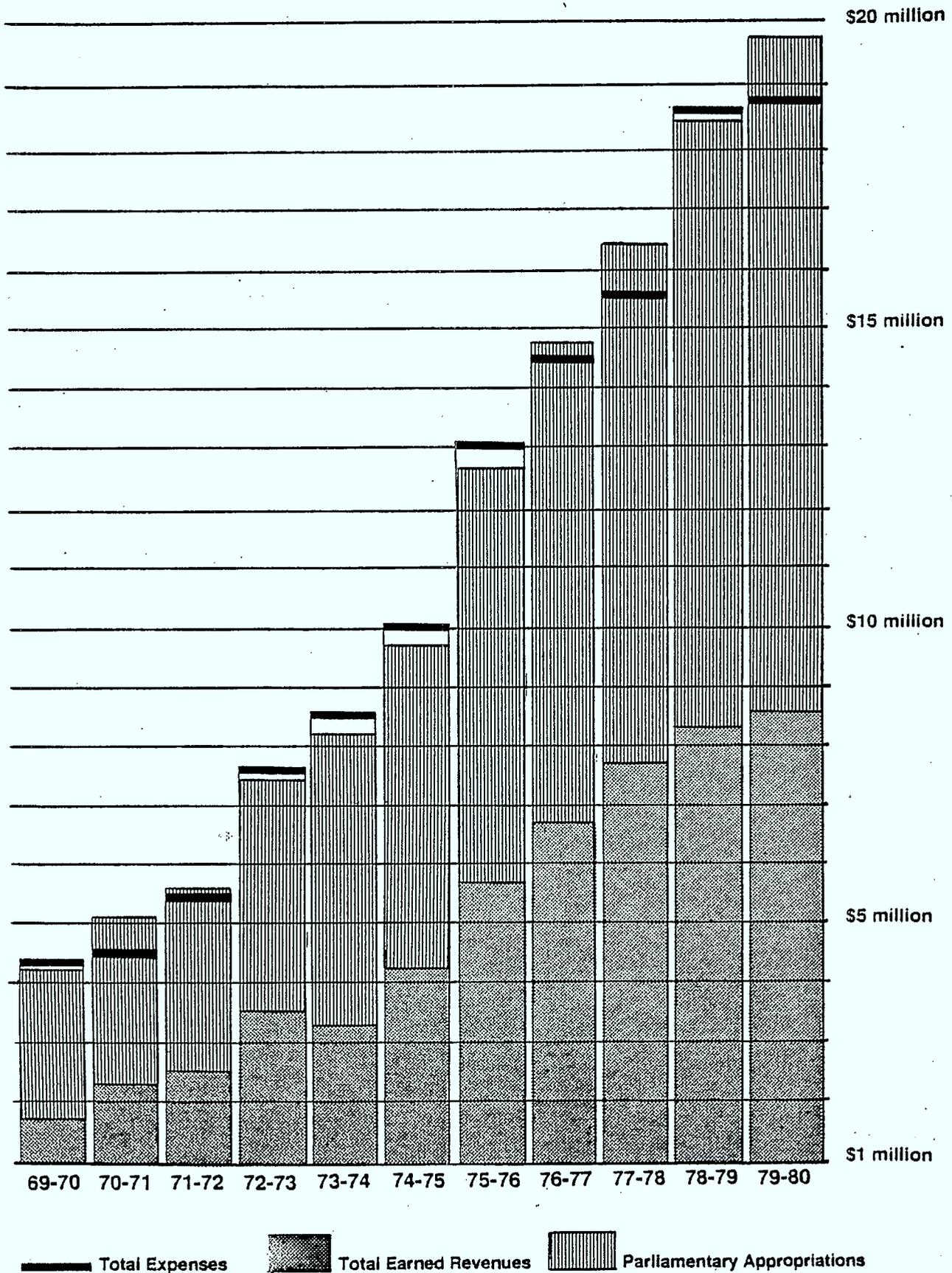
A. SUMMARY OF EXPENSES AND REVENUES: First Eleven Years (In Constant \$ (1 April 1969))

<u>Fiscal Year</u>	<u>Expenses</u>	<u>Revenues</u>		
		Earned*	Grant(s) **	TOTAL
1. 69-70	4,550.9	1,730.9	2,699.0	4,429.9
2. 70-71	4,441.1	2,136.6	2,709.9	4,846.5
3. 71-72	5,238.0	2,396.7	2,981.6	5,378.3
4. 72-73	6,986.2	3,186.9	3,515.0	6,701.9
5. 73-74	7,282.3	2,768.1	4,170.8	6,938.9
6. 74-75	7,762.0	3,262.8	4,352.2	7,615.0
7. 75-76	9,030.3	4,043.0	4,775.3	8,818.3
8. 76-77	9,271.9	4,363.3	5,074.6	9,437.9
9. 77-78	9,327.0	4,616.0	5,146.1	9,762.0
10. 78-79	10,209.1	4,531.2	5,595.8	10,127.0
11. 79-80	9,394.2	4,309.5	5,136.7	9,446.2

* and** See Notes Page V11.A.1

National Arts Centre

Expenses; Earned Revenues; Parliamentary Appropriations An Eleven Year Summary 1969-1980 (in current dollars)

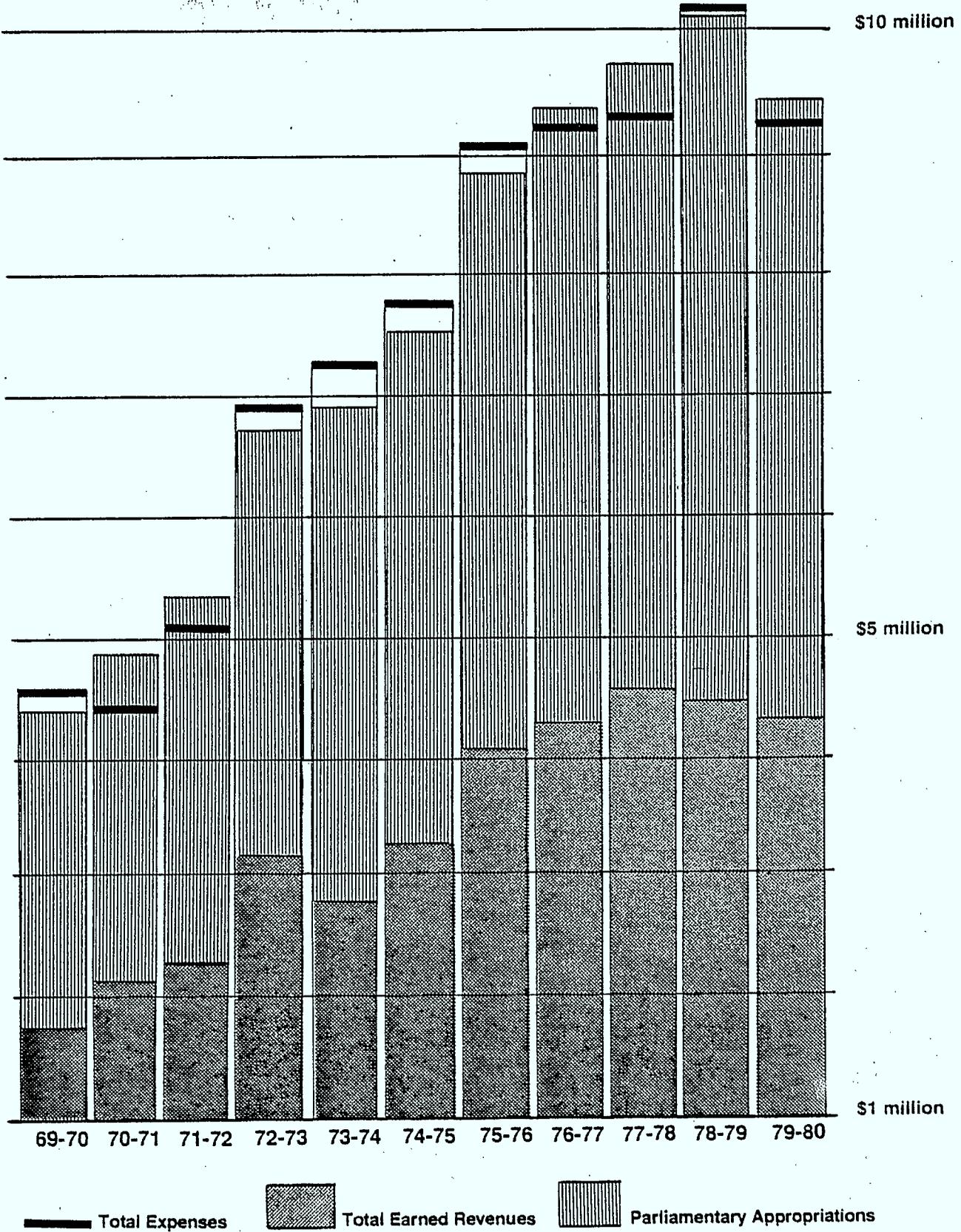


National Arts Centre

Expenses and Earned Revenues
An Eleven Year Summary

1969-1980

(in constant dollars - April 1969)



VII.C.1
(81.1.09)

VII FUNDING

C. ANALYSIS OF PARLIAMENTARY APPROPRIATION : Use - Main Sectors (last three years)
(For Programme Year "PY")

(In \$000's)

	Expenses			Revenues			<u>Net Expense: Subsidy</u>					
	PY 1979-80	PY 1978-79	PY 1977-78	PY 1979-80	PY 1978-79	PY 1977-78	PY 1979-80		PY 1978-79		PY 1977-78	
								%		%		%
Programming	11059.1	10408.2	8834.1	6106.8	4619.8	5009.9	4952.3	49.3	5788.4	51.1	3824.2	43.3
Operation of the Building	2491.5	2763.2	2726.4	33.3	6.1	6.5	2458.2	24.5	2757.1	24.4	2719.9	30.8
Operation of the Centre	6242.4	5849.1	5381.2	3615.6	3074.5	3096.7	2626.8	26.2	2774.6	24.5	2284.5	25.9
GRAND TOTAL	19793.0	19020.5	16941.7	9755.7	7700.4	8113.1	10037.3	100%	11320.1	100%	8828.6	100%

VII.C.2
(81.1.09)

VII FUNDING

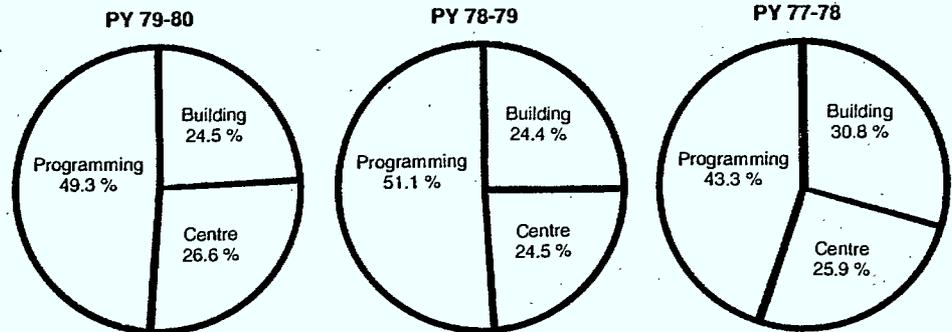
C. PERFORMANCE MEASUREMENTS - Share of Total Net Expenses (By Activity)

(In \$000*s)

	PY 1979-80		PY 1978-79		PY 1977-78	
	NET EXPENSES	% OF TOTAL	NET EXPENSES	% OF TOTAL	NET EXPENSES	% OF TOTAL
PROGRAMMING	4952.3	49.3	5788.4	51.1	3824.2	43.3
OPERATION OF THE BUILDING	2458.2	24.5	2757.1	24.4	2719.9	30.8
OPERATION OF THE CENTRE	2626.8	26.2	2774.6	24.5	2284.5	25.9
TOTAL	10037.3	100.0	11320.1	100.0	8828.6	100.0

Note

1. Net expenses (subsidy) for Programming is usually higher in PY 78-79 due to the net expenses for the first national tour of the NAC Theatre Company being higher than expected.



VII.D.1
(81.1.09)

VII FUNDING

D. NOTES

- 1) Music: a) In PY 1977-78, the NAC Orchestra was engaged in a four-week tour of Italy and Germany, at a total cost of approximately \$300,000 of which almost two-thirds was recovered from the Department of External Affairs. The subsidy percentage of the entire season is consequently reduced. If the tour is excluded, the subsidy percentage increases to 55.0%.
- b) In PY 1978-79, performances by the Canadian Opera Company, at a subsidy percentage of 88.0%, increased the overall subsidy percentage of the entire season. If we exclude the C.O.C. visit, the subsidy percentage is reduced to 64.2%.
- 2) Theatre: a) In PY 1978-79, the NAC Theatre Company completed two major tours - one in English and one in French - at a net expense of \$1,014,700. If we exclude the direct costs of these tours, the overall subsidy percentage is reduced to 71.7%.

V11.D.1
(81.1.09)

V11 FUNDING

D. ANALYSIS OF PARLIAMENTARY APPROPRIATION: Use - Programming Disciplines (last three years) (In \$000's)
(For Programme Year "PY")

	<u>Expenses</u>			<u>Revenues</u>			<u>Net Expense: Subsidy</u>					
	PY 1979-80	PY 1978-79	PY 1977-78	PY 1979-80	PY 1978-79	PY 1977-78	PY 1979-80		PY 1978-79		PY 1977-78	
								%		%		%
Music	2465.6	2310.7	2062.3	917.5	772.1	983.3	1548.1	62.8	1638.6	66.6	1079.0	52.3
Theatre	3888.0	4266.8	3274.2	1295.1	1064.1	1245.9	2592.9	66.7	3202.7	75.1	2028.3	61.9
Dance	636.9	543.1	385.2	482.0	384.8	277.3	154.9	24.3	158.3	29.1	107.9	28.0
Variety	2698.2	1808.6	1810.8	2753.2	1838.0	1790.6	(55.0)	(2.0)	(29.4)	1.6)	20.2	1.1
Festival	1222.0	1366.8	1101.9	410.9	364.1	404.7	811.1	66.4	1002.7	73.4	697.2	63.3
Rentals	148.4	112.2	199.7	248.1	196.7	308.1	(99.7)	(67.2)	(84.5)	(75.3)	(108.4)	(54.3)
TOTAL	11059.1	10408.2	8834.1	6106.8	4619.8	5009.0	4952.3	44.8	5788.4	27.9	3824.2	25.4

VII.E.1
(81.1.09)

VII DEFINITIONS

- A. Talent & Artistic Services: includes NACO musicians, artistic directors, performers, conductors, guest orchestras, designers, commissioning of works, and other artistic services.
- B. Production Expenses
 - B.1 Theatre Production Division: consists of production staff generally engaged for the duration of the theatre season but whose services cannot be directly apportioned to specific productions; this staff includes wardrobe, stage management, and sets & props personnel.
 - B.2 Staging: includes stagehands, stage managers, sound, wardrobe, and sets & props personnel and material for specific productions.
- C. Presentation Expenses: includes ushers, royalties, freight, and other miscellaneous repairs.
- D. Advertising: includes direct advertising expenses (newspapers, radio & TV) but excludes publicity personnel.
- E. Administration: refers to the administration department applicable to each discipline.

V11.E.1
(81.1.09)

V11 FUNDING

E. ANALYSIS OF PROGRAMMING EXPENSES: Main Sectors Within Disciplines
(Percentages for programming year 79-80)

MUSIC	A		B.2	C	D	E
	77.3%		5.2%	2.5%	6.4%	8.6%

THEATRE	A	B.1	B.2	C	D	E
	31.7%	12.5%	32.5%	4.4%	6.6%	12.3%

DANCE	A		B.2	C	D	E
	66.9%		14.4%	3.1%	10.6%	5.0%

VARIETY	A		B.2	C	D	E
	72.7%		10.0%	3.9%	8.7%	4.7%

FESTIVAL	A		B.2	C	D	E
	56.3%		22.0%	1.6%	7.7%	12.4%

TOTAL	A		B.1	B.2	C	D	E
	57.0%		4.4%	18.5%	3.5%	7.4%	9.2%

V11.F.1
(81.1.09)

V11 LEGEND

- A. Box office revenues
- B. Tour fees and specific touring grants
- C. Broadcast fees
- D. Other revenue, including cost recoveries

V11.F.1
(81.1.09)

V11 FUNDING

F. ANALYSIS OF PROGRAMMING EARNED REVENUES: Main Sources Within Disciplines
(Percentages for programming year 79-80)

MUSIC	A 75.5%	B 6.0%	C 6.6%	D 11.9%
THEATRE	A 75.2%	B 22.1%		D 2.7%
DANCE	A 88.4%	D 11.6%		
VARIETY	A 98.4%	D 1.6%		
FESTIVAL	A 91.0%	C 1.5%	D 7.5%	
TOTAL	A 88.4%	B 5.8%	C 1.1%	D 4.7%

V11.G.1
(81.1.09)

V11 FUNDING

G. ANALYSIS OF FEDERAL GRANTS, FY 1975-76 through FY 1980-81 (in constant dollars)

<u>Fiscal Year</u>	<u>N.A.C. Submission</u>	<u>Adjustments (Note 1)</u>	<u>Parliamentary Grant</u>	<u>% Change fr. prev. yr.</u>	<u>Equivalent April 1975 \$s</u>	<u>% Change fr. prev. yr.</u>
75-76	6,788	+ 104 (a)	6,892		6,892	
76-77	7,976		7,976	+ 15.7	7,324	+ 6.3
77-78	8,881	- 331 (b) + 150 (c)	8,700	+ 9.1	7,427	+ 1.4
78-79	10,167 (Note 2)	+ 300 (d) - 210 (e)	10,257	+ 17.9	8,076	+ 8.7
79-80	11,302 (Note 3)	- 300 (f) - 54 (g) - 614 (h)	10,334	+ 0.8	7,414	- 8.2
80-81	11,493	- 366 (i) - 214 (j)	10,913 (Note 4)	+ 5.6	7,215	- 2.7

1. Adjustments:

- (a) Treasury Board decision to increase Government salaries to meet cost-of-living;
 - (b) Treasury Board decision to limit increase to cost-of-living (7.2%);
 - (c) for start-up of expanded theatre programme;
 - (d) for additional requirements for building repairs only;
 - (e) general Government reductions (\$100,000 Oct. 28/77 and \$110,000 in 1978);
 - (f) reduction on the grounds of an under-estimate of non-grant revenues (disputed by NAC);
 - (g) reduction based on anticipated performance fees (accepted by NAC);
 - (h) general Government reductions;
 - (i) reduction to base grant due to previous surplus (disputed by NAC);
 - (j) reduction in expenditure growth rate (disputed by NAC).
2. Includes \$1,000,000 for theatre company.
 3. Includes \$1,096,000 for theatre company.
 4. As per Treasury Board recommendation (now confirmed as 1980-81 Federal Grant).

CHAPTER VIII
PROGRAMMING

- A. Music
- B. Theatre
- C. Dance and Variety
- D. "Festival Ottawa"

VIII PROGRAMMING

A. Music

1. Program Activities

a) Productions and Presentations

i) Production: The National Arts Centre Orchestra

- History and Principles
- Personnel

(N.B. - Biographies of current NACO members: see Appendix M)

ii) Presentation: Visiting Orchestras, Ensembles, Conductors, Soloists and Composers.

- History and Principles
- Statistics

b) Program Packaging, Current Season, 1980-81

i) Orchestral Concerts

aa) - Principal Series

- "Main Series"
- "Showcase Series"
- "Baroque Series"

bb) - Auxiliary Series

- "Family Pops Series"
- "Adventures in Music Series"
(children and youth)

cc) - Special Concerts

dd) - Free Community Concerts

ee) - Program Statistics

- Conductors
- Soloists

VIII PROGRAMMING

- ff) - Tours
 - Principles
 - Statistics
- ii) Recitals
 - aa) - Principal Series
 - "Master Series"
(Senior Soloists)
 - "Music for a Sunday Afternoon Series"
(Chamber Music Groups)
 - "Première Concerts"
(Junior Soloists)
 - bb) - Special Recitals
 - cc) - Statistics
- c) Auxiliary Activities
 - i) Public Education
 - Publications
 - Activities
 - ii) Community Relations
 - iii) Professional Training
 - iv) Other
- 2. Program Administration
 - a) Departmental Personnel (Organigram)
 - b) Marketing
 - Subscription Campaign
 - Single Ticket Sales
- 3. Financial Information

VIII PROGRAMMING

4. Performance Evaluation
 - a) Ten-Year Overview
 - b) Graphs
 - c) Statistics

VIII PROGRAMMING

A. Music

1. Program Activities

a) Production and Presentations

Definitions:

"Productions"

"Productions" are performances by in-house companies or artists of the National Arts Centre, produced as part of its regular activities.

"Presentations"

"Presentations" are performances by non-NAC companies or artists, whose work is produced by the NAC as part of its showcasing mandate. The Music Department of the NAC is unique in North America in that it both acts as Producer for its orchestra and also, as Presenter, offering a comprehensive music program.

i) Production:

The National Arts Centre Orchestra
History and Principles

History

The music policy of the National Arts Centre was determined even before the Centre was built. On the advice of the Canada Council the then Secretary of State, Maurice Lamontagne, appointed a Music, Opera and Ballet Advisory Committee - one of four artistic advisory committees. Under the chairmanship of Louis Applebaum, the committee included: Arnold Walter, Director of the University of Toronto's music faculty, vice chairman; Gabriel Charpentier, composer; Ludmilla Chiriaeff and Celia Franca, the founding artistic directors of the Grand Ballets Canadiens and the National Ballet respectively; Herman Geiger-Torel, general director, Canadian Opera.

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Company; Frederick Karam, Ottawa University, conductor Ottawa CBC orchestra; Gilles Lefebvre, director general, Les Jeunesses Musicales of Canada; Zubin Mehta, then conductor, Montreal Symphony Orchestra; Mrs. Jyk Rasminsky, responsible for children's programs of the then extant Ottawa Philharmonic; and, ex-officio: Jean-Marie Beaudet, the CBC vice-president in charge of programming; and Nicholas Goldschmidt, Centennial Commissioner, and later founder-artistic director Guelph Spring Festival.

first meeting

As recalled by the first Director General of the NAC, Hamilton Southam, "They met together for the first time in Ottawa on 13 March 1964, and for the ninth and last time in Montreal on 30 August 1965. Committee discussions ranged over two principal subjects. Opinions regarding the physical requirements for music, opera and ballet in the proposed Centre were directed towards architect Fred Lebensold of Montreal, whereas an abundance of programming ideas was rather aimed at me. It was not long before there was talk of an orchestra and of a music festival. At its fourth meeting on 22 May 1964 the committee considered the notion of a large chamber orchestra of 35 players functioning the year round, giving concerts and providing the festival's musical backbone, serving as a pit orchestra for visiting ballet companies, playing an educational role in the community and possibly offering its services to the CBC. By the seventh meeting on 6 October the committee had up to 40 players in mind- "exceptional players.

VIII PROGRAMMING

under the leadership of an outstanding conductor" - and an additional function for them to perform: national touring.

"A long and important letter dated 15 February 1965 was circulated to the committee. It had been written by Ezra Schabas of the Toronto music faculty at Dr. Walter's suggestion, and recommended very much the shape and program of the 46-member orchestra we have today. Such an orchestra would:

Orchestra principles

- "give public and children's concerts each season,
- "go touring for six to eight weeks,
- "cover a summer festival,
- "act as a pit orchestra for visiting opera and ballet companies,
- "do CBC concerts,
- "offer frequent chamber music concerts by groups of its members,
- "and provide teachers for a university music school.

Faculty of Music
Ottawa University

"About this time Ottawa University began planning just such a school, and Dr. Karam provided a most useful link with the committee in this respect. At this point, I asked Mr. Applebaum to examine in depth the prospects of establishing an Ottawa orchestra for the Centre.

Applebaum Report

"He did so with admirable skill and dispatch. His 57 page report dated 27 May 1965 and entitled "A proposal for the musical development of the capital region" is a landmark in our country's musical history. It endorsed among

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other proposals the National Arts Centre Orchestra that we know today. Essentially, while owing much to Professor Schabas' suggestions, it was the extensive range of Mr. Applebaum's research and the eloquence of his arguments that led us irresistably to the creation of today's orchestra.....

"The four advisory committees, in addition to planning the building itself, and its musical and theatrical programs, also discussed at length the nature of the institution that was to maintain the building and supervise the programs."

National Arts
Centre Act

These discussions led to the passage of the National Arts Centre Act, which received royal assent on 15 July 1966, and to the appointment of a board of trustees under the chairmanship of Lawrence Freiman of Ottawa, which met for the first time on 8-9 March 1967.

Opposition of
Toronto and Montreal
Orchestras

The founding of an orchestra in Ottawa engendered "obstinate resistance on the part of the Toronto and Montreal Symphony Orchestras to the idea of there being any orchestra in Ottawa at all. Battle was joined in March 1966,.... in the form of a letter of protest from the manager of the Toronto Symphony. Several unsuccessful meetings with the boards of that orchestra and of its Montreal counterpart were held after the Centre's own board first met in March a year later. The concerns of the two older orchestras were three-fold: that we would have to raid them to find musicians for the new orchestra, that they would both lose CBC work and the Montreal orchestra its several Ottawa

VIII PROGRAMMING

Secretary of State
Support for NACO

no political
interference

Size: 45 musicians

concerts each season, and that any federal subsidy for the new orchestra would undermine their own voluntary fund-raising efforts. By September 1967, the two orchestras had firmly rejected the notion even of a small 45-member orchestra in Ottawa and threatened to appeal to the federal government through Toronto and Montreal cabinet ministers. I believe they in fact did so, but fortunately Judy Lamarsh, who had succeeded Mr. Lamontagne as Secretary of State, declined to intervene. Indeed, she formally approved the momentous decision taken by the Centre's board on the 10 October 1967 to proceed with the creation of the 45-member orchestra recommended by the Applebaum report. In so doing, Miss Lamarsh finally established, once and for all, the essential principle that there should be no political interference with artistic decisions taken or approved by the Centre's board of trustees. As it turned out, none of the fears of the Toronto and Montreal orchestras were realized, so that in due course good relations with the Centre were happily restored.

Another "difficult problem during the period from May 1965 (to) ... October 1967, when the Centre's board decided to create the National Arts Centre Orchestra practically as we know it today, was to obtain agreement on its size. Mr. Applebaum had recommended an orchestra of 45 musicians for several excellent reasons: much more music had been added to the repertoire during the romantic period for the modern symphony

VIII PROGRAMMING

orchestra; the appeal of baroque and classical music today outstripped the attraction of romantic music for the younger generation; consequently young musicians of talent would be more attracted to a smaller than a larger orchestra, especially as a smaller orchestra would give each of them more individual exposure; and, finally, a smaller orchestra could more readily undertake the important national touring function that he had in mind for it....

Board approval

"Financial considerations finally and fortunately prevailed. Clearly, the Centre could afford either a first-class small orchestra or a second-class large one. On 2 October, Mr. Beaudet completed a feasibility study for a 45-member orchestra which I thought should be recommended to the board. Eight days later, the board decided to go ahead on that basis."

Mario Bernardi

"The search for a conductor for the National Arts Centre Orchestra was an anxious one but not as it proved, too difficult. If the conception of the orchestra belongs to Messrs. Schabas and Applebaum, the fortunate choice of Mario Bernardi as its first conductor is owed to Mr. Beaudet. We wanted an outstanding conductor, and a Canadian if possible: Maestro Bernardi, born in Kirkland Lake and then serving as conductor of Sadler's Wells (now the English National Opera in London), was the answer. Mr. Beaudet first talked to him in the summer of 1967, and in June 1968 he accepted the appointment. During the following months, he and Mr. Beaudet set about recruiting musicians for what they decided should be initially a 44-member

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(81.1.09)

VIII PROGRAMMING

orchestra (two other string players were added later). On 7 October 1969, the National Arts Centre Orchestra made its debut in a concert that made it famous overnight. The rest is...music."

VIII PROGRAMMING

Summary of orchestra In its first season the NAC Orchestra presented 18 concerts. In response to demand, this has increased to 54 growth subscription concerts, 6 non-subscription concerts and 13 concerts on tour in the current (1980-81) season.

46-week season At present the National Arts Centre Orchestra has a 46-week season. As such it is one of four Canadian orchestras to offer full-time employment to musicians. Although touring is an important part of its mandate, NACO depends on the Ottawa-Hull regional community for its audience base. This public now responds with 12,271 subscribers in a municipality of 545,000* and regional population of some 693,288.

touring During its first ten years, NACO played 248 concerts in 110 Canadian communities. Its normal touring pattern is one major Canadian tour east, one major Canadian tour west, followed by one tour abroad. In fact, NACO spends more time on the road than any other Canadian orchestra: (Appendix L)

training The National Arts Centre Orchestra also acts as a training orchestra in the sense that it is dedicated to assist in

* 1979 Census Figures:

Ottawa (proper)	-	304,462
Ottawa-Carleton	-	545,000
Ottawa-Hull	-	693,288

1979 Estimate for Ottawa-Hull

VIII PROGRAMMING

the development of professional performers, by such activities as the "Music for a Sunday Afternoon" series (q.v.) at the same time as it is a fully professional ensemble.

During "Festival Ottawa" NACO provides the instrumental component of all of the operas and many of the other concerts as well. Canadian music is served in another way by the works commissioned and performed by the Orchestra, both at the Centre, across Canada and in its international tours. (Cf. page VI.J.2 for list of commissioned works.)

VIII PROGRAMMING

NATIONALITIES OF
NACO PERSONNEL

In addition to its Canadian conductor,
the orchestra offers a healthy cross-
section of nationalities:

Canadian citizens	23
Naturalized Canadians	3
Australian citizen	1
Japanese citizens	2
	<hr/>
	28
American citizens	18
	<hr/>
	TOTAL 46

All American, Australian and Japanese
citizens have landed immigrant status.
there are no musicians in NACO on work
permits.

This list is up to date as at June 26/79.

(Biographies of current NACO members:
see Appendix M.)

VIII PROGRAMMING

ii) Presentation: Visiting Orchestras, Ensembles, Conductors, Soloists and Composers

"showcasing"

It is an inherent part of the National Arts Centre's mandate that it showcase both Canadian soloists and ensembles of international calibre, and international soloists and ensembles worthy of the audience, of what is frequently called "Canada's national stage."

dual role

Its dual role as both producer and presenter enables the NAC Music Department to fulfill these double mandates. So that, in addition to the activities of NACO, a full spectrum of musical activities is presented within the Ottawa-Hull community, including recitals, concerts and solo appearances of the best known artists in the field of classical music. It has frequently been host to many visiting orchestras. (Appendix N)

international

The artists of international stature who appear as soloists with the Orchestra or are showcased in recital by the Music Department often also appear with members of the Orchestra in the "Music for a Sunday Afternoon" chamber music series. (For lists of visiting conductors and guest soloists of NACO see Appendix T and U.)

broadcasts

And NAC concerts and operas are heard and more recently seen, on both CBC networks. (Appendix O) NACO has also built up a considerable list of recorded performances. (Appendix P)

VIII PROGRAMMING

b) Program Packaging, Current Season, 1980-81

i) Orchestral Concerts

aa) - Principal Series

- "Main" Series (12 concerts x 2) Wednesdays and Thursdays			
Visiting Orchestras (2 x 2)	4		
NACO (10 x 2)	<u>20</u>	24	
- "Showcase" Series (7 concerts x 2) Wednesdays and Thursdays			
Visiting Orchestras (1 x 2)	2		
NACO (6x2)	<u>12</u>	14	
- "Baroque" Series (4 concerts x 2) Wednesdays and Thursdays	<u>8</u>	<u>8</u>	
Total Core Concert Series			46

bb) - Auxiliary Series

- "Family Pops" Series (5 concerts) Fridays	5		
- "Adventures in Music" Series (youth) (3 concerts) (mornings) Saturdays	<u>3</u>	8	54

cc) - Non-subscription Concerts

- Messiah			
- St. Joseph's Church	<u>2</u>	2	56

dd) - Free Community Concerts

- NAC Lobby			
- Place des Portages (2)			
- Sparks Street, C.D. Howe Bldg.	<u>4</u>	4	

 Total Concerts in Ottawa-Hull 60

ee) Program Statistics, Current Season, 1980-81

- Conductors

Note: Asterisk indicates Canadian Citizens, or
conductors resident in Canada, or those
closely associated with Canadian
orchestras.

* Kazuyoshi Akiyama

Franz Allers

Myung-Whung Chung

* Mario Duschenes (3 times)

* Charles Dutoit

Zdenek Kosler

Erich Kunzel

* Brian Law

Raymond Leppard

Witold Lutoslawski

Eduardo Mata

Peter McCoppin

Riccardo Muti

Kurt Sanderling

Claudio Scimone

Michael Tilson Thomas

Walter Weller

* Canadian conductors 5

Foreign conductors 12

VIII PROGRAMMING

- Soloists

Note: Asterisk indicates Canadian citizens, or soloists resident in Canada.

- Claudio Arrau, piano
- Beaux Arts Trio, piano, violin, cello
- * Victor Braun, baritone
- Rudolf Buchbinder, piano
- * Pierre Charbonneau, bass
- * Gerald Corey, bassoon
- * Robert Cram, flute
- Bella Davidovitch, piano
- * Rowland Floyd, oboe
- * Maureen Forrester, contralto
- André Gavrilov, piano
- Jon Garrison, tenor
- Lynn Harrell, cello
- Nancy Hermiston, soprano
- * Angela Hewitt, piano
- * Gary Hoffman, cello
- Marily Horne, mezzo
- * Chantal Juillet, violin
- * André Laplante, piano

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- * Gwenlynn Little, soprano
Radu Lupu, piano
- * James MacLean, tenor
Silvia Marcovici, violin
Erica Mills, soprano
- * Mari-Elizabeth Morgan, piano
- * Arthur Ozolins, piano
- * Mark Pedrotti, baritone
Itzhak Perlman, violin
- * Gary Relyea, baritone
- * Robert Savoie, baritone
- * Francine Schutzman, English horn
Elizabeth Soderstrom, soprano
- * Janet Stubbs, mezzo
Henry K. Szeryng, violin
- * Janice Taylor, contralto
Frederica Von Stade, mezzo
Linda Zoghby, soprano

- * Canadian Soloists 21
Foreign soloists 18

VIII PROGRAMMING

ff) - Tours

1) Principles of touring:

i) NAC's major tours are on a three year cycle:

- one major tour to the Eastern provinces;
- one major tour to the Western provinces;
- one major tour abroad.

ii) In addition to the above, mini-tours and run-outs in the two central provinces take place annually.

iii) An appearance in New York City annually.

iv) A major international tour at least every four years.

2) Statistics 1980-81 season:

i) Quebec

Shawinigan
Sherbrooke
Berthierville
Joliette (St-Joseph) 4

ii) United Nations and
Carnegie Hall 2

iii) Southern Ontario
Guelph
Kitchener-Waterloo
Toronto (2)

iv) Run-outs:
Kingston
Deep River
Brockville 3

Concerts on tour 13

Total Ottawa-Hull Concerts 60

Total All Orchestral Concerts 73

VIII PROGRAMMING

ii) Recitals

aa) - Principal Series

- "Masters" Series
5 recitals: (Senior Soloists)
- "Music for a Sunday Afternoon"
6 concerts: (Chamber Music Groups)
- "Premiere Concerts"
4 concerts: (Junior Soloists)

bb) - Special Recitals

cc) - Statistics

- Visiting artists:

Emmanuel Ax, piano
Dame Janet Baker
* Andrew Dawes, violin
Maria Luisa Faini, piano
James Galway, flute
Bruno Giuranna, viola
Lynn Harrell, cello
* Angela Hewitt
* John Hendrickson, piano
* Ick Chu Moon, piano
Murray Perahia, piano
Ivo Pogorelic, piano
* Yaron Ross, piano
* Ray Still, oboe
* Philip Tomson, piano
Karen Tuttle, viola
Pinchas Zuckerman, violin

VIII PROGRAMMING

- Resident artists (Members of NACO):

partial list; all Canadians
(Music for a Sunday Afternoon)

- * S. Benson
- * G. Crossley
- * J. Csaba (Mr.)
- * J. Csaba (Mrs.)
- * J. Gazsi
- * J. Gomez
- * R. Green
- * L. Hammond
- * D. Hutchenreuther
- * E. Klimasko
- * J. Logan
- * D. Namer
- * M. Narvey
- * R. Sartori
- * F. Schutzman
- * P. Smith
- * R. Still
- * N. Sturdevant
- * I. Szwec
- * P. Webster
- * S. Webster
- * M. Weinfeld

* Canadian Artists 27

Foreign Artists 11

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VIII PROGRAMMING

c) Auxiliary Activities

i) Public Education

school concerts From the Orchestra's first season, it was deemed essential that musicians go into area schools to perform on and to talk about their chosen instrument. To this end, small groups of orchestra members toured schools giving concerts and "workshops". Under the direction of the NAC's Youth Programming Division, more than 30 in-school demonstrations took place during the 69-70 season alone.

This activity was discontinued in 1973, but in recent seasons, a number of school concerts have been given at the NAC and it is hoped to soon re-establish the in-school workshops under the sponsorship of the NAC Orchestra Association. (See Appendix Q)

ii) Community Relations

The Orchestra gives an average of five free concerts per season throughout the Ottawa-Hull area. Concerts have taken place in shopping centres, office complexes, sports centres and the NAC lobby.

In addition to free concerts, the Orchestra offers the public a number of open rehearsals during the course of the season. These are regular rehearsals which take place on the NAC Opera stage under the baton of resident conductor Mario Bernardi or a guest conductor.

(Further details, see Appendix R.)

VIII PROGRAMMING

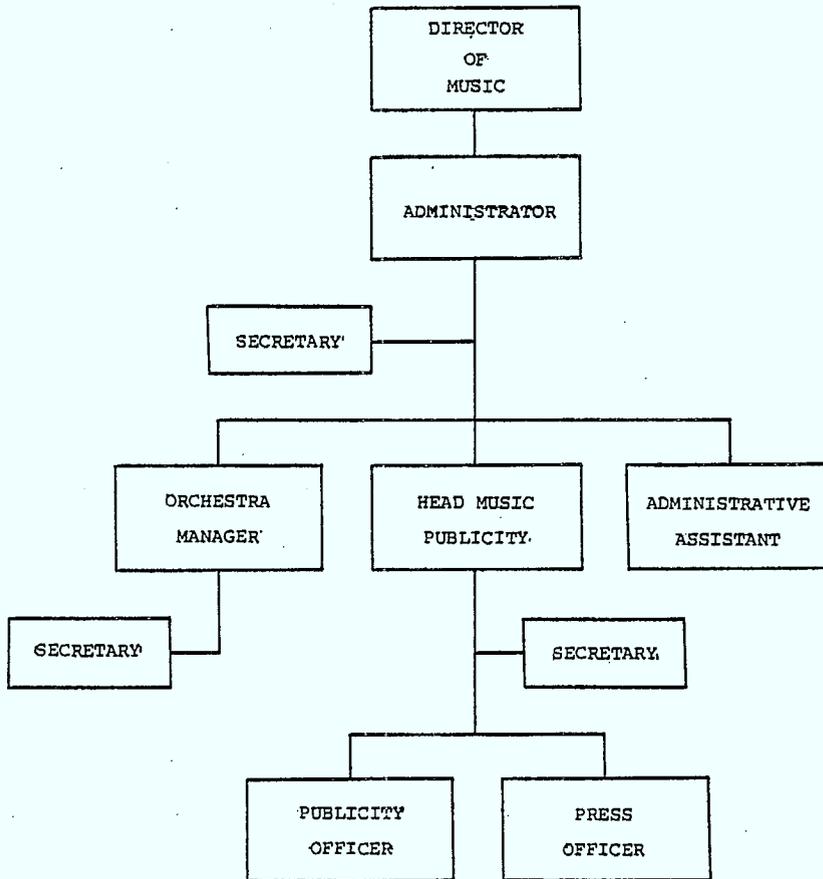
iii) Professional Training

NACO Musicians' Teaching
Activities of the 47

- orchestra members:
- 30 teach privately;
 - 1 of the 30 teaches at the University of Ottawa, the Hull Conservatory and McGill University;
 - 2 of the 30 teach at Carleton University;
 - 1 of the 30 teaches at the Hull Conservatory and Carleton University;
 - 12 of the 30 teach at the University of Ottawa.

VIII PROGRAMMING
NATIONAL ARTS CENTRE
MUSIC DEPARTMENT

- 2. Program Administration
- a) Departmental Personnel Organigram



VIII PROGRAMMING

b) Marketing

Subscription

Campaign: The subscription campaign for Music begins in mid-March and continues until the date of the first concert of the season (usually the beginning of October). The publicity department uses the following techniques:

- information brochure (with repeated mailing to subscribers and the NAC monthly calendar list)
- radio advertising in the form of 30 second commercials
- newspaper ads concentrated in April, May and September
- telephone campaign directed at non-renewing patrons
- door-to-door summer sales campaign using student canvassers
- sales booths in government and shopping complexes (used only when a free concert is given by the Orchestra in the complex)
- direct mail solicitation and mail walks of specific geographical areas in Ottawa and Hull
- publicity in all local periodicals and neighbourhood papers.

Single Ticket

- Marketing:
- newspaper ads
 - radio ads (if the concert is classed as a "special event" and has a budgetary allowance for radio)

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VIII PROGRAMMING

- personal interviews on radio
- public service announcements
- flyers and posters distributed locally
- interviews with guest artists both in the paper and on radio.

VIII PROGRAMMING

3. Financial Information

MUSIC

EXPENSES:	<u>PY 1979-1980</u> (actual)	<u>PY 1980-81</u>
Artistic	2095.2	2390.0
Publicity	157.6	232.1
	_____	_____
Total Expenses	2252.8	2622.1
	_____	_____
REVENUES:		
Earned:		
Box Office	692.7	830.6
Fees	109.0	201.4
Other	115.8	61.2
	_____	_____
Total Earned	917.5	1093.2
	_____	_____
Difference between revenues and expenses covered by NAC Parliamentary Allocation	1335.3	1528.9
Total Revenue	<u>2252.3</u>	<u>2622.1</u>
Administration ⁽¹⁾	212.3	

<u>Financial Notes:</u>	Paid Attendance	115,453
	Subsidy per patron	\$11.28
	Revenue per patron	\$ 6.00

- (1) "Administration" includes certain "artistic costs", salaries of directors of theatre, for instance. But not Mario Bernardi's salary, which is included with orchestra expenses.
- (2) Grants for a specific purpose, i.e. External Affairs for Edinborough, are included as in/out items in normal revenue and expenses.

VIII PROGRAMMING

4. Performance Evaluation

a) Ten-year Overview

b) Graphs

c) Statistics

VIII PROGRAMMING

MUSIC

TEN-YEAR OVERVIEW

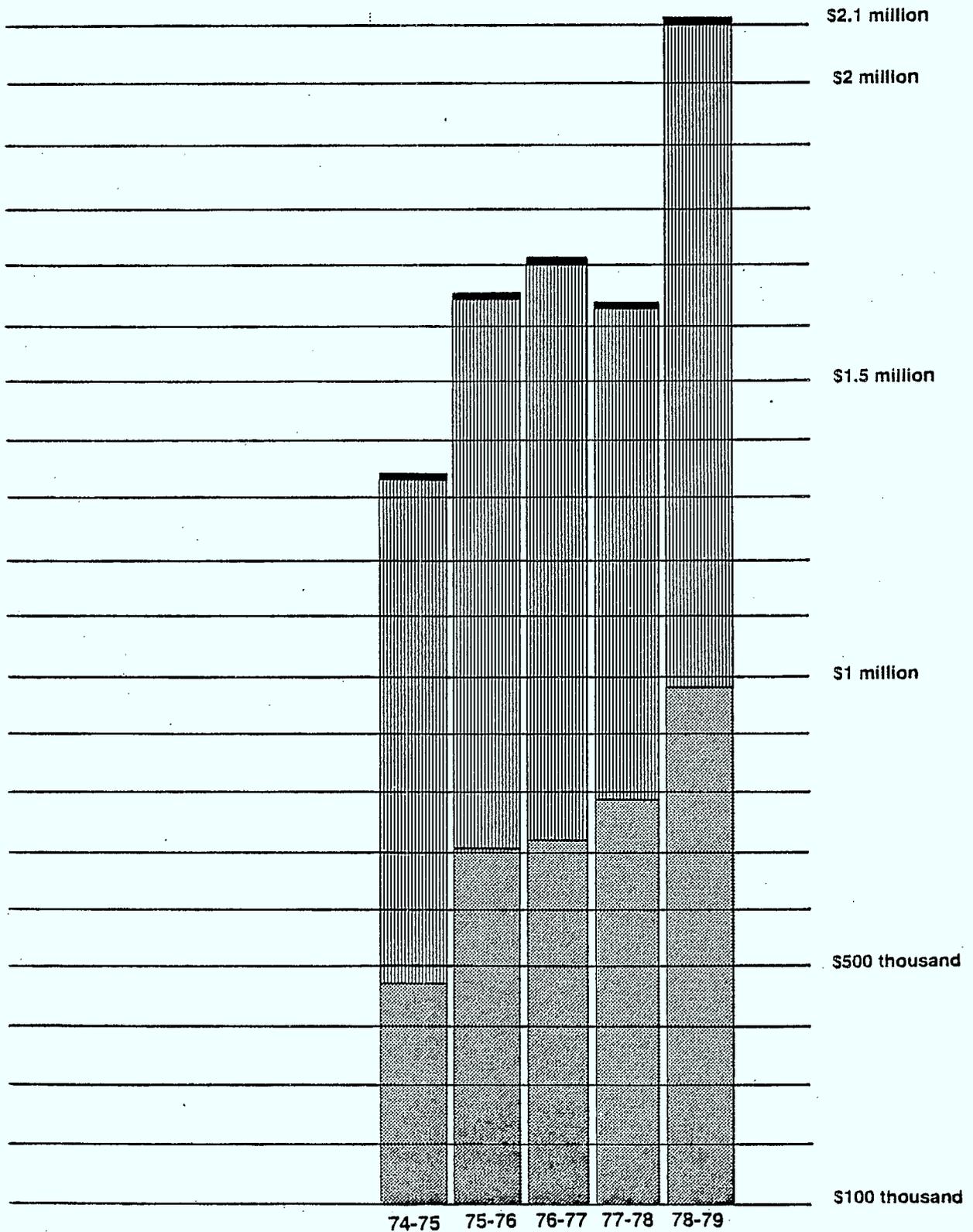
	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>%</u>
1969-1970 (June 1-March 31)	65	85,635	117,420	72.9
1970-1971 (April 1-March 31)	79	89,289	132,736	67.2
1971 (April 1-June 30)	20	25,155	34,663	72.5
1971-1972 (July 1-June 30)	73	115,258	141,943	81.2
1972-1973	86	112,590	141,093	78.8
1973-1974	79	126,845	149,497	84.8
<hr/> The first five years	467	554,872	717,352	77.0
1974-1975*	72	108,376	138,274	78.3
1975-1976	79	116,897	142,421	82.0
1976-1977	62	96,924	121,747	79.6
1977-1978	100	119,628	158,063	76.6
1978-1979	81	106,893	145,798	73.3
<hr/> The second five years**	394	548,718	706,303	78.0
<hr/> The first ten years	861	1,103,590	1,423,655	78.0

* Includes recitals.

** Three months less than the first 5 years.

National Arts Centre
Music

Expenses and Earned Revenues
1974-1979



Expenses



Earned Revenues



Parliamentary Appropriations

VIII PROGRAMMING

MUSIC

Expenses and Earned Revenues, 1974-79

<u>Fiscal Year</u>	<u>Expenses</u>	<u>Revenues</u>
1978-79	2,108,480	990,827
1977-78	1,630,580	797,794
1976-77	1,715,582	715,780
1975-76	1,667,559	702,861
1974-75	1,346,113	482,736

Until FY 1974-75 "visiting attractions" budgets included all presentations not produced by NAC. After fiscal 1974-75 these were budgeted with appropriate departments, e.g. music, theatre, etc. consequently, category comparisons can be made usefully only after FY 1974-75.

VIII PROGRAMMING

B. Theatre

1. Program Activities

a) Productions and Presentations

- i) History and Principles
- ii) Establishment of the Company
- iii) Current Situation - English Theatre
- iv) Current Situation - French Theatre

b) Program Packaging, Current Season, 1980-81

i) English

- (1) Core Series
- (2) Ancillary Activities
- (3) Repertoire, Artists and Organizations

ii) French

- (1) Core Activities
- (2) Ancillary Activities
- (3) Repertoire, Artists and Organizations

c) Auxilliary Activities

- i) Public Education - Publications
- ii) Community Relations
- iii) Professional Training
- iv) Other

2. Program Administation

a) Departmental Personnel (Organigram)

b) Marketing

VIII PROGRAMMING

3. Financial Inforamation

4. Performance Evaluation

- a) 10 year overviews
- b) graphs
- c) statistics

VIII PROGRAMMING

B. Theatre

1. Program Activities

a) Productions and Presentations

i) History and Principles

history

Since its opening in June, 1969, the National Arts Centre has been presenting a unique bilingual and bicultural theatre program which annually attracts thousands of theatre-goers. In addition to having mounted over of its own productions at the NAC, as well as playing host to visiting Canadian theatre attractions (Appendices CC and J) and more than

international artists, the NAC theatre department has also toured its productions both nationally and internationally. (See Appendices K and V)

two communities

The mandate of the NAC theatre department is to serve two communities: a local community, consisting of the Ottawa-Hull Region, and a national community. In order to fulfill this mandate, the theatre department has a responsibility to:

the best of both

1) produce top theatrical entertainment in both official languages at the NAC;

showcase

2) showcase the best work of other Canadian theatre companies at the NAC; and

VIII PROGRAMMING

tour 3) tour NAC productions to audiences across Canada, particularly to areas of the country which rarely see live theatre entertainment.

French and English Companies In the pre-construction artistic planning of the National Arts Centre, it was decided that the NAC would have permanent English and French language acting companies in which the actors and support artists would have long-term seasonal contracts. To fulfill this aim, it was decided that the Stratford Festival would make the NAC its winter home and a newly-formed resident company, Le Capricorne, would provide programming in French.

Stratford In 1969/70, these two companies took up residence and presented the first season of theatre at the NAC. However, Stratford found the strain of the double operation detrimental to its own summer festival and the French-speaking company foundered and disbanded after completing a modified season.

Jean Herbiet For the 1970/71 season Jean Herbiet was invited to establish a program of plays in French and Michael Bawtree was asked to do a similar program in English. At the end of this second season, Jean Roberts was appointed Director of Theatre and Jean Herbiet was named Associate Director of Theatre. Their joint task was to devise a program of theatre at the Centre which, in time, would match the excellent standards already being set by the National Arts Centre Orchestra in the field of music.

VIII PROGRAMMING

From 1971 through 1976, under the direction of Roberts and Herbiet, various new programs were introduced. Both French and English productions were mounted at the NAC, including:

- the French production of George Buchner's "Woyzeck" which went on to an important European tour, (Appendix T);
- Strindberg's "La Songe" which also played in Toronto, Montreal and Vancouver (Appendix V);
- Peter Handke's "Gaspard" and Claudel's "L'Echange";
- and the English productions of Shakespeare's "Twelfth Night", "Mandragola" by Machiavelli, John Coulter's "Riel" and "The Rivals" by Sheridan.

During this period, the NAC theatre department also hosted such major theatre companies as:

- Stratford Festival
- Théâtre du Nouveau Monde
- La Compagnie Jean Duceppe
- The National Theatre of Great Britain
- The Royal Shakespeare Company
- La Comédie Française
- La Compagnie Renaud-Barrault
- Théâtre de la Ville, from Paris

Two professional school touring companies were launched, L'Hexagone which continues to play in French-speaking schools and the Hexagon which was formed to tour English-speaking school but was dissolved in 1976.

VIII PROGRAMMING

From 1972 to 1977, two other groups, the Student Young Company and Le Théâtre Etudiant also toured productions performed by high school students in the Ottawa-Hull region.

ii) Establishment of The Company

The National Arts Centre Theatre Company/ La Comapgnie de Théâtre du Centre national des Arts

Jean Gascon

John Wood

The Company
La Compagnie

In June, 1977, Jean Gascon succeeded Jean Roberts as the NAC's Director of Theatre and John Wood was named Artistic Director of English Theatre. Gascon, Wood and Jean Herbiet (who became Artistic Director of French Theatre) have built the recently formed resident theatre company at the NAC - The National Arts Centre Theatre Company/ La Compagnie de Théâtre du Centre national des Arts. The formation of the company allows the NAC theatre department to move closer to fulfilling its national mandate by not only continuing to showcse the best work available from theatres across the country, but by bringing NAC produc- tions to audiences throughout Canada.

tours

During its first two seasons, 1977/78 and 1978/79, The Company presented full seasons of theatre at the NAC and also launched its first National Tour in 1978/79, criss- crossing the country with a total of seven productions and playing every province from British Columbia to the Maritines.

(Appendix K and V)

VIII PROGRAMMING

iii) Current Situation - English Theatre

28 actors

full support staff

During its last full season 1979-80 the English ensemble of the NAC Theatre Company was made up of approximately 28 actors who were on contracts ranging in duration from two months to two years. Added to this was a full complement of artistic support staff (guest directors, designers, musical directors, a choreographer, literary manager), as well as production staff (in the props, wardrobe and carpentry shops) and administrative staff.

The Company is frequently involved in workshopping new plays, voice and movement classes, as well as classes in such related skills as juggling, mime and dance. Members of the Company are often invited to visit local schools and one of the actors travelled to Renfrew to speak to a school for delinquent boys who had been to see the Company's production of "The Caretaker".

lending services

The Company also maintains a policy of lending the services of its actors, artistic staff and administrators to other theatre companies. For example, actor Benedict Campbell appeared in the Theatre Passe Muraille production of "October's Soldiers" in Toronto. (Artists and staff, Appendix BB)

VIII PROGRAMMING

45 productions
22 English
22 French
1 both

The NAC/CNA Theatre Company is now entering its fourth season. In its first three seasons it mounted 45 productions: 22 in English, 22 in French, and one in both languages. During this period over 869,000 people attended 2,203 performances in 2341 locations across Canada.

"Waiting for the Parade"

NAC/CNA productions have been seen in every province and territory except Newfoundland - in major centres like Vancouver, Winnipeg, Montreal and Toronto and in isolated communities of a few hundred people. Over 5,000 residents of the Yukon and the N.W.T. attended performances of the NAC production of "Waiting for the Parade", a Canadian play about World War II. (See Appendix V)

Canadian plays

In its short existence, the NAC/CNA Theatre Company has provided Canadians with a balanced repertoire of British, American, French, and other European classics, and at the same time has shown a commitment to the production of Canadian plays. This commitment will continue into 1980 with the production of two original Canadian works. In addition, NAC/CNA is the only theatre company in Canada capable of serving both language groups - at home in Ottawa-Hull and on tour across the country. Again, this is a continuing and vital commitment of the Company.

As the Company enters its fourth season it is worth repeating the comments of Jamie Portman of Southam News, a leading Canadian critic whose home base is Calgary but whose beat is national:

VIII PROGRAMMING

"dedicated to excellence" "Its a company dedicated to excellence... It has had its triumphs both at home in Ottawa and on tour across Canada... It's a company which should not be disbanded."

The NAC/CNA Theatre Company is establishing its international reputation as well. During last season's tour it was recognized by an American critic for what it has become - "a major North American theatre company."

iv) Current Situation - French Theatre

6 plays La Compagnie de Théâtre du Centre national des Arts produced four of the six plays the six plays of its 1979/80 season and hosted productions by three guest companies: La Compagnie Jean Duceppe, Le Théâtre du Nouveau Monde and Le Théâtre populaire du Québec.

youth The French Theatre Department has a strong following among children and young people, and planned activities for them during 1979-80, as it continues to do in 1980-81.

educational aids It also continues to give special student matinées of its plays in the main French Theatre series. Qualified personnel from the Theatre Department staff meet with the teachers before the performances to ensure that the students are adequately prepared and educational material is provided.

Free readings Free public readings are held at noon in the Salon of the NAC approximately six times a year. These consist of readings of new plays by actors from La Compagnie.

VIII PROGRAMMING

The French Theatre Department has an extensive touring program through which its triple audience of children adolescent/public at large is well served.

l'Hexagone

Last season l'Hexagone, the company which tours in French-language schools, appeared in the four western provinces and parts of Ontario.

La Compagnie's twelve actors visited Eastern Canada, from Toronto to Halifax, with two of its plays, "Notre Petite Ville" and "Les Femmes savantes". Two other plays, "Andorra" and "Les Emigrés", were performed at Le Théâtre du Nouveau Monde in Montreal and at the Café de La Place des Arts, respectively.

VIII PROGRAMMING

b) Program Packaging, Current Season, 1980-81

i) English

1) Core series Performances

7 program subscription series	
4 plays (at 18 performances each)	72
2 plays (at 16 performances each)	32
1 play (at 6 performances)	6
Total	<u>110</u>

NAC Theatre Company 4 productiona	4
Co-production with Canadian Company	
1 production	1
Visiting Canadian Company	
1 presentation	1
Visiting foreign Company	
1 presentation	<u>1</u>
	<hr/>
	7

2) Ancillary Activities - program of workshop productions,
number and frequency to be
determined,

- other.

3) Repertoire, Artists and Organizations (see next page).

VIII PROGRAMMING

PLAY	AUTHOR	DIRECTOR	STAR (S)S	ORGANIZATION
The Grand Hunt	Gyula Hernady	John Hirsch	Carole Shelley	Shaw Festival
John and the Missus	Gordon Pinsent	John Wood	Gordon Pinsent Edward Atienza Flo Paterson	NAC Theatre
Ghosts	Henrik Ibsen	Peter Froehlich	Joan Oenstein Neil Munro	NAC Theatre
Blood Relations	Sharon Pollock	Peter Froehlich	-	NAC Theatre
Rock 'N Roll	John Gray	John Gray	-	NAC Theatre and Vancouver East Cultural Centre
The Tempest	Shakespeare	John Wood & Alan Laing	Neil Munro	NAC Theatre
St. Mark's Gospel	Scripture		Alec McCowen	One-man Show

VIII PROGRAMMING

ii) French

1) Core Series

Performances

7 program subscription series	
4 plays (at 8 performances each)	32
3 plays (at 24 performances each)	<u>72</u>
Total	104

- 2) Ancillary Activities - l'Hexagone
two plays per season,
touring productions for children
and adolescents,

- other.

- 3) Repertoire, Artists and Organizations (see next page).

VIII PROGRAMMING

PLAY	AUTHOR	DIRECTOR	STAR(S)	ORGANIZATION
Les Bâtards	Robert Thomas	Robert Thomas	Robert Thomas Réjean Lefrançois	Productions Réjean Lefrançois Inc.
Les Trois Soeurs	Anton Tchekno	Otomar Krejca		Atelier de Louvain-la- Neuve de Belgique
Changement à vue	Loleh Bellon	Gilles Provost	Claire Faubert	NAC Theatre
La Céleste Bicyclette	Roch Carrier	Albert Millaire	Albert Millaire	Mompagnie Albert Millaire
La Puce à l'Oreille	Georges Feydeau	Jean Gascon		NAC Theatre
Les Indifèles	Harold Pinter	Olivier Reichenbach	Monique Miller Gabriel Gascon Raymond Bouchard	Théâtre du Nouveau Monde
Le Misan- thrope	Molière		Jean Gascon	NAC Theatre
Bonjour, M. de LaFontaine	Guy Mignault	Guy Mignault		L'Hexagone
Bonjour, Jacques Prevert	Edwige Herbiet	Edwige Herbiet		L'Hexagone

VIII PROGRAMMING

c) Auxiliary Activities

i) Public Education - Publications

French Theatre - Magazine entitled "Théâtre" is published for subscribers to French language theatre. This publication provides information on the author of the play itself and on the production which will be presented on the stage at the Centre.

English Theatre - Another magazine entitled "Stage" is published for subscribers to English language theatre. This publication provides a variety of information such as background on upcoming plays, personal and professional information on artists appearing at the Centre and points of interest as well as general information on theatre activities at the Centre in Ottawa and sometimes in other parts of Canada.

Educational Material for Teachers and Students -

A booklet ranging in size from 35 to 95 pages is prepared on each play that is offered for sale to schools. This publication contains information and notes about the period when the play was written and about the author; points of interest in the text and particular themes developed in the play; explanations of certain terminology used or referred to in the production; suggested projects for teachers and a reference bibliography relevant to information about

the play.

VIII PROGRAMMING

Public Education - Activities

Productions are specifically mounted in the French language for junior grades which present or deal with material on the school curriculum.

Professionals in both French and English language from the Theatre Department are sent into schools and local universities to conduct workshops on acting, movement, make-up, painting, etc. Lectures are given to high school and university students on such themes as theatre architecture, play production and other aspects of theatre. Members of the Theatre Department staff often respond to requests from schools to assist guidance teachers in providing information about professional theatre.

By special arrangements with universities and boards of education students are given an opportunity to attend rehearsals or work for short periods of time in our production workshop. Special backstage tours are often arranged for teachers and students wishing to learn more about what goes on in theatre.

ii) Community Relations

The staff of the Theatre Department acts as a resource centre for information and advice to local professional and amateur theatre groups.

Local groups are often provided with set, prop or costume pieces when the necessary items are available in our warehouse.

VIII PROGRAMMING

Persons wishing to enter into the profession as well as local professionals are used by the Theatre Department, providing on the job experience to novices and gainfull employment to professionals.

iii) Professional Training

A training program is made available to the professionals working with the Theatre Company to perfect their personal skills while they are working with the National Arts Centre.

8 apprentices from various parts of Canada will also take part in a training program which his being provided to the professional actors in the Company.

New playwrights are given an opportunity to have their plays read by members of the Theatre Company. This process provides the author with valuable suggestions and an opportunity to learn how easily his written dialogue can be translated for verbal presentation.

An organized workshop program provides an opportunity for individuals to learn about directing by working with members of the National Arts Centre Theatre Company.

VIII PROGRAMMING

- Theatre Production Training

To provide some training in theatre production the French language Theatre Company arranges to bring in a person to work as Apprentice Stage Manager during the rehearsal and performance period of a play. This season one person is being brought in from Winnipeg to work on the production of "Changement à Vue", a second person comes from Ottawa and will work on the production of La Puce à l'oreille and a third person will be brought in from New Brunswick to work on the production of Le Misanthrope.

- Publicity and Administration training

The Theatre Department also has a person working as an apprentice in the area of Publicity and Administration.

Other

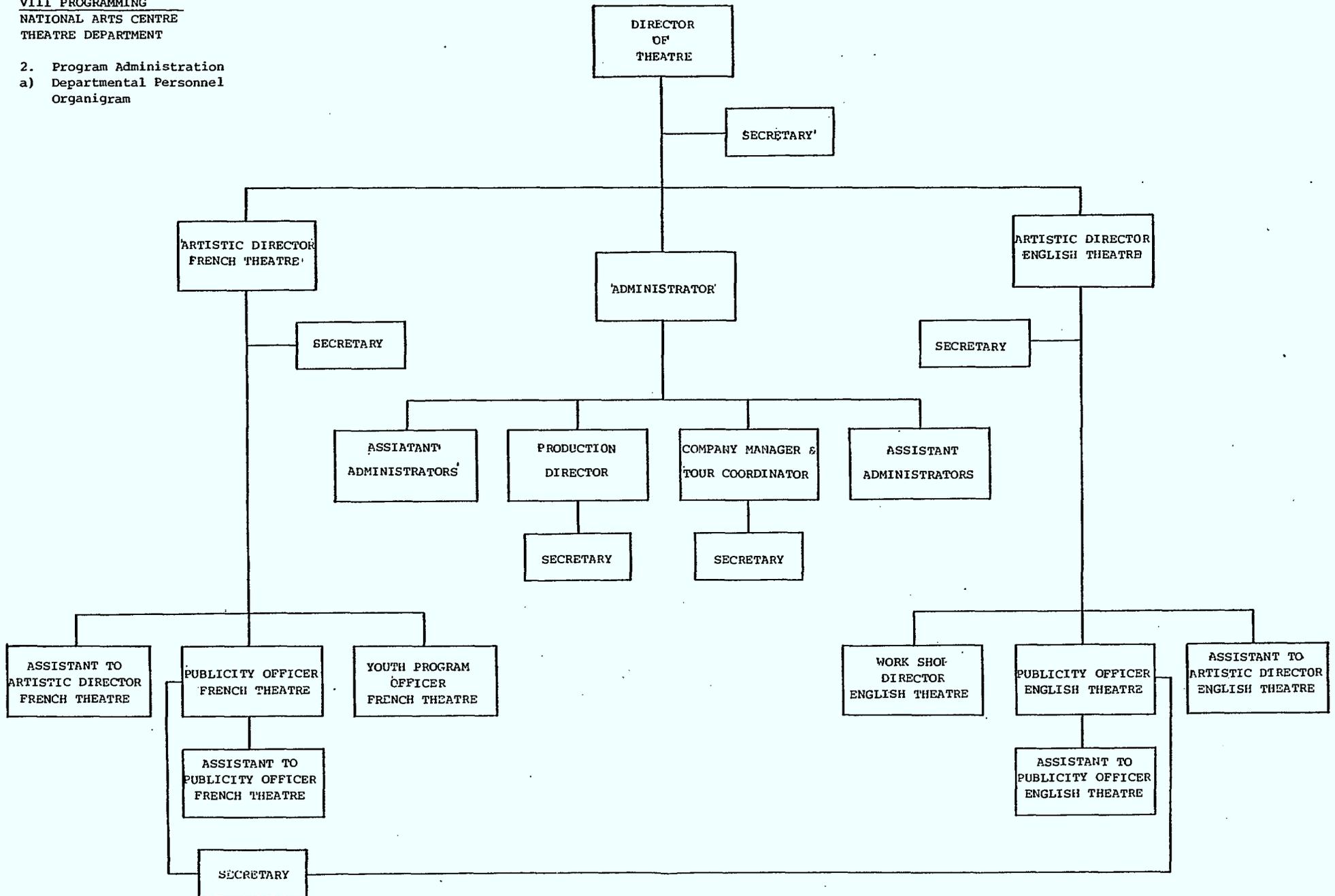
iv)

Advice about staffing, organizational requirements, production needs, and construction of new facilities is given by the Theatre Department staff free of charge to various arts organizations across Canada. The National Arts Centre Theatre Company has also provided services of directors and performing artists to other subsidized Canadian arts organizations.

VIII.B.19
(81.1.09)

VIII PROGRAMMING
NATIONAL ARTS CENTRE
THEATRE DEPARTMENT

2. Program Administration
a) Departmental Personnel
Organigram



VIII PROGRAMMING

2. b) Marketing

An individual subscription campaign for a season of French language plays and a season of English language plays is conducted each year - this subscription campaign is directed to persons residing in the national capital region and offers tickets at a reduced price. Specially reduced priced subscriptions are also available to senior citizens and students.

Promotion and advertising for single ticket sales to each production in the theatre season start approximately three weeks before opening night.

Newspaper articles together with radio and television interviews are used to promote the season and each individual production. The National Arts Centre general mailing list as well as occasionally purchased mailing lists are used for sending out illustrated brochures and descriptive flyers. Promotional material is also distributed throughout the city to stores, banks, hotels and other public places. Advertising is bought in daily newspapers as well as in regional weekly publications as well as any special publications printed for distribution to various sections in this region. Radio and television is used when advertising the French and English subscription series and on occasion for individual productions. Organizations and special interest groups are approached on an ongoing basis with special offers for group discounts.

VIII PROGRAMMING

3. Financial Information

THEATRE (ENGLISH)

<u>EXPENSES:</u>	<u>PY 1979-1980</u> (actual)	<u>1980-81</u>
Artistic	1,384.1 ⁽²⁾	
P.R.	141.1	
<u>Total Expenses</u>	1,525.2	1,413.3
 <u>REVENUES:</u>		
Earned:		
Box Office	690.1	
Fees	25.1	
Other	2.7	
<u>Total Earned</u>	717.9	707.9
Differences between Revenue & Expenses covered by NAC Parliamentary Allocation	807.3	705.4
<u>TOTAL REVENUE</u>	1,525.2	1,413.3
Administration (1)		551.2

(1) Salaries of Director Theater, Director English Theatre and Director French Theatre included here, as well as administrative expenses for French Theatre.

(2) Production costs include those of French Theatre.

VIII.B.22
(81.1.09)

VIII PROGRAMMING

THEATRE (FRENCH)

<u>EXPENSES:</u>	<u>PY 1979-80</u>	<u>1980-81</u>
Artistic	1,181.5	
Publicity	<u>96.5</u>	<u> </u>
<u>Total Expenses</u>	1,278.0	1,163.8
 <u>REVENUES:</u>		
Earned:		
Box Office	275.4	
Fees	266.2	
Other	<u>24.0</u>	<u> </u>
<u>Total Earned</u>	565.6	458.4
Difference between Revenues and Expenses covered by NAC Parliamentary Allocation	<u>712.4</u>	<u>705.4</u>
TOTAL REVENUE	1,278.0	1,163.8

FINANCIAL NOTES: For both English and French Theatre

Paid Attendance	115,453
Subsidy per Patron	\$13.18
revenue per Patron	\$ 5.39

VIII PROGRAMMING

4. Performance Evaluation
 - a) Ten Year Overviews
 - b) Graphs
 - c) Statistics

VIII.B.24
(81.1.09)

VIII PROGRAMMING

THEATRE

	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>Percentage</u>
1969-1970 (June 1 - March 31)	141	81,080	118,493	68.4
1970-1971 (April 1 - March 31)	188	122,200	168,989	72.3
1971 (April 1 - June 30)	58	36,352	47,053	77.2
1971-1972 (July 1 - June 30)	200	147,041	171,571	85.7
1972-1973	168	125,143	147,294	84.9
1973-1974	206	135,194	166,359	81.2
The first five years	961	647,010	819,759	79
1974-1975	320	199,278	221,016	90
1975-1976	308	172,566	194,710	89
1976-1977	319	196,136	216,142	90.7
1977-1978	357	202,833	237,244	85.4
1978-1979	317	165,913	217,570	76.3
The second five years	1,621	936,726	1,086,682	86
The first ten years	2,582	1,583,736	1,906,441	83

VIII.B.25
(81.1.09)

VIII PROGRAMMING

STUDIO THEATRE	Number of Performances	Actual Attendance	Potential Attendance	Percentage
1969-1970 (June 1 - March 31)	85	13,345	19,524	69
1970-1971 (April 1 - March 31)	170	17,788	38,926	45.6
1971 (April 1 - June 30)	29	2,792	4,712	59.2
1971-1972 (July 1 - June 30)	119	19,136	28,855	66.3
1972-1973	137	21,669	33,048	65.5
1973-1974	93	13,716	24,385	56.2
The first five years	633	88,446	149,450	59
1974-1975	See Theatre			
1975-1976	See Theatre			
1976-1977	See Theatre			
1977-1978	See Theatre			
1978-1979				
The second five years				
The first ten years	633	88,446	149,450	59

VIII.B.26
(81.1.09)

VIII PROGRAMMING
YOUTH THEATRE

	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>Percentage</u>
1969-1970 (June 1 - March 31)				
1970-1971 (April 1 - March 31)	5	1,518	4,110	36.9
1971 (April 1 - June 30)				
1971-1972 (July 1 - June 30)	6	1,489	1,560	95.4
1972-1973	19	2,532	4,620	54.8
1973-1974	27	6,840	7,560	90.4
The first five years	57	12,379	17,850	69
1974-1975	See Theatre			
1975-1976				
1976-1977				
1977-1978				
1978-1979				
The second five years				
The first ten years	57	12,379	17,850	69

VIII.B.27
(81.1.09)

VIII PROGRAMMING
INTERNATIONAL THEATRE

	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>Percentage</u>
1969-1970 (June 1 - March 31)				
1970-1971 (April 1 - June 31)	13	11,744	15,421	76.1
1971 (April 1 - June 30)				
1971-1972 (July 1 - June 30)	13	10,620	22,755	46.6
1972-1973	3	1,283	2,532	50.6
1973-1974	9	7,005	8,056	86.9
The first five years	38	30,652	48,763	63
1974-1975	3	1,534	7,020	21.8
1975-1976				
1976-1977				
1977-1978	1	161	300	53.6
1978-1979	3	564	1,000	56.4
The second five years	7	2,259	8,320	27
The first ten years	45	32,911	57,084	58

VIII.B.28
(81.1.09)

VIII PROGRAMMING

MIME THEATRE	Number of Performances	Actual Attendance	Potential Attendance	Percentage
1969-1970 (June 1 - March 31)				
1970-1971 (April 1 - March 31)				
1971 (April 1 - June 30)				
1971-1972 (July 1 - June 30)				
1972-1973	10	5,835	11,556	50.4
1973-1974	12	1,101	1,800	61.1
The first five years	22	6,936	13,356	52
1974-1975	13	21,622	21,970	98.4
1975-1976				
1976-1977	38	24,346	38,353	63.4
1977-1978				
1978-1979				
The second five years	51	45,968	60,323	76
The first ten years	73	52,904	73,679	72

VIII.B.29
(81.1.09)

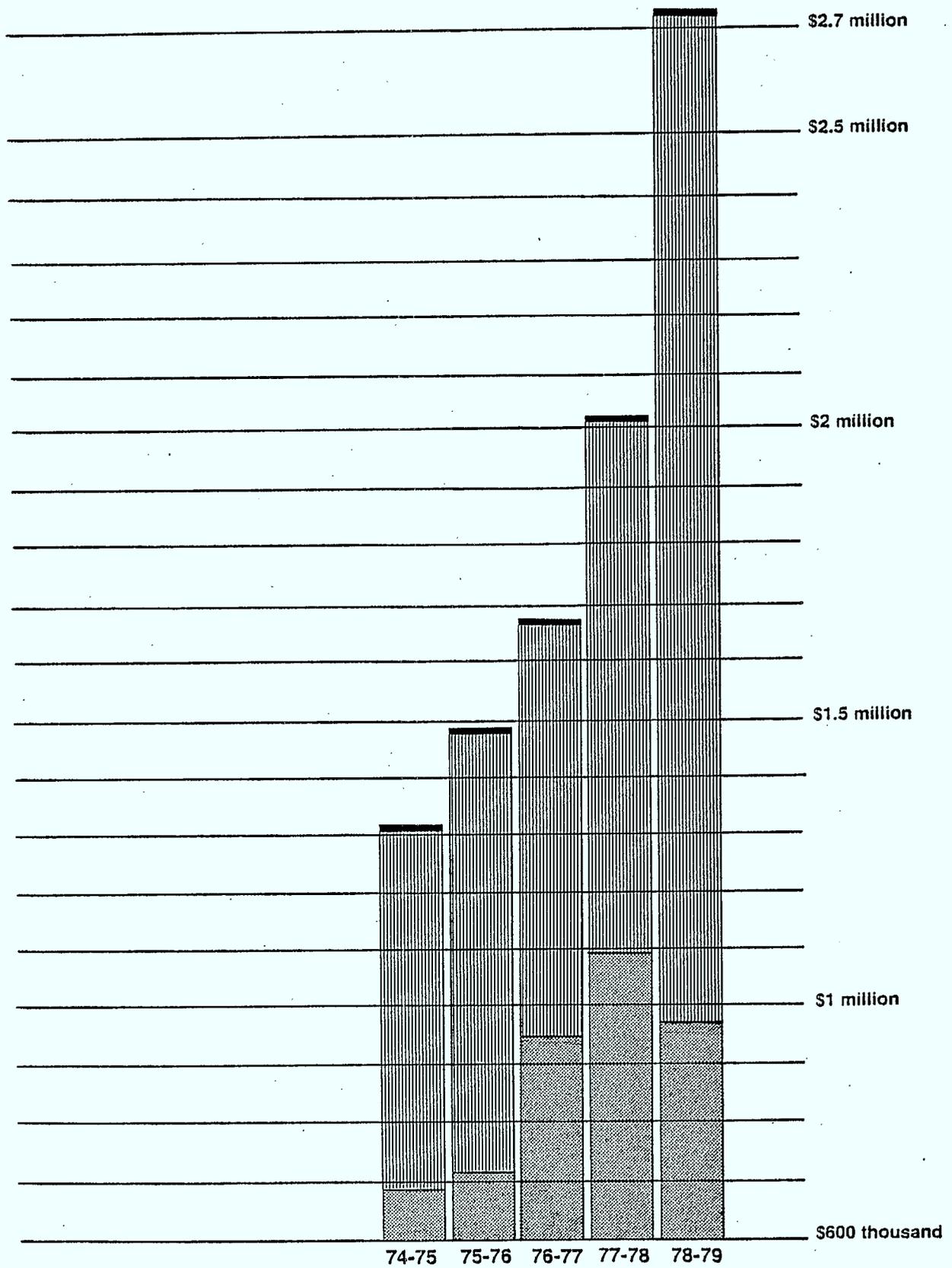
VIII PROGRAMMING

CHILDREN'S THEATRE	Number of Performances	Actual Attendance	Potential Attendance	Percentage
1969-1970 (June 1 - March 31)	38	16,140	17,160	94
1970-1971 (April 1 - March 31)	32	17,481	26,256	66.5
1971 (April 1 - June 30)	6	1,186	1,266	93.6
1971-1972 (July 1 - June 30)	31	14,502	24,820	58.4
1972-1973	39	12,053	18,390	65.5
1973-1974	125	19,270	28,300	68.0
The first five years	271	80,632	116,192	69
1974-1975	97	33,406	42,514	79
1975-1976*	404	202,773	237,991	85.2
1976-1977	24	21,866	26,402	82.8
1977-1978	34	9,251	11,120	83.2
1978-1979	67	11,160	19,294	57.9
The second five years	626	278,456	337,321	83
The first ten yeats	897	359,088	453,513	79

* Includes one Mime performance

National Arts Centre
Theatre

Expenses and Earned Revenues
1974-1979



Expenses Earned Revenues Parliamentary Appropriations

VIII PROGRAMMING

THEATRE

Expenses and Earned Revenues, 1974-79

<u>Fiscal Year</u>	<u>Expenses</u>	<u>Revenues</u>
1978-79	2,747,780	979,075
1977-78	2,017,599	1,185,765
1976-77	1,679,487	955,990
1975-76	1,495,834	735,460
1974-75	1,312,562	699,132

Until FY 1974-75 "visiting attractions" budgets included all presentations not produced by NAC. After fiscal 1974-75 these were budgeted with appropriate departments; e.g. music, theatre, etc. consequently, category comparisons can be made usefully only after FY 1974-75.

VIII PROGRAMMING

C. Dance and Variety

1. Program Activities

a) Presentations

i) History and Principles

ii) Statistics

b) Program Packaging, 1980-81

i) Dance

ii) Variety

(aa) Musicals

(bb) English Entertainment

(cc) French Entertainment

(dd) Music

- Canadian

- Foreign

(ee) Folk

(ff) Films

2. Program Administration

a) Departmental Personnel (Organigram)

b) Marketing

i) Subscription Campaign

ii) Single Ticket Campaign

3. Financial Information

4. Performance Evaluation

VIII PROGRAMMING

C. Dance and Variety

1. Program Activities

a) Presentations

i) History and Principles

showcasing only

The NAC's Dance and Variety Department is responsible for all presentations other than theatre and serious music. Unlike the Centre's other programming departments, Dance and Variety does not produce its own shows; but rather showcases outside productions.

The department's main activities consist of:

- Dance - Dance series, which includes Canada's three major ballet companies and a host of smaller ones from across the country;
- Musical Shows - Musical Show series which has featured some 40 musicals since 1970;
- Pop Performers - broad spectrum of English and French language performers, e.g. jazz and blues artists, rock and country music stars, comedians, magicians, impressionists;
- Other light Entertainment - operettas, pantomime, folkloric ensembles and children's entertainment.
- Support to dance Through its fees to and the "absorbed loss" of visiting Canadian dance companies, the NAC gives significant financial support, as well as the prestige of Ottawa showcasing, to dance in Canada. (Examples: see following page.)
- Foreign Performances Foreign performances, such as those of the Peking Opera, the Ballet de Caracas, or the Kubuki of Japan form an important element of the Dance and Variety program. They contribute to the recognition of Canada's cultural heritage and a balance the NAC's overall program.

VIII PROGRAMMING

NAC SUPPORT TO CANADIAN DANCE COMPANIES DURING 1978-79 SEASON

Company	Performance Fees	Absorbed Loss (Profit)
Les Ballets Jazz	\$ 6,000	(2,104)
Ballet Revue	8,690	(4,374)
The National Ballet School	4,000	7,554
Bat Sheva Dance Co.with Entre-Six	1,019	(17)
The National Ballet	82,500	10,744
Royal Winnipeg Ballet	50,400	11,552
Les Grands Ballets Canadiens	37,500	8,999
The Contemporary Dancers	3,750	6,603
Le Groupe de la Place Royale	3,000	3,199
Dance Works of Regina	2,000	4,701
Anna Wyman Dance Theatre	2,400	5,072
Les Grands Ballets Canadiens "Nutcracker"	66,400	15,114
Entre-Six	8,750	9,179
Danny Grossman Dance Co.	1,600	3,715
Babar The Little Elephant (T.D.T.)	11,239	7,147
Toronto Dance Theatre	5,000	5,980
14 groups or companies	\$294,299	(4,374)

VIII PROGRAMMING

b) Program Packaging, 1980-81

i) Dance

A - 8 companies on subscription series:

Canadian Companies

Les Grands Ballets Canadiens (3 times)	3
Royal Winnipeg Ballet (3 times)	3
National Ballet of Canada (3 times)	3
- (non-subscription 3 times)	3
	<hr/>
	12

Foreign Companies

1 American	
Houston Ballet (3 times)	3
2 American	
Alvin Ailey (2 times)	2
Lar Lubovitch (2 times)	2
1 European	
National Ballet of Spain (replacing Ballet Internacional de Caracas) (3 times)	3
1 European	
Nederlands Dans Theatre (2 times)	2
	<hr/>
	12

A total of 21 subscription performances plus 3 regular performances by the National Ballet of Canada	
	<hr/>
	24

VIII PROGRAMMING

ii) Variety	Performances
(A) Musicals	
<u>Three subscription imported presentations 1980 Series</u>	
1 presentation at 16 performances (5 performances of subscription and a 11 regular performances)	16
1 presentation at 8 performances (8 performances at a discount)	8
1 presentation at 3 performances (3 performances at a discount)	<u>3</u>
	27
"Annie" 3-6 September (Subscription) 2 and 7-14 September (Regular)	
"Ain't Misbehaven" 16-21 September	
"American Dance Machine" 28-30 April	
<u>One Subscription imported and one Canadian presentation 1981 series</u>	
1 presentation at 7 performances (5 performances on subscription and 2 regular performances)	7
1 presentation at 8 performances (8 performances at a discount)	<u>8</u>
	15
"Whoopie" 20-25 January	
"Anne of Green Gables" 13-18 April	

VIII PROGRAMMING

B- Special Event

CAPDO (Canadian Association of
Professional Dance Organizations)

Special dance week at the NAC May 25-30, 1981
involving the following Canadian companies:

Anna Wyman Dance Theatre
Winnipeg Contemporary Dancers
Royal Winnipeg Ballet
National Ballet of Canada
Toronto Dance Theatre
Danny Grossman Company
Le Groupe de la Place Royale
Les Grands Ballets Canadiens

C- Auxiliary performances and series:

<u>In the Opera</u>	<u>Performances</u>
1 Canadian	
Les Ballets Jazz (1 time)	1
<u>In the Theatre</u>	
6 Canadian:	
Anna Wyman Dance Theatre	
Babar the Little Elephant	
Contemporary Dancers of Winnipeg	
Theatre Ballet	
Nikila Cole	
Danny Grossman Dance Company	17
<u>In the Studio</u>	
3 Canadian:	
Le Groupe de la Place Royale	
Anajali	
Pointépiénu	6
<u>Total Auxiliary</u>	<u>24</u>

Total of All Dance Performances plus
the week's activity by CAPDO 48

VIII PROGRAMMING

<u>Other Presentations</u>	<u>Performances</u>
"Rocky Horror Show"	3
"Beatlemania"	16
"British North America Act"	7
	<hr/>
	26
TOTAL PERFORMANCES MUSICAL SHOWS	<hr/>
	68

(B) ENGLISH ENTERTAINERS:

Canadian

Catherine McKinnon	1	
Air Farce	2	
Sharon, Lois & Bram	4	
Burton Cummings	1	
Leonard Cohen	1	9

Foreign

Humperdinck	3	
Murray Head	1	
Ferrante & Teicher	1	
Bill Cosby	2	
Buddy Rich	1	
The Chieftains	1	
Mr. Acker Bilk	1	
Max Bygraves	1	
Long John Baldry	1	
Frankie Valli & Four Seasons	1	
Tammy & George	2	15

VIII.C.8
(81.1.09)

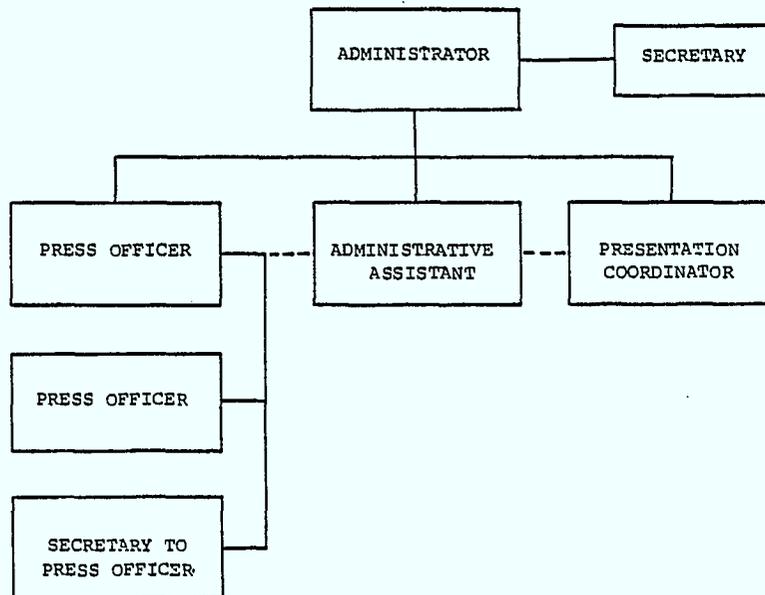
VIII PROGRAMMING

(C) FRENCH ENTERTAINERS:	Performances	
<u>Canadian</u>		
Pauline Julien	2	
Breton & Cyr	2	
Claude Dubois	1	5
<u>Foreign</u>		
Nana Mouskouri	8	8
(D) MUSIC:		
<u>Canadian</u>		
André Gagnon	2	
Liona Boyd	1	
Canadian Brass	2	5
<u>Foreign</u>		
Scottish Fiddlers	1	
Stephane Grappelli	1	
Calchakis	1	
Preservation Hall Jazz Band	1	4
(E) FOLKLORE - DANCE:		
Kasatka Kossacks	1	
Los Paraguayos	1	
Ballets Trockadero de Monte Carlo	1	
Anachnu Khan	1	
Caribbran Carnival of Trinidad	1	
Chinese Acrobats of Canton	5	10
(F) FILMS:		
Knife in the Head	1	
I... come Icare	1	
L'affaire Coffin	1	
Fantastica	1	
Hounds of Notre-Dame	1	
La mort en direct	1	6

V111.C.9
(81.1.09)

V111 PROGRAMMING
NATIONAL ARTS CENTRE
DANCE & VARIETY DEPARTMENT

- 2. Program Administration
- a) Departmental Personnel Organigram



VIII PROGRAMMING

b) Marketing

i) Subscription Campaign

print, (brochures, newspaper)
broadcasting (radio, TV)

ii) Single Ticket Sales

print, broadcasting (radio, TV)
special family prices, student
discount for dance events.

VIII PROGRAMMING

3. Financial Information

(Dance)

<u>EXPENSES:</u>	<u>1979-80</u>		<u>1980-1981</u>
Artistic	537.2	Artistic & Admin.	579.6
Publicity	67.7	Publicity	31.3
		Subscriptions	<u>36.0</u>
Total Expenses	604.9		646.9
<u>REVENUES:</u>			
Earned:			
Box Office Fees	426.0		617.5
Other	<u>56.0</u>		
<u>Total Earned</u>	482.0		
Differences between Revenue & Expenses covered by NAC Parliamentary Allocation			
	<u>122.9</u>		<u>129.4</u>

TOTAL REVENUE

Administration

FINANCIAL NOTES:

1979-80: Paid Attendance	51,381
Subsidy per patron	\$3.01
Revenue per patron	\$8.29

VIII.C.12
(81.1.09)

VIII PROGRAMMING

VARIETY

<u>EXPENSES:</u>	<u>1979-1980 (actual)</u>		<u>1980-1981</u>
Artistic	2,336.8	Artistic & Admin.	1,961.2
Publicity	234.9	Publicity	185.0
		Subscriptions	<u>29.5</u>
<u>Total Expenses</u>	<u>2,571.7</u>		<u>2,175.7</u>

REVENUES:

Earned:			
Box Office	2,709.9		2,335.4
Fees			
Other	<u>43.3</u>		<u>16.0</u>
Total Earned	2,753.2		2,351.4

Difference between
Revenues and Expenses
covered by NAC
Parliamentary
Allocation

(181.5)*

(175.7)*

Administration

FINANCIAL NOTES:

1979-1980 Paid Attendance	274,325
Subsidy per patron	\$(0.20)
Revenue per patron	\$ 9.88

* NOTE: () signifies surplus

VIII PROGRAMMING

4. Performance Evaluation

- a) Ten Year Overviews
- b) Graphs
- c) Statistics

VIII.C.14
(81.1.09)

VIII PROGRAMMING

DANCE

	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>Percentage</u>
1969-1970 (June 1 - March 31)	39	54,971	74,615	73.6
1970-1971 (April 1 - March 31)	36	47,496	63,488	74.8
1971 (April 1 - June 30)	7	5,060	10,011	50.5
1971 - 1972 (July 1 - June 30)	35	57,823	70,660	81.8
1972-1973	53	71,992	91,000	79.1
1973-1974	53	61,235	92,831	65.9
<hr/>				
The first five years	173	298,576	402,605	74
<hr/>				
1974-1975	32	42,921	53,111	80.8
1975-1976	37	43,414	60,184	72.1
1976-1977	41	46,924	65,150	72.0
1977-1978	32	41,629	49,089	84.8
1978-1979	53	58,527	75,484	77.5
<hr/>				
The second five years	195	233,415	303,018	77
<hr/>				
The first ten years	368	531,991	705,623	75

VIII.C.15
(81.1.09)

VIII PROGRAMMING

VARIETY	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>Percentage</u>
1969-1970 (June 1 - March 31)				
1970-1971 (April 1 - March 31)				
1971 (April 1 - June 30)				
1971 - 1972 (July 1 - June 30)				
1972 - 1973	2	2,798	3,140	89.1
1973 - 1974	3	319	1,890	16.8
The first five years	5	3,117	5,030	62
1974 - 1975	5	6,299	7,406	85
1975 - 1976*	70	25,263	40,350	62.6
1976 - 1977	See Entertainers			
1977 - 1978				
1978 - 1979				
The second five years	75	31,562	47,756	66
The first ten years	80	34,679	52,786	66

* Includes Cabaret

VIII.C.16
(81.1.09)

VIII PROGRAMMING

MUSICAL SHOWS	<u>NUMBER OF PERFORMANCES</u>	<u>ACTUAL ATTENDANCE</u>	<u>POTENTIAL ATTENDANCE</u>	<u>PERCENTAGE</u>
1969-1970 (June 1 - March 31)	142	75,361	108,442	69.5
1970 - 1971 (April 1 - March 31)	99	95,762	131,192	72.9
1971 (April 1 - June 30)	14	26,457	31,960	82.7
1971 - 1972 (July 1 - June 30)	35	57,309	79,600	71.9
1972 - 1973	44	72,383	99,290	72.9
1973 - 1974	28	49,218	63,420	77.6
The first five years	362	376,490	513,904	73
1974 - 1975	40	80,104	91,500	87.5
1975 - 1976	34	60,331	77,536	77.8
1976 - 1977	37	66,469	84,514	78.6
1977 - 1978	37	68,210	85,460	79.8
1978 - 1979	19	31,478	42,990	73.2
The second five years	167	306,592	382,000	80
The First ten years	529	683,082	895,904	76

VIII.C.17
(81.1.09)

VIII PROGRAMMING

REVUES	NUMBER OF <u>PERFORMANCES</u>	ACTUAL <u>ATTENDANCE</u>	POTENTIAL <u>ATTENDANCE</u>	<u>PERCENTAGE</u>
1969 - 1970 (June 1 - March 31)				
1970 - 1971 (April 1 - March 31)				
1971 (April 1 - June 30)	1	278	400	69.5
1971 - 1972 (July 1 - June 30)	48	12,370	16,800	73.6
1972 - 173	62	11,777	21,700	54.2
1973 - 1974	40	6,963	11,544	60.3
The First five years	151	31,388	50,544	62
1974 - 1975	36	10,582	14,859	71.2
1975 - 1976				
1976 - 1977	6	1,850	1,920	96.3
1977 - 1978*	22	6,689	8,800	76.0
1978 - 1979				
The second five years	64	19,121	25,579	75
The first ten years	215	50,509	76,023	66

VIII.C.18
(81.1.09)

VIII PROGRAMMING

FOLKLORE	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>Percentage</u>
1969 - 1970 (June 1 - March 31)				
1970 - 1971 (April 1 - March 31)				
1971 (April 1 - June 30)				
1971 - 1972 (July 1 - June 30)	5	7,489	9,630	77.7
1972 - 1973	14	18,879	25,377	74.3
1973 - 1974	32	33,690	45,804	73.5
The first five years	51	60,058	80,811	74
1974 - 1975	21	27,695	42,245	65.5
1975 - 1976	4	4,118	7,775	52.9
1976 - 1977	6	5,964	9,216	64.7
1977 - 1978	4	5,748	7,253	79.2
1978 - 1979	2	3,129	4,565	68.5
The second five years	37	46,654	71,055	66
The first ten years	88	106,712	151,866	70

VIII.C.19
(81.1.09)

VIII PROGRAMMING

FILM(AND FILM FESTIVALS)	Number of <u>Performances</u>	Actual <u>Attendance</u>	Potential <u>Attendance</u>	<u>Percentage</u>
1969 - 1970 (June 1 - March 31)	56	35,976	58,620	41.9
1970 - 1971 (April-March 31)	44	24,612	63,597	38.6
1971 (April 1 - June 30)	5	8,644	10,200	84.7
1971 - 1972 (July 1 - June 30)	21	24,638	40,807	60.3
1972 - 1973	22	13,798	19,625	70.3
1973 - 1974	90	19,997	57,205	34.9
The first five years	238	127,665	250,054	51
1974 - 1975	5	4,788	10,505	45.5
1975 - 1976	18	9,234	14,133	63.5
1976 - 1977	43	19,252	47,634	40.4
1977 - 1978	29	17,483	28,725	60.9
1978 - 1979	59	32,436	61,817	52.5
The second five years	154	83,193	162,814	51
The first ten years	392	210,858	412,868	51

VIII.C.20
(81.1.09)

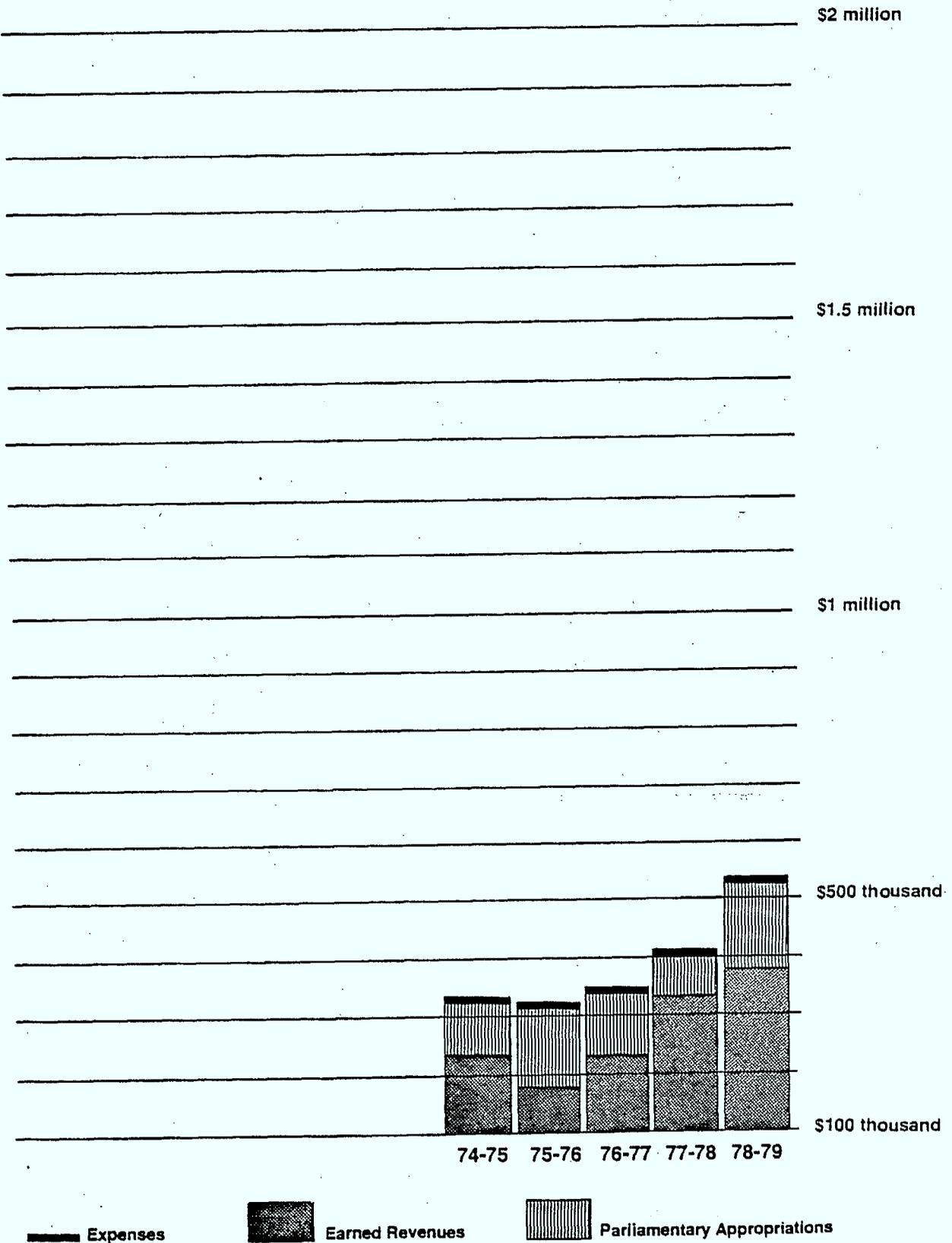
VIII PROGRAMMING

ENTERTAINERS RECITALS	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>Percentage</u>
1969 - 1970 (June 1 - March 31)	62	108,223	135,202	80
1970 - 1971 (April 1 - March 31)	55	89,548	115,190	77.7
1971 (April 1 - June 30)	31	40,861	49,856	81.9
1971 - 1972 (July 1 - June 30)	118	124,415	162,505	76.5
1972 - 1973	181	173,820	223,841	77.6
1973 - 1974	183	230,720	314,956	73.2
<hr/>				
The first five years	630	767,587	1,001,550	77
<hr/>				
1974 - 1975*	168	230,759	308,691	74.7
1975 - 1976	127	215,589	282,685	76.2
1976 - 1977	192	246,291	330,932	74.4
1977 - 1978	148	246,366	321,523	77
1978 - 1979	158	223,548	286,840	77.9
<hr/>				
The second five years	793	1,162,553	1,530,671	76
<hr/>				
The first ten years	1,423	1,930,140	2,532,221	76
<hr/>				

*Entertainers only

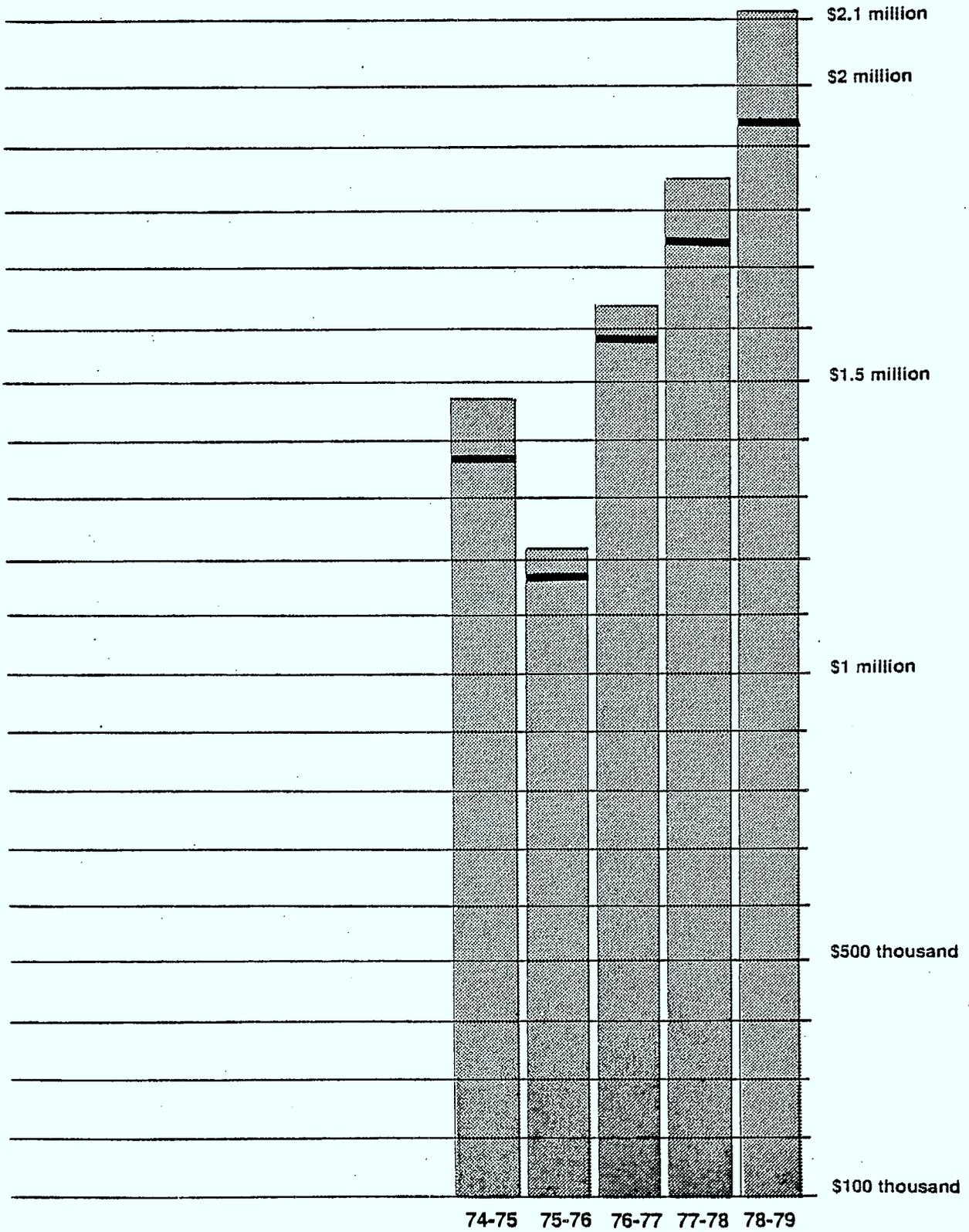
National Arts Centre
Dance

Expenses and Earned Revenues
1974-1979



National Arts Centre
Variety

Expenses and Earned Revenues
1974-1979



Expenses Earned Revenues

VIII.C.23
(81.1.09)

VIII PROGRAMMING

Dance & Variety

		Expenses	Revenue
78-79	Dance	524,515	384,943
	Variety	1,950,900	2,111,600
77-78	Dance	404,150	333,200
	Variety	1,753,460	1,853,466
76-77	Dance	346,614	234,883
	Variety	1,597,895	1,637,845
75-76	Dance	316,666	181,820
	Variety	1,185,022	1,218,774
74-75	Dance	328,182	232,609
	Variety	1,389,507	1,479,785

VIII PROGRAMMING

D. Festival.

1. Program Activities
 - a) Productions
 - i) History and Principles
 - ii) Statistics
 - b) Program Packaging
 - i) Principal Events
 - (aa) Operas
 - (bb) Concerts
 - (cc) Orchestral Concerts
 - ii) Auxiliary Events
 - iii) Statistics
 - Artists
 - c) Auxiliary Activities
 - i) Public Education
 - ii) Community Relations
 - Open Rehearsals
2. Program Administration
 - a) Departmental Personnel (Organigram)
 - b) Marketing
3. Financial Information
4. Performance Evaluation

VIII PROGRAMMING

D. Festival

1. Program Activities

a) Productions

i) History and Principles

Festival Ottawa is the NAC's annual summer presentation of opera and music events. It consists of three operatic productions, a series of chamber music concerts, film presentations and exhibitions related to the musical arts.

"Festival, a centre of activity"

During the Festival, Ottawa becomes a major centre of activity for music lovers across Canada, attracting outsiders from all over the country and the United States.

proposed by Governor-General Vincent Massey

The concept of a summer festival in Ottawa goes back to a 1952 proposal by Governor-General Vincent Massey. A committee, which consulted with such distinguished authorities as Edward Johnson, Rudolph Bing and Tyrone Guthrie, recommended that a national festival of the arts be held in Canada's capital, provided certain conditions could be met. These conditions were: that an auditorium be built and properly equipped to present operas, ballet, concerts and drama; that the festival be international in concept, content and standards and include Canadian contributions; that sufficient financial backing be available to cover likely deficits; and that the professional direction be in the hands of an experienced Director.

a festival,
international in
concept, content
and standards.

VIII PROGRAMMING

Hamilton Southam

Through the personal commitment and leadership of Hamilton Southam, plans for such a performing arts centre were developed and presented to the Government. In December 1963, Prime Minister Lester B. Pearson announced that the National Arts Centre would be built and that an annual festival should be held there.

First Festival
July, 1971

When the Centre opened in 1969, its initial priorities were to form an orchestra and to create a winter season of concerts and theatre. After this had been firmly established, plans for a summer festival, which included the production of opera, were advanced. The complex task of finding the necessary technical and administrative staff was undertaken, and the first Festival was launched in July 1971.

Mario Bernardi,
Festival's
Artistic
Director

Until 1974, the Festival featured a wide variety of activities including theatre, poetry readings and ballet, but musical events proved to be the most popular and since 1974, the Festival has concentrated on music, with special emphasis on opera. It should be noted that Mario Bernardi, the Festival's Artistic Director and conductor of the NAC Orchestra, is among the world's leading opera conductors. Before coming to the Centre, he was Artistic Director of Britain's Sadler's Wells Opera Company.

broadcasts

Broadcasting and recording are an important part of the Festival season.

There have been live, coast to coast, broadcasts of operas by the CBC radio

VIII PROGRAMMING

broadcasts of concerts on both the AM and FM networks (some of them in the States) and recordings.

"international stature"

The Festival has featured artists of international stature, among them Maureen Forrester, Jon Vickers, Louis Quilico, Josephine Barstow and Frederica von Stade. Several of its productions were lauded for their beauty and fine craftsmanship: Mozart's "Magic Flute"; "The Queen of Spades" by Tchaikovsky; "A Midsummer Night's Dream" by Benjamin Britten, and more recently, Massenet's "Cendrillon" which has won international acclaim through its presentations both in Ottawa and Washington. (See Appendix Z)

three operas

At present the highlight of "Festival Ottawa" consists of its three operatic presentations. Factors which are taken into account in determining the choice of operas are variety in musical style, language of performance, degree of popularity and availability of sets and costumes.

New productions, although they are the most prestigious in that they attract world-wide attention, are also the most costly. For this reason, there has been only one new production per season in recent years; of the remaining two operas, one is a revival of a past production, chosen from the Festival's growing repertory, and the other is staged with sets and costumes rented from other opera companies. Conversely, "Festival Ottawa" rents some of its original sets and costumes to other companies. (See Appendix Y)

VIII.D.5
(81.1.09)

VIII PROGRAMMING

For the first time in 1980, "Festival
Ottawa" staged rented productions only:
Debussy's "Pelléas et Mélisande";
Puccini's "La Bohème" and Donizetti's
"La Fille du Régiment".

VIII PROGRAMMING

iii) Statistics * Signifies Canadian citizen or resident

FESTIVAL OTTAWA '81 - Performers and Creators

* BAERG, Theodore	* MACDONALD, Brian
* BERNARDI, Mario (2 occasions)	* MACPHAIL, Jean
BURROWS, Norma	* ORFORD QUARTET
* CHAMBERS, Martin (2 roles)	* PEDROTTI, Mark
* CHARBONNEAU, Pierre (3 roles)	PELOSO, Paolo
COLLARD ET BEROFF	* QUILICO, Louis
* COLLIER, Barbara	* RELYEA, Gary
* COLLINS, Martha	SHICOFF, Neil
* CORBEIL, Claude	STEWART, John
* DODINGTON, John	SVOBODA, Josef
* DUBOIS, Mark	* TAYLOR, Janice
* FITCH, Bernard (2 roles)	TINSLEY, Pauline
* GARRARD, Don	TOKYO QUARTET
* GAVINCHUK, Sandra	VALENTE, Benita
* GREENBLATT, Richard	WELTING, Ruth
JAMPOLIS, Neil Peter (3 occasions)	YORK-SKINNER, John
KASLIK, Vaclav	<u>and</u>
* KEANE, John	* 2 piano coaches
* LAW, Brian (3 occasions)	* 60 chorus
* LETOURNEAU, Claude	* 10 dancers
* LOEB, Diane	* 30 supernumeraries
	17 FOREIGN
	* 27 <u>CANADIAN</u> , plus chorus, dancers, etc.

VIII PROGRAMMING

b) Program Packaging

i) Principal Events

aa) Operas

"Idomeneo" (at 4 performances)	4
"Rigoletto" (at 5 performances)	5
"A Midsummer Night's Dream" (at 3 performances)	<u>3</u>

TOTAL OPERAS 12

bb) Concerts

- to be announced

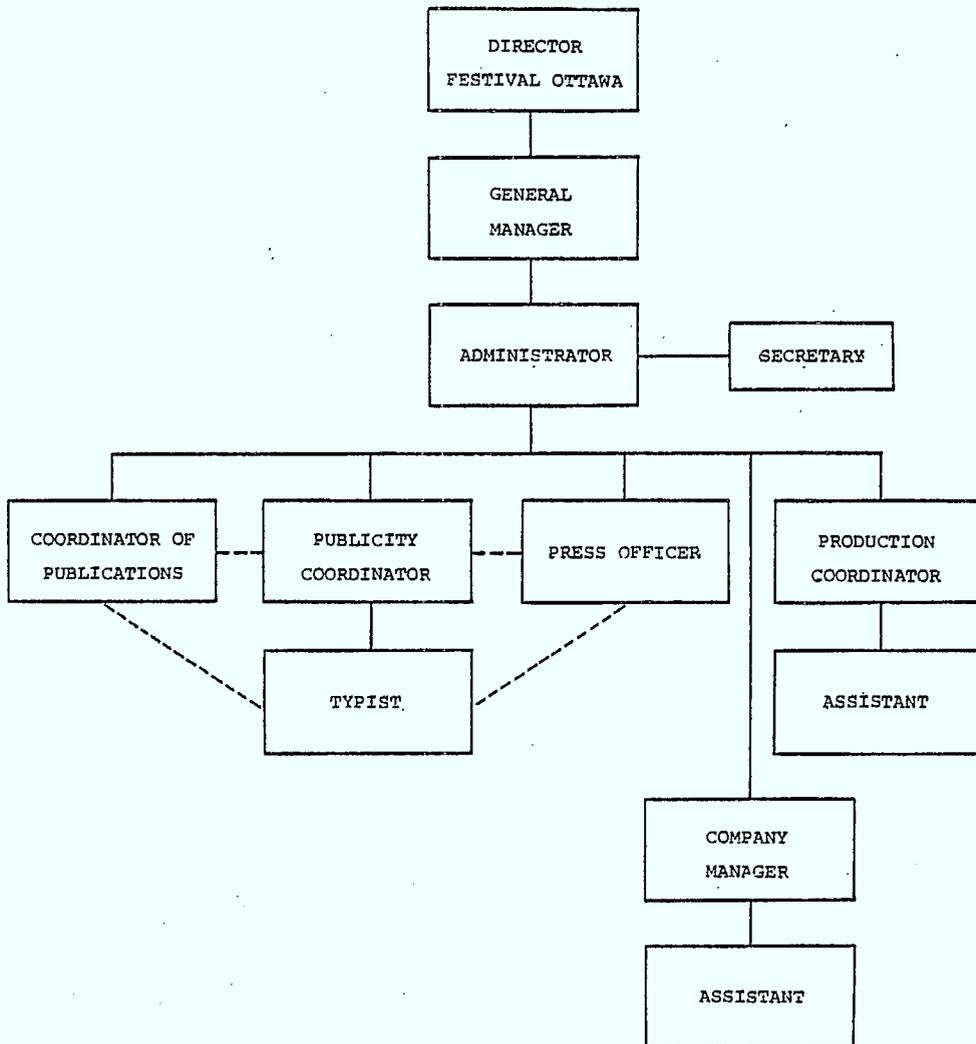
cc) Orchestral concert (1 performance) 1

ii) Ancillary activities

- Opera; conducting workshop
- Exhibitions
- Special menus in le Restaurant
- Lecture(s)
- Open dress rehearsals (for children)

V111 PROGRAMMING
NATIONAL ARTS CENTRE
FESTIVAL DEPARTMENT

2. Program Administration
a) Departmental Personnel
Organigram



VIII PROGRAMMING

b) Marketing

The Festival offers a very special kind of subscription: "Music à la carte". The patron is invited to build his/her own personal subscription series. By subscribing to any four or more different performances, an automatic 15% discount on all tickets is received. Opera, concerts and chamber music can be picked and mix (or not) in any way.

VIII PROGRAMMING
FESTIVAL

3. Financial Information

<u>EXPENSES:</u>	<u>1979-1980</u>	<u>1980-1981</u>
Artistic	976.7	
Publicity	<u>94.1</u>	<u> </u>
<u>Total Expenses</u>	1,070.8	1,232,482
<u>REVENUES:</u>		
Earned:		
Box Office	374.0	
Fees	8.4	
Other	<u>28.5</u>	<u> </u>
<u>Total Earned</u>	410.9	389,428
<u>TOTAL REVENUE</u>	<u>1,070.8</u>	<u>1,009.3</u>
Administration	151.2	166.3

<u>FINANCIAL NOTES:</u>	1979-1980 Paid Attendance	28,054
	Subsidy per patron	\$28.91
	Revenue per patron	\$13.33

VIII PROGRAMMING

4. Performance Evaluation

- a) Ten Year Overview
- b) Graph
- c) Statistics

VIII.D.12
(8L.1.09)

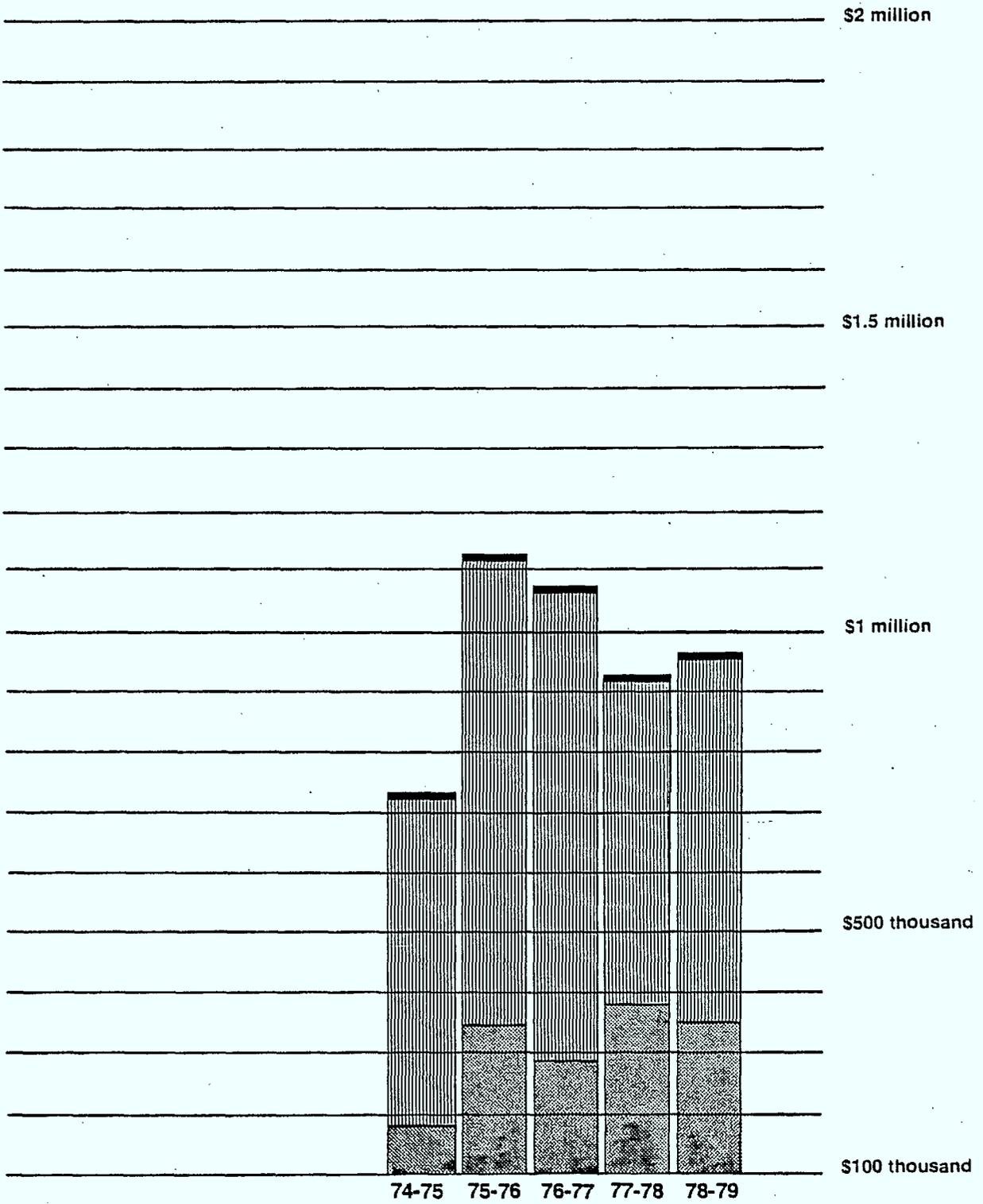
VIII PROGRAMMING

FESTIVAL

	<u>Number of Performances</u>	<u>Actual Attendance</u>	<u>Potential Attendance</u>	<u>%</u>
1969 - 1970 (June 1 - March 31)	12	15,898	20,028	79.3
1970--1971 (April 1 - March 31)	4	7,221	8,532	84.6
1971 (April 1 - June 30)	1	1,091	2,240	48.7
1971 - 1972 (July 1 - June 30)	13	20,688	28,157	73.4
1972 - 1973	13	21,753	28,157	77.2
1973 - 1974	17	23,716	36,261	65.4
<hr/> The first five years	60	90,367	123,375	73
1974 - 1975	17	24,282	36,404	66.7
1975 - 1976	31	51,017	60,534	84.2
1976 - 1977	19	32,847	40,720	80.6
1977 - 1978	19	21,679	28,580	76
1978 - 1979	21	37,037	45,649	81.1
<hr/> The second five years	107	166,862	211,887	79
<hr/> The first ten years	167	257,229	335,262	77

National Arts Centre
Festival

Expenses and Earned Revenues
1974-1979



Expenses



Earned Revenues



Parliamentary Appropriations

VIII PROGRAMMING

FESTIVAL

Expenses and Earned Revenues, 1974-79

<u>Fiscal Year</u>	<u>Expenses</u>	<u>Revenues</u>
1978-79	970,494	354,925
1977-78	928,331	388,649
1976-77	1,075,885	294,196
1975-76	1,121,355	341,379
1974-75	725,862	189,821

Until FY 1974-75 "visiting attractions" budgets included all presentations not produced by NAC. After fiscal 1974-75 these were budgeted with appropriate departments, e.g. music, theatre, etc. consequently, category comparisons can be made usefully only after FY 1974-75.

CHAPTER IX
EVALUATION

Over the years the Centre has been subject to criticism. Furthermore, in preparing this Report, adverse comments were actively solicited from key figures in the performing arts and related agencies in all provinces. While the criticisms vary in detail, they all fall basically into four categories: Administration; Finances; Nationalism; Diffusion. The present chapter attempts to summarize the essence of the comments and provide a response.

I. Administration

a) Criticism:

The National Arts Centre is administratively "top heavy" and "heavily bureaucratic". There are "too many employees pushing paper". "Because the organization is so vast and because it is in Ottawa and forms part the government, employees' attitudes are those of time-serving functionaries".

b) Response:

It is certainly the case that the Centre employs a large number of people compared to other arts organizations such as orchestras, dance companies, theatre companies, and facility operators. It is not true that it is part of government - it is at "arm's length" from government. But when judging whether or not the employee population - both as regular continuing positions and casual labour - is warranted, one must first of all remember that the NAC is a great number of things:

1) It is a building of substantial size and complexity, involving: not one, but, three principal performing halls: full property, costumes and settings workshops; full box office, subscription and front of house services: a catering operation involving two restaurants and full kitchen facilities: intermission bars and a reception and banquet service: a 900-car garage: two bookstores (under lease): rehearsal and exhibition facilities, etc., etc.

IX EVALUATION

2) It is an organization which, as an agency of government, is subject to scrutiny by the "Public Accounts" and the "Broadcasting, Films and Assistance to the Arts" Committees of the House of Commons, the Auditor General, the Comptroller General, the Treasury Board, the Commissioners of Official Languages, Human Rights, Status of Women, the Department of the Minister of Communications, the members of the House of Commons and Senate - and to all of these and other government authorities it must appropriately provide information and perform services of a nature and in a manner that is not incumbent on non-governmental organizations.

3) It is not one but, five performing arts companies: an orchestra; a French theatre company; a French youth theatre company; an English theatre company; an opera and chamber music festival.

4) It is an impresario presenting both Canadian and foreign attractions, both subsidized and commercial, in all disciplines - dance, opera, music (orchestral, chamber, choral), theatre (French, English, Mime), variety (chansoniers, musical theatre, bands, comics, ethnic dance companies, etc.) - and in two languages.

5) As well as the presentation which its companies give on the premises, it is a tour operator for the orchestra and the three theatre groups.

If equivalent operations elsewhere in Canada were found for all of these activities - (and the list is not exhaustive of the NAC's work) - the total professional population of each of these individual organizations would, undoubtedly equal and probably exceed, the inventory of NAC personnel.

One example often mentioned is the employment at the Centre of "thirteen publicity officers". Analysis shows that they are engaged as follows:

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Music	2.5
Theatre (French)	1
Theatre (English)	1
Dance and Variety	2
"Festival Ottawa"	1.5
Central Department	<u>5</u>
Total	13

NOTE: Central Public Department handles coordination of graphics, publications of the House Programme and the Monthly Calendar, coordination of media advertising, market research and analysis, corporate public relations, press release distribution, etc. etc.

If one compares this breakdown with the industry generally there can be no possible criticism of NAC publicist staffing.

As regards the suggestion that the attitude of NAC staff is adversely influenced by the community in which it is located. An examination of the correspondence received by the Centre from the public and the profession alike, and even a cursory enquiry from the major artists and ensembles that visit the Centre, would reveal just how few, in relative terms, are the complaints, considering the vast number of opportunities there are for error and the pressures under which personnel must operate.

II. FINANCES

a) Criticism:

It is not "fair" that the Centre's Parliamentary appropriation is designed to cover, not only the share of the budget normally available to arts organisations from the federal government through the Canada Council, but also that share of the budget for which other organisations must solicit funds from (a) provincial authorities and (b) the private sector. The Centre should have to struggle for survival by soliciting funds from foundations and corporations like everyone else. Furthermore, its federal grant ought not to come directly from

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Parliament but through the Canada Council "like everyone else".

b) Response

1) Raising funds is a Board function and the Board of the NAC was never conceived and is not designed as an instrument for fund-raising.

2) A "national" organization would have to raise funds on a country-wide basis if it were to continue to support artists and ensembles from across Canada. This would require a huge organization involving substantial costs and, with local companies in every region competing for the same donors, success of such an effort would be highly problematical.

3) Furthermore, were such fund-raising to be successful to any meaningful extent - (i.e. \$5 million annually to cover 25% of the budget), the result would be to siphon off much of the support which had been going to other organizations which have to rely heavily on private donations.

Just as for universities and hospitals, the objects of the National Arts Centre Corporation are a matter of public welfare; and just as for External Affairs or National Defense, they are in their scope a matter of national concern.

It would be inappropriate to treat the NAC "like everyone else" because it is not like everyone else. The objects set for it by Parliament make it highly distinguishable. If those objects remain a valid goal for the federal government, there is no reason to doubt the wisdom of Parliament's original decision to establish the NAC as a separate cultural agency.

When the NAC first began operations, the Canada Council was a source of part of its funds. And it was the Council's decision (with which the NAC agreed) to withdraw from support and recommend full direct funding from Parliament.

III. SPENDING

a) Criticism

The National Arts Centre spends "lavishly". It pays artists and support staff at levels substantially in excess of Canadian norms and its production expenditures on sets costumes and properties are excessively sumptuous.

b) Response

The first and definitive element in answering this comment is to point out - as we have done more than once in this Report - that, although it charges admission prices at no greater than the Canadian norms, the Centre succeeds in covering a shade less than 50% of its total expenditures from earned revenues. This compares very favourably with all comparable performing arts organizations in Canada. In making such comparisons, one must exclude festivals like the "Stratford Festival" which benefits from extended runs of its plays, from the tourist aspects of its situation in Canada and, because of its special context, is able to sustain a scale of ticket prices significantly higher than any other theatre company. To sum up - the Centre succeeds in doing what it does with no higher a proportional charge on the public purse than other major artistic organizations.

The comments concerning sumptuous productions stem basically from the summer opera presentations in the context of "Festival Ottawa".

Each year the Centre produces one (and the number "one" is stressed) new production. It goes into inventory for revival in subsequent years and rental to third parties.

For the vast majority of the public it is part of the esthetic of opera that the production values be high. Even so, when one considers the acclaim achieved for the Centre, in particular, and Canada, in general, from such productions as the "Magic Flute", "Queen of Spades", "Cendrillon", and "Mid-Summer Night's Dream", it would, in

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Wilde's definition, be cynical in the extreme to know the cost but ignore the value.

Furthermore, in judging the legitimacy of opera expenditures, it is appropriate to compare, not opera and theatre, but opera and opera. Within this framework, NAC opera costs are neither above nor below the normal expenditures of the principal North American opera producing companies.

As regards remuneration to staff and artists, the NAC salary scale, which indicates the range of each job classification, and the classification of every job, is a matter of public information. When NAC jobs are compared with equivalent positions in other organizations it is impossible to conclude that the centre is paying more than the norm.

From the point of view of norms, of course, there are two types of jobs at the Centre: those jobs (largely financial, clerical and secretarial) for which the norm is the Ottawa community and, in particular, government services; and those jobs where the norm is the performing arts community (theatre administrator, music publicist, etc.)

It should be noted as well that most performing arts companies working in one discipline, one language, on lease, in one principal hall, with little touring, no presentation of other organizations and without responsibility for management of a facility, usually have a relatively small support staff. The room for salary extremes, therefore, is far greater than at the Centre where it is imperative to establish salary equity across the Corporation. In such organizations one can easily find people working for comparatively less or substantially more than the equivalent position at the NAC, depending upon the resources of the company in question.

IV. TOTALITY OF PARLIAMENTARY APPROPRIATION

a) Criticism

However wisely spent and however valid the uses to which the money is put, nevertheless, considering the total federal money available to the performing arts, the Centre gets too much.

b) Response

The first point to be remembered is the "mortgage" which exists on any grant coming to the Centre as a result of the Corporation's responsibility for the maintenance and operation of the building complex itself.

A major portion of the funding received is devoted to the needs of the physical premises, whether it be by way of the maintenance and security staff, the repairs and replacements required, the staff which renders the complex operational (box office, front of house, garage, etc.) or the equipment and materials they require to do their job.

The second important aspect to be noted is the significant amounts of money which the Centre expends in the presentation at the Centre of artists and ensembles from all across Canada. The revenues available to these people collectively would be significantly less were the Centre not in a position to employ their services and while the Centre may proportionally reach only a relatively few of Canada's performing ensembles, the total spending on their behalf is significant.

At one end of the scale, cost makes it possible to present only a few Canadian orchestras. At the other end, since they must tour in order to survive, almost all the major dance companies in Canada appear at the Centre regularly every few years, some annually.

As regards theatre companies, four or five English and four or five French appear each year and many of the visiting companies return regularly because of quality and other considerations. Considering that there are some ninety members of the professional association of theatre companies and some 150 theatre operations taking place under

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Equity contracts, the Centre touches the theatre community proportionately less than the dance community.

A third consideration - and one which is central to so much of the in-fighting within the arts community - is the fact that fundamentally the issue is not the comparatively large size of the funds devoted to the NAC measured against those received by other individual arts organizations, but, rather, the woefully small percentage (1/2 of 1%) of the federal budget which is devoted to the arts.

Rather than reduce the total funding available to the Centre on the assumption that the saving will be redistributed to the arts community - an assumption which has precious little precedent in its support! - the sole and constant goal of the arts community must be to use the example of the Centre and, in congratulating government on having achieved proper levels of support at the NAC, to recommend that similar support be made available to all artistic endeavours. "Level up, not down".

V. TICKET PRICES

a) Criticism

The Centre uses its massive financial resources to set ticket prices significantly lower than those which other arts organizations elsewhere in the country are obliged to use in order to make ends meet. This is an "unfair" use of its subsidy and really amounts to subsidizing the theatre-going resident of the national capital region at a level not available to his fellow citizens across Canada.

b) Response

It is important to deal first with the commercial side of the Centre's operation. Here the Centre charges what the market will bear. Presentation of the road company of "Annie" or Nana Mouskouri or Anne Murray will entail a price scale at the highest level (short of indecency) which is compatible with maximum revenues.

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It will happen that the best seat in the house at the NAC will be less than the equivalent seat at Place des Arts or O'Keefe Centre. This should surprise no-one since the market in the Ottawa-Hull area is special: 400,000 anglophones, 200,000 francophones, a comparatively small commercial-industrial base; a relatively narrow range of economic strength among purchasers; etc.

The Royal Alexandra Theatre in Toronto draws on an urban community of two million or more as well as a far greater number of individuals able to sustain expenditures for commercial theatre at top levels than does the NAC.

When it comes to the subsidized attractions - the National Ballet for example - once again the top ticket is likely to be less at the NAC than at the Ballet's home base in Toronto. The same factors mentioned above will apply and, in addition, the Ballet in Toronto benefits from the very effective support it gets from its extensive volunteer organization in the area of selling tickets at advance prices, a benefit not available to the NAC when it brings the National Ballet to Ottawa.

It would, of course, be quite wrong for the Centre to refuse to present the National Ballet in Ottawa on the grounds that the market would not sustain the same price levels as Toronto. And it would be equally wrong for the Centre not to present, for the same reasons, an attraction such as "Chorus Line" and thereby deprive itself of a net benefit of thousands of dollars which it plows back into the subsidized end of its operations.

Price should approximate the Canadian norm, as far as the market will bear. But at the same time an equitable balance, must be struck bearing in mind the desirability of accessibility.

VI. TOURING

a) Criticism

The fees which the Centre charges for an appearance by its orchestra or its theatre company are less than the fees which other equivalent organizations charge on tours and is therefore "unfair competition".

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b) Response

It is the declared policy of the Centre that no such unfair competition should occur - that the Centre should not undercut other organizations in this manner.

Nevertheless it is often very difficult to measure to everyone's satisfaction the fairness of a fee for any given artistic presentation in a specific location at a specific time; and from the public's point of view, the Centre is interested in seeing that as many people, as possible benefit from its work and must also, therefore bear in mind the principle of accessibility.

VII. NATIONALISM

a) Criticism

The Centre does not support enough creative work in theatre, music and dance employing Canadian playwrights, composers, and choreographers.

b) Response

This allegation is unfounded as will appear from an examination of the Appendices to this Report which list the number of Canadian works commissioned and performed by the Orchestra and the Theatre Company.

As regards choreography, the Centre does not, as yet, have a dance company although one day no doubt it should, at which time it will remedy its neglect of choreographers.

When considering creativity, of course, one must remember the designers, and here as well, whether in theatre or in opera, the National Arts Centre offers a great deal of employment.

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c) Criticism

The Centre neglects presentation of artistic ensembles from elsewhere in Canada in favour of its own creations.

d) Response

Again, an examination of the facts will show just how high a percentage of NAC programming is devoted to the presenting; through the use of its subsidy, of ensembles from all across Canada. No other arts organization even approaches this record, largely because none care to solicit or receive funds for this purpose.

e) Criticism

The Centre does not respect the right which every artist and artistic group in Canada has, to an equal opportunity to be presented at the NAC.

f) Response

There is no such "right". Neither the legislation which established the Centre nor the policies created by the Board and not even the best judgement of major members of the Canadian performing arts community give the slightest indication that such a right should or does exist. On the contrary, one of the corner-stones on which the Centre stands is the principle that appearance on its stages is reserved to the best available - to excellence.

VIII. DIFFUSION

a) Criticism

The Centre fails to make its productions available across Canada either through touring or television. It also fails to make the public and profession aware of its activities and accomplishments.

b) Response

Again, the information in this report, and particularly the maps in the Appendices, will indicate just how great the touring component of the NAC's activities has been.

As regards broadcasting, much of the work at the Centre in Music and Opera has been broadcast on radio. The same cannot be said of television.

The Centre must rely in this connection on the existing broadcasters and it is basically only the Canadian Broadcasting Corporation that has shown any interest.

The Centre agrees with the statement made during the course of the recent survey mentioned above by a representative of cultural affairs in the government of Alberta;

"NAC is the Lincoln Centre of Canada and Canadians should have real access to it. CBC must give the NAC regular radio and television exposure because this is a national forum and should be given a national stage for the national best."

As regards publicizing NAC activities in general and, more especially, publicity related to touring activities, it is difficult to pinpoint precisely the nature of this criticism. Despite the best efforts of publicity campaigns, it can happen that individuals overlook the presence of a tour in their area. It can also happen that the campaign is less than perfect. This complaint can only be dealt with by reference to the specific incident(s).

With respect to general publicity of NAC activities, there is a real and valid reluctance to spend money on publicity, except to the extent that it is directly related to the production of revenues. It may be that however honourable this

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course is, nevertheless, the long term interests of both the Centre and the artists it serves dictate greater dissemination of the Arts Centre's story. This Report is a start.

IX. DIVERS/OTHER MATTERS

a) Criticism

The creation of the Centre's theatre company - both the French and the English group - was "artificial" and "did not respond to a real need".

b) Response

Suffice it to say that the same comment - emanating principally from the Montreal and Toronto Symphony Orchestras - was made at the same time the NAC Orchestra was proposed. However "artificial" may have been its creation, its success is very real.

From the beginning it was intended that the Arts Centre house resident companies. The quality of the work that has been created by both the French and English sides of the theatre group makes the criticism of, so-called artificiality somewhat querulous. Furthermore, the artists involved in doing the work of the company seem to be real enough; and fully dedicated to achievement worthy of the public they serve and the support they are given.

The ultimate appearance at the Centre of a dance company will be another step in the completion of the original overall design of the Centre.

c) Criticism

The Centre does nothing for the amateur.

d) Response

This, to some extent, is true. But it is basically the result of the fact that there is very little professional activity in these areas. What professional activity of an ethnic nature that is available comes to the Centre from international touring entities: Peking Opera, Chinese Acrobats, National Dance Companies from the Philipines, Spain, Senegal, etc.

e) Criticism

The NAC House Programme should be a national performing arts magazine serving the entire country.

f) Response

This is perhaps a desirable objective. However, it does not rank high in our priorities for the expenditure of funds. And there may be better ways of producing a first rate national magazine for the performing arts.

g) Criticism

The Arts Centre must augment and continue vigorous efforts to keep the public and the arts community informed of its activities.

h) Response

The use of funds for on-stage activity has been a priority. Nevertheless, it is hoped that this report will in large measure be a partial response to the comment.

i) Criticism

The Arts Centre must be all things to all people at all times.

j) Response

Agreed. But it will take time and money... the more money, the less time.

k) Criticism

The Arts Centre must be all things to all people at all times.

l) Response

Agreed. But it will take time and money... the more money, the less time.

Having evaluated the Centre through the major criticisms which have been addressed to it, and its responses thereto, it should be remembered that "Evaluation" is essentially "comparison". No well-informed, balanced conclusions may be reached without comparative judgements. With the greatest respect, it often appears from the inside that most of the comments coming from the outside, emanate from sources that have not attempted to learn the facts (such as those set forth in this Report) or to do the homework necessary to strike valid comparisons.

Indeed, it is extremely difficult to achieve meaningful comparison for a number of reasons, three of which are basic:

1) There is no other organisation of like size and character to which the NAC can be compared (see Chapter IV). Therefore, in order to make a comparison which is even moderately justifiable, one is obliged to split the Centre into its components - orchestra, theatre companies, building, etc. - which are more easily comparable to other organizations. Even so, such parallels are imperfect and at least partially misleading; for the Centre is the sum of its components and not just a collection of parts.

2) An effort to establish such comparisons would involve great expenditure of time, effort and energy in order to develop sound and complete information. Such massive resources - both human and financial - may better be devoted to putting performances on stage and people in seats rather than to what some might call "bureaucratic" activity.

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3) Even if the resources were marshalled to carry out such comparisons, the information required from comparable third party institutions would, we have already found in a number of cases, be unavailable for reasons of confidentiality.

But in the last analysis, the best evaluation of all is to be found in a combination of the reports of the Auditor General, the comments of professional critics, and most especially, in the record of public attendance, and on that Record the NAC is prepared to stand.

Chapter X Second Decade

(The text of this section will
issue following final approval
by the Board of Trustees of the
NAC; the Board will consider the
matter at its next meeting
scheduled for 30JAN81.)

APPENDIX A
NATIONAL ARTS CENTRE
VISUAL ARTS INVENTORY

In addition to the permanent collection listed on the following pages, the NAC displays:

- a) works on permanent loan from other cultural agencies;
- b) works available on rental or otherwise through the Art Bank of the Canada Council;
- c) exhibitions of works arranged by:
 - i) Embassies of foreign governments present in Canada
 - ii) Other departments of government
 - iii) Our own personnel

APPENDIX A

An inventory list of the visual art incorporated into the Building or on display as part of the permanent collection, as at 14 March 1980.

<u>Artist</u>	<u>Piece</u>
Micheline Beauchemin	Opera Curtain
Jordi Bonet	Sculptured Metal Doors for the Salon
Carl Dair	Subscription in Main Foyer
Charles Daudelin	Large, Free-standing Bronze for the Terrace Behind the Opera
Julien Hébert	Theatre Foyer Fountain
Norman Laliberté	Wall Banners for Opera Bars
Gino Lorcini	Theatre Mural in Metal
Alfred Manessier	Tapestry for the Salon
Milliam Martin	Chandeliers for Stairways
Arthur Price	Heraldic Crest for State Box
William Ronald	Studio Mural
Mariette Vermette	Theatre Curtain
Ossip Zadkine	The Three Graces, in the Main Foyer
Jessie Oonark	Main Foyer, Eskimo Wall Hanging
Daphne Odjig	The Indian in Transition - Acrylics in the Opera Mezzanine Foyer. Collection: National Museum of Man.

From the Canada Council Art Bank:

Tony Onley	London Set No. 13
Leslie Poole	Mountain Sail No. 4

APPENDIX A

<u>Artist</u>	<u>Piece</u>
Gordon Smith	Seawall Ambleside
Claude Tousignant	Siena
Jack Bush	Bilateral with Orange
Jennifer Dickson	II Ridotto
Jean McEwan	Mollarco
J. Pudloo	Tusk
Nora Blanck	Small Wall
Charles Daudelin	Cu-bis
Toni Only	Restrike Island Remembered
Noboru Sawai	Orient Express
Hannelore Storm	Terrible Blue
Victor Tolgesy	The Acrobat as a Young Man
Leslie Poole	Mountain Sail No. 1
Leslie Poole	Mountain Sail No. 2
Leslie Poole	Mountain Sail No. 3
Walter Readinger	Untitled
(Unknown)	Marble Mask - 2nd Century B.C., from the Roman theatre at Laodicea in Phrygia. Located in Theatre Foyer.

APPENDIX B
NATIONAL ARTS CENTRE ADVISORY COMMITTEES

Advisory Committee on Music, Opera and Ballet

Chairman,
Mr. Louis Applebaum,
Composer,
Toronto, Ontario.

Vice-Chairman,
Dr. Arnold Walter,
Director,
Faculty of Music,
Royal Conservatory of Music,
University of Toronto,
Toronto, Ontario.

Members:

Composer,
M. Gabriel Charpentier,
Montreal, Quebec.

Mme Ludmilla Chiriaeff,
Artistic Director,
Les Grands Ballets Canadiens,
Montreal, Quebec.

Artistic Director,
Miss Celia Franca,
National Ballet of Canada,
Toronto, Ontario.

Mr. Herman Geiger-Torel,
General Director,
Canadian Opera Company,
Toronto, Ontario.

Dr. Frederick Karam,
University of Ottawa,
Ottawa, Ontario.

M. Gilles Lefebvre,
Directeur Général,
Les Jeunesses musicales
du Canada,
Montreal, Quebec.

Mr. Zubin Mehta,
Conductor,
Montreal Symphony Orchestra,
Montreal, Quebec.

Mrs. Louis Rasminsky,
Ottawa, Ontario.

Mr. Wallace Russell,
Toronto, Ontario.

Ex-officio Members:

Mr. Bertram Loeb,
Ottawa, Ontario.

Mr. H.G. Cole,
Department of Public Works.

Mr. Peter M. Dwyer,
The Canada Council.

M.J.M. Beaudet,
Canadian Broadcasting
Corporation.

Mr. Nicholas Goldschmidt,
Centennial Commission.

Mr. William Teron,
National Capital Arts
Alliance.

Consulting Architect:
Mr. Fred Lebensold,
Montreal, Quebec.

APPENDIX B
NATIONAL ARTS CENTRE ADVISORY COMMITTEES

Advisory Committee of the Theatre

Chairman,

M. Jean Gascon,
Artistic Director,
Le Théâtre du Nouveau Monde,
Montreal, Quebec.

Vice-Chairman,

Mr. John Hirsch,
Director,
Manitoba Theatre Centre,
Winnipeg, Manitoba.

Members:

Mme Yvette Brind'Amour,
Directrice,
Le Théâtre du Rideau Vert,
Montréal, Québec.

M. Michael Langham,
Artistic Director,
Stratford Festival Theatre,
Stratford, Ontario.
(Substitute for Mr. Langham:
Mr. Douglas Campbell)

M. Yvon Leblanc,
Moncton, N.B.

Mr. Leon Major,
Artistic Director,
The Neptune Theatre
Foundation,
Halifax, N.S.

Mr. Michael Moore,
Mavor Moore Production Ltd.,
Toronto, Ontario.

M. Robert Prévost,
Stage Designer,
Montreal, Quebec.

Mr. Wallace Russell,
Toronto, Ontario.

M. Gilles Provost,
Ottawa, Ontario.

Ex-officio Members:

Mr. Bertram Loeb,
Ottawa, Ontario.

Mr. H.G. Cole,
Department of Public Works,
Ottawa, Ontario.

Mr. Peter M. Dwyer,
The Canada Council.

Mr. Robert Allen,
Canadian Broadcasting
Corporation.

Mr. Nicholas Goldschmidt,
Centennial Commission.

Mr. William Teron,
National Capital
Arts Alliance.

Consulting Architect:

Mr. Fred Lebensold,
Montreal, Quebec.

APPENDIX B
NATIONAL ARTS CENTRE ADVISORY COMMITTEES

Advisory Committee on the Visual Arts

Chairman,

Mr. Donald Buchanan,*
Ottawa, Ontario.

Vice-Chairman,

Professor B.C. Binning,
Department of Fine Arts,
University of British
Columbia,
Vancouver, B.C.

Professor Eric Arthur,
School of Architecture,
University of Toronto,
Toronto, Ontario.

Mrs. H.A. Dyde,
Edmonton, Alberta.

Miss K.M. Fenwick,
Curator of Prints and Drawings,
National Gallery of Canada,
Ottawa, Ontario.

Mrs. T.P. Lownsbrough,
Toronto, Ontario.

Mme Andrée Paradis,
Montreal, Quebec

Mr. John Robertson,
Robertson Galleries,
Ottawa, Ontario.

Mr. Guy Viau,
Montreal, Quebec.

Mr. Stan White,
Ottawa, Ontario.

Ex-officio Members:

Mr. H.G. Cole,
Department of Public Works.

Mr. Peter M. Dwyer,
The Canada Council.

Mr. Nicholas Goldschmidt,
Centennial Commission.

Mr. William Teron,
National Capital
Arts Alliance.

Consulting Architect:

Mr. Fred Lebensold,
Montreal, Quebec.

* Deceased February 26, 1956,
replaced as Chairman by
Mme Andrée Paradis.

APPENDIX C
FIRST BOARD OF TRUSTEE

For a four year-term:

Chairman,
Mr. Lawrence Freiman,
Ottawa, Ontario.

Vice-Chairman,
M. Claude Robillard,*
Montreal, P.Q.

Mr. Leonard A. Kitz, Q.C.,
Halifax, Nova Scotia.

Mme Andrée Paradis,
Montreal, P.Q.

Mr. William Teron,
Ottawa, Ontario.

For a three-year term:

Dr. Robertson Davies,
Toronto, Ontario.

Mle Madeleine Gobeil,
Ottawa, Ontario

Mr. Anson C. McKim,
Montreal, P.Q.

For a two-year term:

Mrs. Percy Genser,**
Winnipeg, Manitoba.

Miss Dorothy M. Somerset,
Vancouver, B.C.

Dr. Arnold Walter,
Toronto, Ontario.

Ex-officio members:

His Worship Donald B. Reid,
Mayor of Ottawa.

His Worship Marcel d'Amour,
Mayor of Hull.

M. Jean Boucher,
Director,
The Canada Council.

M. Alphonse Ouimet,*
President, Canadian
Broadcasting Corporation.

Mr. Grant McLean,**
Government Film Commissioner.

* Deceased May 23, 1968.

** Replaced Mr. David H. Jones
February 8, 1968.

* Replaced by Mr. George
Davidson February 1, 1968

** Replaced by Mr. Hugo McPherson
May 12, 1968.

APPENDIX D
NATIONAL ARTS CENTRE

FINANCIAL ADMINISTRATION ACT - R.S. 1970 c. F-10 as amended

Definitions	66. (1) In this Part
"agency corporation"	"agency corporation" means a Crown corporation named in Schedule C;
"auditor"	"auditor" means, in relation to a corporation, the person authorized by Parliament to audit the accounts and financial transactions of the corporation;
"Crown corporation"	"Crown corporation" means a corporation that is ultimately accountable, through a Minister, to Parliament for the conduct of its affairs, and includes the corporations named in Schedule B, Schedule C and Schedule D;
"departmental corporation"	"departmental corporation" means a Crown corporation named in Schedule B;
"proprietary corporation"	"proprietary corporation" means a Crown corporation named in Schedule D.

APPENDIX D
AERONAUTICS ACT - SECTION 7

7. (1) The Governor in Council may make regulations prescribing the compensation to be paid, the persons to whom, and the manner in which, such compensation shall be payable, for the death or injury resulting directly from a flight undertaken in the course of duty in the public service of Canada of any person employed in the public service of Canada, or employed under the direction of any department of the public service of Canada.

(2) Such regulations shall not extend to the payment of compensation for any death or injury in respect of which provision for the payment of compensation or a gratuity or pension is made by any other Act, unless the claimant elects to accept the said compensation, instead of the compensation, gratuity or pension under any such other Act.
R.S., c.2, s.5.

8. (1) The Minister may establish a board of inquiry to investigate the circumstances of any accident involving an aircraft or of any alleged breach of any regulation made under section 6 or of any incident involving an aircraft that, in the opinion of the Minister, endangered the safety of persons, and may designate the persons that are to be members of that board.

(2) Every person designated by the Minister as a member of a board of inquiry has and may exercise all the powers of a person appointed as a commissioner under Part I of the Inquiries Act, including the powers that may be conferred on a commissioner under section II of that Act, and may administer such oaths and take and receive such affidavits, declarations and affirmations as are necessary for the purpose of the inquiry.

(3) Every witness who attends and gives evidence before a board of inquiry established pursuant to subsection (1) is entitled to be paid

- (a) reasonable travelling and living expenses incurred by him in so attending and giving evidence; and
- (b) the witness fees prescribed in the tariff of fees in use in the superior courts of the province in which his evidence is given.

(4) Each board of inquiry shall send a full report of the inquiry conducted by it to the Minister.
1966-67, c.10, s. 3.

APPENDIX D

SUPERANNUATION ACT - SECTION 25

Definitions	25. (1) In this section
"employee"	"employee" includes an officer or member of a corporation;
"other corporation"	"other corporation" means any corporation that is an agent of Her Majesty in right of Canada, other than a corporation specified in Part I of Schedule A;
"Public Service corporation"	"Public Service corporation" means any board, commission or corporation specified in Part I of Schedule A.
Contribution in respect of employees of corporation	(2) Where a person is an employee of a Public Service corporation and is a contributor under this Part, or where he is an employee of any other corporation and is a contributor under this Part by reason of a provision in any Act of the Parliament of Canada that he continues to be a contributor during his employment with that corporation, the Public Service corporation or other corporation as the case may be shall, from time to time as required by the Minister, pay into the Superannuation Account, in respect of the contributions of that person to the Superannuation Account in the course of his employment with the corporation, such amount as is determined by the Minister in accordance with the regulations. 1952-53, c. 47, s. 23.

App: E.1
(81.1.09)

APPENDIX E

NATIONAL ARTS CENTRE
BOARD OF TRUSTEES
CUMULATIVE LIST (1DEC66 - 9JAN81)

NOTES: (1) Retired
(2) Deceased
(3) Appointed Vice-Chairman
(4) 15 July 1966, the date on which the National Arts Centre Act was given assent, is used as the date of commencement of service for ex-officio members.

<u>POSITION/NAME</u>	<u>RESIDENCE</u>	<u>DATE OF SERVICE</u>	<u>ORDER-IN-COUNCIL DATE/NUMBER</u>
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I OFFICERS

1) CHAIRMAN:

Lawrence Freiman	Ottawa	1DEC66-29OCT69 (1)	1DEC66/66-2273
François Mercier	Montréal	30OCT69-29OCT73	30OCT69/69-2125
		30OCT73-29OCT77	25OCT73/73-3382
Arthur Gelber	Toronto	30OCT77-14SEP80 (1)	29SEP77/77-2800
Pauline McGibbon	Toronto	15SEP80-14SEP84	1AUG80/80-2152

2) VICE-CHAIRMAN:

Claude Robillard	Montréal	1DEC66- (2)	1DEC66/66-2273
Paul Hébert	Montréal	30OCT68-1DEC69	30OCT68/68-1887
David A. Golden	Ottawa	6FEB70-5FEB74	6FEB70/70-233
		6FEB74-5FEB78	14FEB74/74-313
Marie Lambert	Montréal	23FEB78-22FEB82	23FEB78/78-567

II EX-OFFICIO MEMBERS

1) MAYOR OF THE CORPORATION OF THE CITY OF OTTAWA

Donald B. Reid	15JUL66-5JAN70
Kenneth Fogarty	6JAN70-24APR72
Pierre Benoit	25APR72-30DEC74
Lorry Greenberg	1JAN75-30NOV78
Marion Dewar	1DEC78-

App: E.2
(81.1.09)

APPENDIX E

<u>POSITION/NAME</u>	<u>RESIDENCE</u>	<u>DATE OF SERVICE</u>	<u>ORDER-IN-COUNCIL DATE/NUMBER</u>
<u>2) MAYOR OF THE CITY OF HULL</u>			
Marcel D'Amour		15JUL66-13SEP72 (4)	
Jean-Marie Séguin		14SEP72-12FEB74	
Gilles Rocheleau		13FEB74-	
<u>3) DIRECTOR OF THE CANADA COUNCIL</u>			
Jean Boucher		15JUL66-31DEC69 (2) (4)	N/A
Peter Dwyer		1JAN70-30NOV71 (2)	N/A
André Fortier		1JUN72-21NOV75	N/A
Charles Lussier		1JAN76-	N/A
<u>4) PRESIDENT OF THE CANADIAN BROADCASTING CORPORATION</u>			
Alphonse Ouimet		15JUL66-15DEC67 (4) (1)	10NOV65/65-1831
Dr. George Davidson		1FEB68-31JUL72 (1)	1FEB68/68-119
Laurent Picard		1AUG72-31JUL75 (1)	1AUG72/72-891
A.W. Johnson		1AUG75-	1AUG75/75-1536
<u>5) GOVERNMENT FILM COMMISSIONER</u>			
Grant McLean		15JUL66-11MAY67 (4)	N/A
Hugo McPherson		12MAY67-11JUL70	N/A
Sydney Newman		24AUG70-25AUG75	N/A
André Lamy		22AUG75-5JAN79	N/A
James de Domville		8JAN79-	N/A

III APPOINTED MEMBERS

Dorothy M. Somerset	Vancouver	1DEC66-30NOV68	1DEC66/66-3273
		20DEC68- 1DEC69	20DEC68/68-2342
David H. Jones	Winnipeg	1DEC68- 7FEB68 (1)	1DEC66/66-2273
Dr. Arnold Walter	Toronto	1DEC66-30NOV68	1DEC66/66-2273
		20DEC68-1DEC69	20DEC68/68-2342
Madeleine Gobeil	Ottawa	1DEC66-03NOV69	1DEC66/66-2273
		6FEB70- 5FEB71	6FEB70/70-233
Dr. Robertson Davies	Toronto	1DEC66-30NOV69	1DEC66/66-2273
Anson McKim	Montréal	1DEC66-30NOV69	1DEC66/66-2273
		1DEC69-30NOV72	1DEC69/69-2418
Andrée Paradis	Montréal	1DEC66-30NOV70	1DEC66/66-2274

App: E.3
(81.1.09)

APPENDIX E

<u>POSITION/NAME</u>	<u>RESIDENCE</u>	<u>DATE OF SERVICE</u>	<u>ORDER IN COUNCIL DATE/NUMBER</u>
Leonard A. Kitz	Halifax	1DEC66-30NOV70 1DEC70-30NOV73	1DEC66/66-2273 23DEC70/70-2230
William Teron	Ottawa	1DEC66-30NOV70 1DEC70-30NOV73	1DEC66/66-2273 23DEC70/70-2230
Esther Genser	Winnipeg	8FEB68-30NOV68 20DEC68- 1DEC70	8FEB68/68-271 20DEC68/68-2342
Rev. Z. Musielski	Toronto	6FEB70- 5FEB73	6FEB70/70-233
Arthur Gelber	Toronto	6FEB70- 5FEB73 6FEB73- 5FEB76	6FEB70/70-233 25JAN73/73-155
Helen Coleman	Saskatoon	25FEB72-24FEB75 25FEB75-24FEB78	26FEB72/72-246 17APR75/76-864
Aline Fortin	Montréal	2MAR72- 1MAR75	2MAR72/72-410
Annette Rothstein	Vancouver	2MAR72- 1MAR75 2MAR75- 1MAR78	2MAR72/72-410 17APR75/75-868
Yolande Crépeau	Ottawa	29JUN72-28JUN75 29JUN75-28JUN79	29JUN72/72-1486 20JUN75/75-1430
Dr. Emanuel Finkleman	Winnipeg	7JUN75- 6JUN76 10JUN76- 9JUN79	7JUN73/73-1462 10JUN76/76-1437
Maureen Forrester	Toronto	12JUL73-11JUL76 12JUL76-11JUL79	12JUL73/73-2019 30JUN76/76-1706
George A. Fierheller	Ottawa	6DEC73- 5DEC76 6DEC76- 5DEC79	5DEC73/73-3797 2DEC76/76-3009
Suzanne Marie Duff	St-John's	13DEC73-12DEC76 13DEC76-12DEC79	13DEC73/73-3853 16DEC76/76-3163
Marie Lambert	Montréal	23OCT75-23FEB78 (3)	23OCT75/75-2525
Herbert Whittaker	Toronto	20MAY76-19MAY79 19MAY79-18MAY82	20MAY76/76-1210 26MAR79/79-973
Margo Embury	Regina	9DEC76- 8DEC79	9DEC76/76-3076
Suzanne Pratte Leahy	Québec	23FEB78-22FEB81	23FEB78/78-568
Frank Low-Beer	Vancouver	18APR78-17APR81	18APR78/78-1246
Jean-Pierre Maurer	Ottawa	29JUN78-26OCT78 (1)	20APR78/78-1365
Gérald Préfontaine	Ottawa	26MAR79-25MAR82	26MAR79/79-974
Dr. Emanuel Finkleman	Winnipeg	10JUL80- 9JUL83	10JUL80/80-1888
Norman Campbell	Willowdale	17JUL80-16JUL83	17JUL80/80-1958
Pierre Bélique	Montréal	11DEC80-10DEC83	11DEC80/80-3399

NATIONAL ARTS CENTRE
BOARD OF TRUSTEES
CURRENT MEMBERS - BIOGRAPHIES

Note: *Member of Executive
Committee.

* CHAIRMAN

The Honorable Pauline M. McGibbon

Born in Sarnia, Ontario; Lieutenant-Governor of Ontario April, 1974 - September, 1980; Chancellor University of Toronto, 1971-74; Chancellor University of Guelph, 1977--; Co-Chairman du Maurier Council for the Performing Arts; member of the Canada Council 1968-71; Chairman, Board of Governors, National Theatre School, 1966-69. Innumerable board memberships and honors

* VICE CHAIRMAN

Mme. Marie Lambert (M. Armand)

Member of the Board of Trustees since 1975 and of the Executive since 1977; member of the Board of the Montreal Museum of Fine Arts; serving on numerous committees since 1968; life member of "Les amis de l'Art" foundation; member of the Ladies' Committee of the Montreal Symphony Orchestra; and volunteer with many other benevolent organizations.

"EX OFFICIO" MEMBERS

GOVERNMENT FILM COMMISSIONER AND CHAIRMAN, NATIONAL FILM
BOARD OF CANADA

Mr. James de Beaujeu Domville

McGill University, B.A. 1954, B.C.L., Producer, co-author, composer, "My Fur Lady", 1956-58; founder president, Quince Productions, Montreal, 1958---; co-producer "Spring Thaw", 1960; co-founder and first administrative director, National Theatre School, 1960-64, Director General, 1964-68; Executive Director, Théâtre du Nouveau Monde, 1968-72. Director and producer numerous NFB films, including "Why Rock the Boat", "Volcano" (on Malcolm Lowry), "Seven Shades of Pale". Film Commissioner, since 1974.

APPENDIX F

MAYOR OF OTTAWA

Her Worship Marion Dewar (Mr. Kenneth)

Born Montreal; Ottawa University, public health; Alderman, 1972; Deputy Mayor 1974 and 1976; boards of directors, numerous hospitals; executive Ottawa-Carleton Regional Health Council and various boards and advisory groups, 1973-78; Mayor of Ottawa, November 1978; re-elected November 1980.

* PRESIDENT, CANADIAN BROADCASTING CORPORATION

Mr. A.W. Johnson

Born Insinger, Saskatchewan; Saskatchewan University, 1942, B.A., Toronto University, M.A. 1945, MPA, Harvard, 1950; PhD, Political economy, Harvard, 1963; government of Saskatchewan 1946-64, serving as Deputy Provincial Treasurer and Secretary, Treasury Board, from 1952; Federal: Assistant Deputy Minister, Finance, 1964-68; Economic Adviser to the Prime Minister on the Constitution 1968-70; Secretary, Treasury Board, 1970-73; Deputy Minister of Welfare, 1973-76; Vanier Medal, 1976; President, C.B.C., since 1976.

* DIRECTOR, CANADA COUNCIL

Mr. Charles Lussier

Born Montreal; Montreal University, 1945, LL.L.; Assistant Deputy Minister (Citizenship) 1965; Assistant Under Secretary of State, 1968; Commissioner, Public Service Commission, 1970; former president, Théâtre du Nouveau Monde; director of numerous organizations including the Institut France-Canada; member Institut canadien des Affaires publiques; frequent Canadian representative at international conferences; Director, Canada Council, since 1976.

MAIRE DE HULL

Son Honneur, Gilles Rocheleau

Ottawa University (Administration) 1955-57; Institut des carrières spécialisées, 1957-58; Hull City Council, 1967-68; Deputy Mayor, 1968; Chairman, Hull Municipal Housing Corporation, 1969-74; Hull City Council, re-elected, 1970

APPENDIX F

and 1970-72; Vice Chairman, Executive Committee; 1972 Chairman - Municipal Cultural Affairs Commission; Mayor, City of Hull, appointed 1974; elected 1975; re-elected 1978.

"ORDER-IN-COUNCIL" MEMBERS (in order of seniority)

Mr. Herbert Whittaker

Drama and film critic, Montreal Gazette; drama critic Globe and Mail, 1949--; now Critic Emeritus there; has reviewed for "New York Times", "Hearld Tribune" and other papers; contributor to many magazines; author, "The Stratford Festival", "Canada's National Ballet"; directed many plays and won Louis Jovet Trophy and other awards, Dominion Drama Festival; frequent adjudicator, honorary D. Litt., York University.

Mme. Suzanne Pratte Leahy

Born Quebec; Ecole des Beaux Arts, 1945-48; Governor Dominion Drama Festival, 1964-66; Director, National Ballet, 1961-64; Director, Music Festivals, Quebec section, 1972; Board member Quebec Symphony Orchestra, 1958-60.

* Mr. Frank Low-Beer

Born Czechoslovakia; Stanford University, (1953), Oxford (1956) B.A., M.A., B.C.L.; lawyer, political scientist; President, Community Arts Council, Vancouver, 1969 and 1970; National Executive, Canadian Conference of the Arts, 1969 and 1970; Founder and present Trustee, Vancouver Art Gallery.

* M. Gérald Préfontain, C.A.

Member Canadian Institute of Chartered Accountants, and Order of Chartered accountants of Quebec, 1954--; member of numerous committees of the Institute; Ottawa Chamber of Commerce; Treasurer and member of the Executive Committee, Ottawa Health Science Centre General Hospital, 1977 and 1978.

APPENDIX F

* Dr. Emanuel M. Finkleman

Born Winnipeg; President Canadian Association of Optometrists 1961-63; Board of Directors of Rainbow Stage, 1965; Board of Directors, Royal Winnipeg Ballet, 1971
--.

Mrs. Jeanette L. MacDonald (Mr. John W.)

Born Campbellford, Ontario; Mount Allison University, Queen's University (1955) B.A.; Founder Restigouche Art Society, 1967, President 1969-74; Chairman of Board Gallerie Restigouche Gallery, 1976--; Theatre New Brunswick, Founding member and President 1975--; Board of Governors National Theatre School 1974--; Canadian Conference of the Arts, Board of Governors, 1978--.

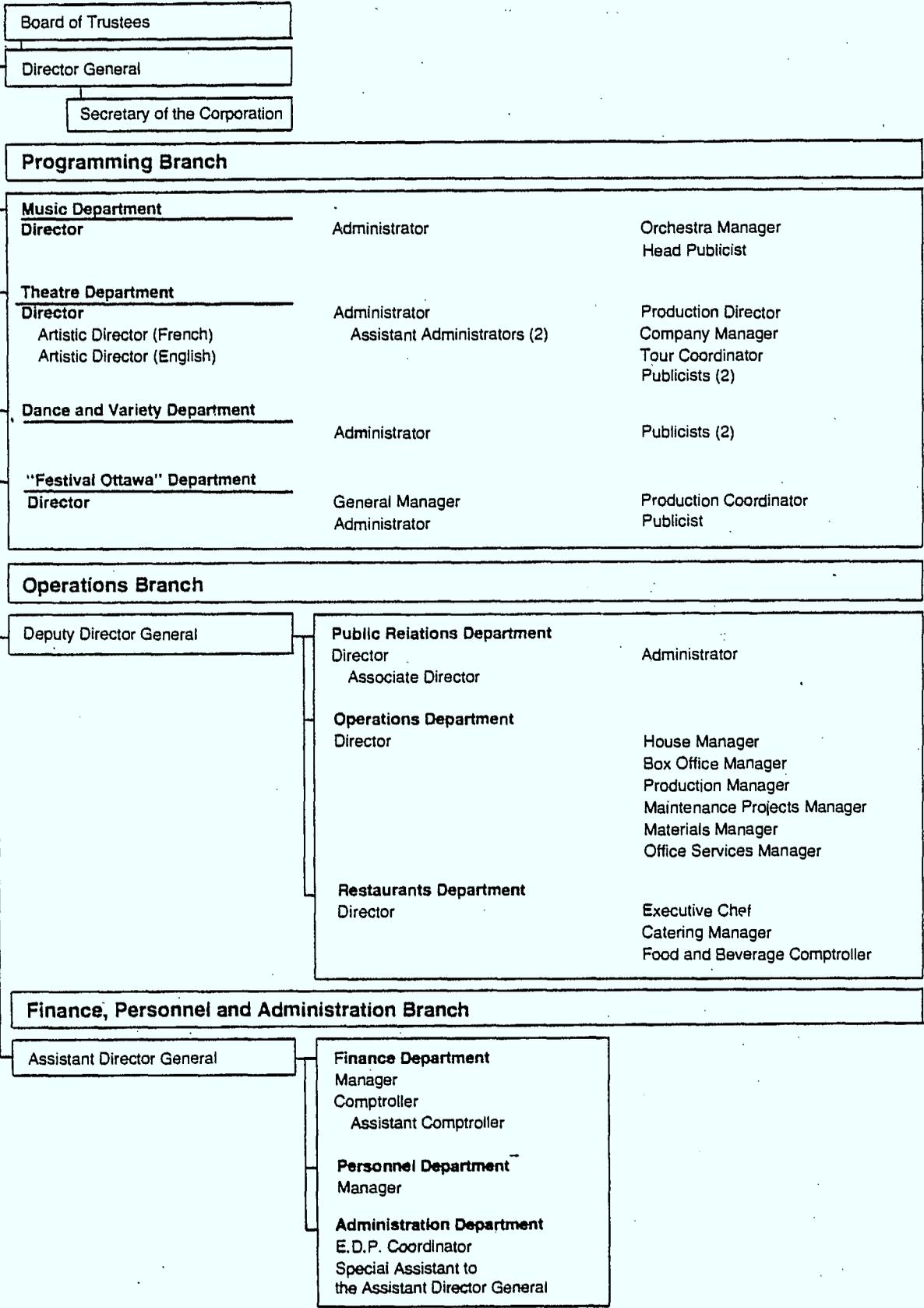
* Mr. Norman Campbell

Born in California, 1924. Graduated University British Columbia, mathematics and physics. Radio and television producer and director. Won Emmys in 1970 and 1973 for productions of National Ballet's "Cinderella" and "Sleeping Beauty". Composer and co-lyricist for "Anne of Green Gables".

Mr. Pierre Béique

Born Montreal; Collèges Ste. Marie and Jean-de-Brébeuf; McGill University (Bachelor Commerce); Associated with the Montreal Symphony Orchestra from 1936. Assistant Honorary Treasurer, 1936; Honorary Treasurer, 1937; General Manager, 1939-1971; retired but remained Special Advisor to the President of the M.S.O. Board; 1978, Special Assistant to the Artistic Director.

Organizational Chart



Board of Trustees

Director General

Secretary of the Corporation

Programming Branch

Music Department

Director

Administrator

Orchestra Manager
Head Publicist

Theatre Department

Director

Artistic Director (French)
Artistic Director (English)

Administrator
Assistant Administrators (2)

Production Director
Company Manager
Tour Coordinator
Publicists (2)

Dance and Variety Department

Administrator

Publicists (2)

"Festival Ottawa" Department

Director

General Manager
Administrator

Production Coordinator
Publicist

Operations Branch

Deputy Director General

Public Relations Department

Director
Associate Director

Administrator

Operations Department

Director

House Manager
Box Office Manager
Production Manager
Maintenance Projects Manager
Materials Manager
Office Services Manager

Restaurants Department

Director

Executive Chef
Catering Manager
Food and Beverage Comptroller

Finance, Personnel and Administration Branch

Assistant Director General

Finance Department

Manager
Comptroller
Assistant Comptroller

Personnel Department

Manager

Administration Department

E.D.P. Coordinator
Special Assistant to
the Assistant Director General

APPENDIX H
NATIONAL ARTS CENTRE
SENIOR MANAGEMENT - BIOGRAPHIES

DIRECTOR GENERAL
Donald MacSween

Appointed Director General of the Centre in 1977, Mr. MacSween was Director General of the National Theatre School of Canada for four years following a legal career in Montreal. He was a co-creator of and performer in My Fur Lady, a musical satire, which toured extensively throughout Canada.

DEPUTY DIRECTOR GENERAL
Bruce Corder

Beginning his theatrical career in England as Stage Manager for the Royal Ballet at Covent Garden, Mr. Corder joined the CBC as Production Manager for English Television in 1956. He opened the O'Keefe Centre as Assistant General Manager and joined the National Arts Centre Corporation as Director of Operations in 1967, assuming responsibility for the Management of the July Festival in 1971. He became Deputy Director General in 1974.

ASSISTANT DIRECTOR GENERAL
Ronald Blackburn

After eighteen years of industrial accounting and financial planning in the private sector, Mr. Blackburn worked for the Departments of Defence Production, Finance, and Labour before acting as a financial management advisor to the Ontario Arts Council. He was Director of Finance at Festival Canada prior to his appointment to the Centre in 1979.

DIRECTOR OF MUSIC AND DIRECTOR OF FESTIVAL
Mario Bernardi

Born in Kirkland Lake and educated in Italy and Canada, Mr. Bernardi was Music Director at Sadler's Wells Opera in London before being appointed as Conductor and Director of Music at the National Arts Centre in 1969.

APPENDIX H

DIRECTOR OF THEATRE

Jean Gascon

Co-founder of the Theatre du Nouveau Monde, Founding Director General of the National Theatre School and Artistic Director of the Stratford Festival, Mr. Gascon became Director of Theatre at the Centre in 1977.

ARTISTIC DIRECTOR, FRENCH THEATRE

Jean Herbiet

Formerly Director of the Theatre Department at the University of Ottawa, Mr. Herbiet has been Artistic Director of French Theatre at the Centre since 1970.

ARTISTIC DIRECTOR, ENGLISH THEATRE

John Wood

Born in Montreal and having directed at many regional theatres, Mr. Wood was Artistic Director of the Neptune in Halifax for three years before coming to the Centre in 1977 as Artistic Director of English Theatre.

APPENDIX H
NATIONAL ARTS CENTRE
MIDDLE MANAGEMENT - BIOGRAPHIES

ADMINISTRATOR, MUSIC DEPARTMENT

Michael Aze

Mr. Aze came to the Centre in 1978 from five years experience in arts administration with the Toronto Symphony Orchestra, where he was appointed Orchestra Manager in 1975.

ADMINISTRATOR, THEATRE DEPARTMENT

Andis Celms

After extensive experience with the regional theatres in Canada, Mr. Celms, became Technical Director at the World Festival at Expo '67 before joining the National Arts Centre as Technical Manager from 1968-1970. He has been Administrator of the Theatre Department since 1971.

ADMINISTRATOR DANCE AND VARIETY

Ted Demetre

Box Office Administrator for the World Festival at Expo '67, Mr. Demetre became the Centre's first Box Office Manager from its opening until 1974, when he was appointed to his current position.

ADMINISTRATOR, FESTIVAL OTTAWA

Andree Gingras

A composer and student of music, Miss Gingras was Music Administrator at the Stratford Festival from 1970 to 1973 before joining the Centre as Administrator of the Festival Department.

DIRECTOR, RESTAURANTS AND CATERING

Donald Marriott

Originally an investment counsellor, Mr. Marriott came to the Centre in 1979 after having conceived and established THE Waterlot, a highly successful restaurant, in an historic house in New Hamburg, near Stratford, Ontario.

APPENDIX H

DIRECTOR PUBLIC RELATIONS

John Goldsmith

Formerly Director of Public Relations at Festival Lennoxville, Mr. Goldsmith became Special Assistant to Secretary of State J. Hugh Faulkner in 1974 and subsequently to the Under Secretary of State in 1976 before being appointed to the Centre in 1979.

ASSOCIATE DIRECTOR, PUBLIC RELATIONS

Michel Lefebvre

Mr. Lefebvre came to the Centre in 1978 following four years as Director of Communicats at Place des Arts in Montreal and two years as Director of Information and Public Relations at the Montreal Symphony Orchestra.

APPENDIX I
NATIONAL ARTS CENTRE
THE BUILDING

A. Occupancy

Lease

- The National Arts Centre complex is the property of Her Majesty the Queen and is held by Public Works Canada. It is occupied by the National Arts Centre Corporation, commencing 1 June 1966, under a Lease with Public Works Canada having a term of twenty years.

Maintenance

- Under the terms of the National Arts Centre Act (section 9 (1)) and the Lease, the Corporation is responsible for the operation and maintenance of the complex according to the supervision and instruction of PWC. In carrying out its responsibilities the NAC is required to undertake all maintenance, repair, refurbishing, renovation or alteration by requesting the work be carried out by PWC or by contract under PWC supervision.

B Facilities

The National Arts Centre complex is situated on a six and one half acre hexagonal shaped site bordered on one side by the Rideau Canal. This shape is reflected in the design of the building which is a series of hexagonal structures which thrust up through terraces built at different levels. The six sided motif is repeated in both the interior and exterior decoration.

The Centre is composed of the following facilities:

1. Performing Halls (capacity and 1980-81 revenue potential)
 - Opera - maximum seating capacity: 2,326 - revenue potential at top ticket scaling: \$36,560 (\$19.50, 14.50, 10.75 & 7.00) - revenue potential at average ticket scaling: \$25,690 (\$12.50, 10.50, 8.50 & 7.00)
 - Theatre - maximum seating capacity: 969 - revenue potential at uniform ticket scaling: \$7,011 (\$8.50, 6.50 & 4.75)

APPENDIX I
THE BUILDING

- Studio - seating capacity: 350 -revenue potential at uniform ticket price: \$2,275 (\$6.50)
- Salon - seating capacity (for performances): 150
- revenue potential at uniform ticket price: \$600 (\$4.00)
- many performances offered in this facility are free of charge to the public

2. Performance Related Facilities

Box Offices (2): single tickets sales; subscription tickets sales
Checkrooms (3) Intermission Bars (6)
Parking Garage: capacity of 893 automobiles

3. Foyers

The foyers of the Centre which comprise 41,000 square feet radiate from a Main Foyer which serves as "hall d'entrée" to become separate foyers servicing the three performance halls and Salon including two levels of foyer for the Theatre and Studio as well as four individual levels for the Opera. Access to the latter is gained from a main staircase which graces the main lobby.

The Main Foyer and Salon frequently play host to such activities as exhibitions, concerts and on occasion performances including lunchtime theatre, poetry reading in addition to the annual "come celebrate" Christmas program.

4. Rehearsal Halls

The Center offers two main rehearsal facilities under its own roofs: one of approximately 3,55 sq. ft. and the other of approximately 2,055 sq.ft. The Corporation also leases rehearsal space for the resident Theatre Company. This space, located at 331-333 King Edward Avenue, is approximately 8,000 sq. ft. and is rented at a cost of \$2,792 per month including taxes and utilities.

APPENDIX I
THE BUILDING

5. Workshops

The Centre operates production workshops for set construction (4,500 sq"ft. at the Centre as well as the greater portion of 29,682 sq. ft. located at the warehouse facility of Sheffield Road), props, costumes, wig making and maintenance.

6. Dressing Rooms

The Centre has a total of 25 dressing rooms of various sizes, which can accommodate approximately 150 performers.

7. Warehouse

The Centre leases warehousing space at 2766 Sheffield Road, which is required to house the sets, properties and costumes of theatre and opera productions. This space is approximately 29,682 sq. ft., leased at a cost of \$8,600 per month including taxes and utilities.

8. Offices

The Centre has 15,568 sq. ft. of office space under its own roof, providing office accommodation for approximately 144 persons. The Centre also leases office space for its departments of Finance, Personnel and Administration. This additional space is located at 85 Albert Street, measures 8,257 sq. ft. and is leased at a cost of \$5,675 per month, accommodating approximately 39 persons.

9. Restaurant and Catering Facilities

The Centre operates two fully licensed restaurants: the main dining room, Le Restaurant is located on the Mezzanine level; Le Café is located alongside the Rideau Canal. During the summer months, Le Café is expanded to include an outdoor "Café Terrasse" and a "Brasserie" offering nightly entertainment.

The Centre also has facilities for private catered activities.

APPENDIX I
THE BUILDING

Catered receptions are most often held in the Salon, the main reception area located off the main foyer, or the Fountain Room, adjacent to the Restaurant on the Mezzanine level. Receptions may also be held in the foyer areas and, in past, up to two thousand persons have been accommodated for lunch and dinner in this fashion.

The Centre is complemented with approximately 40,000 sq. ft. of terraces which also serve on occasion to accommodate catered functions, as well as craft markets and outdoor performances.

The Centre has three kitchens to accommodate this level of activity: the main kitchens, located on the second sub-basement level, and service kitchens adjacent to both Le Restaurant and Le Café.

10. Areas Undrr Sub-Let

The Corporation leases space as follows:

- a) 2,011 sq. ft. to the Canadian Broadcasting Corporation for its use as a Vidéothèque - a facility for private screening of CBC production by appointment and arrangement with the CBC. This space is rented on a one-year tenancy agreement providing \$1,500 per month in revenues to the Centre;
- b) 3,326 sq.ft. to the Classic Bookshops (International) Ltd. on a ten-year tenancy agreement providing for payments equivalent to 7% of the first \$150,000 annual gross revenue and 10% of all revenue over the amount;
- c) 2,028 sq. ft. to Melshe Holdings Ltd. on a ten-year tenancy agreement providing for a minimum payment of \$1,400 per month plus 8% of annual instore gross revenue in excess of \$150,000; and
- d) 300 sq. ft. to the Canada's Capital Visitors and Convention Bureau, for use as a tourist information booth, on a one-year tenance agreement providing for \$408 per month in revenues to the Cooperation.

APPENDIX I
THE BUILDING

11. Art Collection

The foyers and performance halls are enhanced by an extensive collection of sculpures and tapesties which at most time of the year is on view to the general public

APPENDIX J
NATIONAL ARTS CENTRE

CANADIAN ARTISTS

TOTAL CANADIAN PERFORMANCES

Visiting Presentations

Discipline	69-70	70-71	71-72	72-73	73-74	74-75	75-76	76-77	77-78	78-79	Totals
MUSIC											
Ensembles	35	32	62	80	35	23	30	31	49	20	397
Soloists	3	5	2	3	0	11	1	2	6	2	35
THEATRE											
English	192	297	307	131	99	162	107	94	120	98	1607
French	24	53	70	51	45	46	71	87	74	24	545
DANCE	35	31	31	47	55	48	32	27	29	52	387
VARIETY	20	24	44	107	117	75	64	92	52	42	637
TOTAL	309	442	516	419	351	365	305	333	330	238	3608

1. Canadian Soloists performing with NACO, at home or on tour, or in the Music For A Sunday Afternoon, are not included. Nor are any in-house productions.
2. The figures in the white columns indicate the number of performances. The shaded figures indicate the number of appearances.

Appendix J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	Total									
BANFF CENTRE SCHOOL OF FINE ARTS									5	1	5	1								
DONALD BELL									3	3	1	1	4	4						
BOUCHARD & MORISSET								1	1			1	1							
PIERRE BOURQUE								1	1			1	1							
LIONA BOYD									1	1		1	1							
CAMARATA								7	1			7	1							
THE CANADIAN BRASS								1	1	6	1	1	1	8	3					
THE CANADIAN CHILDREN'S OPERA CHORUS			1	1								1	1							
THE CANADIAN MUSIC EDUCATORS' ASSOCIATION				26	2							26	2							
THE CANADIAN MUSIC COUNCIL		5	1									5	1							
THE CANADIAN OPERA COMPANY	7	2	4	1	7	2	4	1	4	1	5	1	4	1	4	1	2	1	4	1
THE CANTATA SINGERS												2	1	2	1					
LYNNE CANTLON & JAMES CAMPBELL			1	1										1	1					
CAPITAL CITY CHORUS										2	1	2	1							
CLARISE CARSON		1	1									1	1							
CASSENTI PLAYERS	2	1										2	1							
CHOIRS IN COLLAGE			1	1								1	1							
COPERNICUS					1	1						1	1							
THE DALART TRIO										1	1	1	1							

Music

Appendix J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

GISELA DEPKAT					1	1											1	1		
DUO PACH	2	1																2	1	
FESTIVAL SINGERS														2	1			2	1	
GALLIARD ENSEMBLE														3	3			3	3	
THE GUELPH SPRING FESTIVAL														2	1			2	1	
GWEN HOEBIG														1	1			1	1	
THE HUGGET FAMILY	1	1	5	1	30	1	7	1	7	1	6	1	9	1	6	1	8	1	79	9
MAREK JABLONSKI			1	1										1	1				2	2
LES JEUNES CHANTEURS DE MONTREAL							1	1	1	1									2	2
LES JEUNESSES MUSICALES DU CANADA							2	2											2	2
ANTON KUERTI										8	5								8	5
THE LYRIC ARTS TRIO									4	1									4	1
MANEIGE																	1	1	1	1
MANITOBA CONSORT	2	1																	2	1
LOIS MARSHALL										1	1								1	1
THE MENDELSSOHN CHOIR																	1	1	1	1
THE MONTREAL SYMPHONY	13	11	8	8	5	5	7	5	4	3	1	1	3	2			1	1	42	36
MUSIC NOW							1	1											1	1
MUSIC RENCONTRE							16	1											16	1
MUSICAL ARTS CLUB OF OTTAWA					2	1	1	1											3	2
NATIONAL YOUTH ORCHESTRA	1	1	1	1	1	1	1	1											4	4

Music

Appendix J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

NEW BRUNSWICK YOUTH ORCHESTRA					1	1												1	1			
NEW MUSIC CENTRE														1	1				1	1		
ONTARIO CHORAL FEDERATION				1	1														1	1		
ONTARIO YOUTH CHOIR									1	1					1	1			2	2		
L'OPERA DU QUEBEC					2	1													2	1		
OPERA OTTAWA	4	1																	4	1		
ORFORD QUARTET	2	1			4	1					3	2	1	1	7	2	1	1	18	8		
OTTAWA CHORAL SOCIETY			1	1	3	3		1	1	1	1	4	4	3	3	2	2	1	1	16	16	
OTTAWA MUSIC FESTIVAL			2	1	6	4	1	1												9	6	
OTTAWA SYMPHONY ORCHESTRA			1	1	2	2	2	2	1	1	3	3	3	3	2	2	4	4	5	5	23	23
OTTAWA YOUTH ORCHESTRA								1	1					1	1	1	1			3	3	
JACKIE PARKER																			1	1	1	1
LES PERCUSSIONS DU QUEBEC				1	1															1	1	
LES PETITS VIOLONS															2	1		2	1	4	2	
PURCELL CONSORT OF VOICES										1	1									1	1	
PURCELL STRING QUARTET			1	1																1	1	
QUARTET CANADA														1	1					1	1	
RENCONTRE MOZART								7	1											7	1	
ST. AUGUSTINE BOYS CHOIR	1	1																		1	1	

Music

Appendix J

Group/ Individual	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	Total				
JEAN-PAUL SEVILLA						2	1	1	1		4	3			
ROBERT SILVERMAN									1	1	1	1			
CLIFFORD SMITH				1	1						1	1			
SOCIETE DE MUSIC CONTEMPORAIN DE QUEBEC				1	1		1	1			2	2			
STEPHEN STARYK		1	1								1	1			
MICHAEL STEVENS		1	1	1	1						2	2			
THE TORONTO SYMPHONY	2	2	2	2	2	3	2	3	2	3	3	1	1	18	15
TRIO TORTELIER									1	1		1	1		
WILLIAM TRITT			1	1								1	1		
UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA				1	1							1	1		
VANCOUVER BACH CHOIR							1	1				1	1		
VANCOUVER RADIO ORCHESTRA					1	1						1	1		
VANCOUVER SYMPHONY ORCHESTRA								3	1			3	1		
JON VICKERS	1	1										1	1		
DOUGLAS VOICE		1	1									1	1		
WILLIAM'S COLLEGE CHAMBER SINGERS								1	1			1	1		
THE WINNIPEG SYMPHONY		2	1							3	1	5	2		
MIA ANDERSON						16	1					16	1		
THE ATTIC PLAYERS			1	1								1	1		
BASTION THEATRE								22	1			22	1		

Music/Theatre
(English)

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

BLACK BOX THEATRE				24	2					17	1					41	3
BLUE AND WHITE PLAYHOUSE	5	1														5	1
CANADIAN MIME THEATRE				19	1				8	1						27	2
CANADIAN PUPPET FESTIVALS				8	2	15	1									23	3
CANADIAN SILENT PLAYERS									2	1						2	1
CANADIAN UNIVERSITY DRAMA LEAGUE	6	1														6	1
CAMELOT LITTLE THEATRE				1	1											1	1
THE CAROL PLAYERS OF LABRADOR CITY AND WARBUSH				1	1											1	1
CBC VARIETY	1	1	1	1	3	1										5	3
THE CENTAUR THEATRE									11	1				24	1	35	2
THE CHARLOTTETOWN FESTIVAL	16	2	16	2	15	2	7	1	15	2		11	2	6	1	86	12
THE CHING WON MUSICAL SOCIETY, B.C.									3	1						3	1
THE CITADEL THEATRE								17	1							17	1
CODCO												6	1			6	1
THE CORNWALL LITTLE THEATRE				1	1											1	1
MARIA CORVIN				6	1											6	1
CREATION 2						6	1									6	1

Theatre
(English)

APPENDIX J

Group/ Individual	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	Total
THE DARTMOUTH PLAYERS			1	1							1
ERIC DONKIN										5	5
EPIPHANY PRODUCTIONS									22	1	22
FACTORY THEATRE LAB				3	1						3
FESTIVAL LENNOXVILLE									6	1	6
THE GERMAN THEATRE, B.C.						3	1				3
THE GORSEBROOK SCHOOL PLAYERS			1	1							1
THE HATRACK CO. OF WINNIPEG			1	1							1
INSTANTHEATRE	8	1									8
JACQUES BREL	16	1									16
THE JEST SOCIETY			48	2			14	1			62
VIOLA LEGER				10	1	10	1				20
THE LITTLE ROUMANIAN THEATRE MONTREAL						3	1				3
MANITOBA THEATRE CENTRE			15	1	16	1					47
THE MERMAID THEATRE						14	1				14
MONTREAL INTERNATIONAL THEATRE		63	2								63
LIBBY MORRIS										25	25
THE MUMMERS' TROUPE								6	1		6

Theatre
(English)

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

THE NATIONAL THEATRE SCHOOL					8	1										8	1			
NEPTUNE THEATRE				16	1	17	1							32	1		65	3		
NEW THEATRE NOVE DIVALDO										3	1						3	1		
NOVA SCOTIA BLACK CULTURE CONSERVATORY DRAMA CLUB										3	1						3	1		
ONTARIO YOUTH-THEATRE			5	1	6	1	5	1									16	3		
OTTAWA LITTLE THEATRE			6	1													6	1		
THE PERFORMING ARTS CIRCLE						2	1										2	1		
THE PERFORMING GROUP OF ST. FRANCIS XAVIER UNIVERSITY					1	1											1	1		
THE PLAYHOUSE THEATRE VANCOUVER	8	1		18	1	17	1	17	1							21	1	81	5	
THE POPCORN MAN			22	1														22	1	
QUINTE ISLAND THEATRE					1	1												1	1	
ST. LAWRENCE CENTRE/TORONTO ARTS PRODUCTIONS			16	1	28	2	13	1		6	1		19	1				82	6	
SASKATOON THEATRE FOR CHILDREN					1	1												1	1	
SAULT THEATRE WORKSHOP					1	1												1	1	
THE SHAW FESTIVAL	7	1	12	1	29	2		17	1	22	1	22	1		24	1	24	1	157	9
SIMCOE LITTLE THEATRE					1	1												1	1	

Theatre
(English)

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

SIMON FRASER UNIVERSITY MIME TROUPE				1	1										1	1		
SPARE RIB				2	1										2	1		
STRATFORD NATIONAL THEATRE/STRATFORD FESTIVAL	115	9	92	7	52	4				22	1	24	1			305	22	
TARRAGON THEATRE						12	1									12	1	
THEATRE AQUARIUS			53	3												53	3	
THEATRE CALGARY			11	1												11	1	
THEATRE LONDON									21	1						21	1	
THEATRE NETWORK														7	1	7	1	
THEATRE PASSE MURAILLE							15	1				30	1		16	1	61	3
TORONTO WORKSHOP PRODUCTIONS							17	1	8	1	8	1					33	3
UKRANIAN CHILDREN'S THEATRE OF WINNIPEG									3	1							3	1
UNIVERSITY OF OTTAWA	10	2														10	2	
TONY VAN BRIDGE				3	1											3	1	
VANCOUVER EAST CULTURAL CENTRE												6	1			6	1	
VICTORIA FAIR THEATRE				1	1											1	1	
JACK WHITE										1	1					1	1	
YIDDISH DRAMA THEATRE				1	1											1	1	
YOUNG PEOPLE'S THEATRE									10	1						10	1	

Theatre
(English)

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	Total			
ATELIER D'OTTAWA							3	1			3	1		
CERCLE MOLIERE		3	1	1							4	2		
LE CERF-VOLANT			1	1							1	1		
LA COMÉDIE DES DEUX RIVES		9	1								9	1		
LES COMEDIENS ASSOCIE				9	1						9	1		
LA COMPAGNIE DE MORDEN, MANITOBA						3	1				3	1		
LA COMPAGNIE JEAN-DUCEPPE						15	2	9	1	11	1	47	5	
L'ECOLE NATIONALE DE THEATRE				6	1						6	1		
MONIQUE LEYRAC							3	1			3	1		
THE MERMAID THEATRE						6	1				6	1		
DENISE PELLETIER							18	1			18	1		
LES PISSENLITS								10	1		10	1		
LES PRODUCTIONS JYR		8	1								8	1		
LES PRODUCTIONS MERCEDES PALOMINO							9	1	10	1	10	1	29	3
LES PRODUCTIONS PAUL BUISSONNEAU			8	1	19	2					27	3		
LE SAUT DU LIT				1	1						1	1		
SPECTACLE-ANTHOLOGIE DU QUEBEC			1	1							1	1		
LE THEATRE ACTUEL DU QUEBEC			4	1							4	1		
THEATRE D'AUJOURD'HUI							3	1			3	1		
LE THEATRE DES LUTINS			1	1							1	1		
LE THEATRE DES DEUX-CHAISES					7	1	7	1			14	2		

APPENDIX J

Group/
Individual

	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	Total											
LE THEATRE DU CAROUSEL									13	1	13 1											
LE THEATRE DU MEME NOM		4	1	4	1						8 2											
THEATRE DU NOUVEAU MONDE	13	2	8	1	16	2	8	1	16	2	9	1	17	2	21	2	10	1	12	1	130	15
THEATRE DU P'TIT BONHEUR									3	1											3	1
THEATRE DU RIDEAU VERT			17	3	26	3	8	1	22	2	6	1	9	1	10	1	10	1			108	13
LE THEATRE INTERNATIONAL DE MONTREAL					7	1															7	1
LE THEATRE L'AVANT PAYS									17	1	21	1									38	2
THEATRE POPULAIRE D'ACADIE									2	1											2	1
THEATRE POPULAIRE DU QUEBEC	11	1							3	1	10	1									24	3
LA TROUPE DE L'ARABESQUE			4	1																	4	1
LA TROUPE F.G.H.M					1	1															1	1
ANJALI					2	1			3	2											5	3
ANNA WYMAN DANCE THEATRE									2	1									2	1	4	2
LES BALLETS JAZZ						2	1	2	1	1	1	1	1	1	1	1	1	1	1	1	8	6
BALLET REVUE																			1	1	1	1
BALLET Y's									1	1				1	1						2	2
THE CONTEMPORARY DANCERS OF WINNIPEG					1	1	2	1	2	1				2	1				1	1	8	5
DANCEMAKERS														6	1						6	1

Théâtre/Dance
(Français)

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

DANCE WORKS OF REGINA																		2	1	2	1	
EDDY TOUSSAINT DANCE CO.																		1	1	1	1	
THE DANNY GROSSMAN DANCE COMPANY																		1	1	1	1	
LEDUC SCHOOL OF BALLET					2	1	2	1	2	1	1	1	2	1	2	1	2	1	2	1	15	8
ENTRE SIX												7	1			6	2	10	1	23	4	
15 DANCE GROUP						2	1													2	1	
LES FEUX FOLLETS	11	1				5	1	20	2	6	1									42	5	
LES GRANDS BALLETS CANADIENS	3	1	3	1	7	2	7	2	2	1	5	2	2	1	5	1	2	1	10	2	46	14
LE GROUPE DE LA PLACE ROYALE	2	1	4	1		2	1	2	1	1	1			4	1			4	1	19	7	
JUDY JARVIS	1	1																		1	1	
THE NATIONAL BALLET	11	2	15	2	13	2	12	2	14	2	24	3	13	2	6	1	10	2	6	1	124	19
THE NATIONAL BALLET SCHOOL			2	1										1	1	1	1			4	3	
THE ROYAL ACADEMY OF BALLET					2	1														2	1	
ROYAL WINNIPEG BALLET	4	1	3	1	4	1	9	2	9	2			6	2			4	2	3	1	42	12
TORONTO DANCE THEATRE	3	1	2	1	3	1	5	2	2	1	2	1					2	1	8	2	27	10
UKRANIAN DNIPRO DANCERS			2	1																	2	1
ANGELE ARSENAULT							6	1										1	1	7	2	
APRIL WINE										1	1									1	1	
JULIE AREL														1	1					1	1	

Dance/Variety

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

ASSOCIATION CANADIENNE- FRANCAISE DE L'ONTARIO													1	1					1	1		
AUT' CHOSE													3	1					3	1		
CAROLL BAKER													1	1				2	1	3	2	
BARBERSHOP HARMONY CONCERT															2	1				2	1	
BIM													4	1						4	1	
ED BICKERT TRIO													1	1						1	1	
CLAUDE BLANCHARD			1	1																1	1	
DIANNE BROOKS													3	1						3	1	
BRIANE BROWNE TRIO													1	1						1	1	
EDITH BUTLER											1	1						1	1	2	2	
BYTOWN LIVE ENTERTAINMENT ASSOCIATION					1	1															1	1
JOHN ALLEN CAMERON										1	1							1	1		2	2
CANO													1	1	1	1	1	1	1	3	3	
CARLETON SHOW BAND	1	1				1	1						1	1							3	3
THE CELTS										2	2										2	2
THE CENTENIAL BOYS CHOIR	1	1																			1	1
CENTRAL BAND OF THE ARMED FORCES	1	1			1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	9	9
ROBERT CHARLEBOIS			1	1			2	1	2	1				2	1	2	1				9	5
CHATSKY										5	1										5	1

Variety

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

THE CLANCY BROTHERS								1	1									1	1				
RENEE CLAUDE					1	1													1	1			
BRUCE COCKBURN					1	1	1	1	1	1	1	1	1					1	1	6	6		
LEONARD COHEN									1	1										1	1		
THE COOPER BROTHERS									6	1										6	1		
FRANCINE & GRAHAM COUNTY					6	1														6	1		
LES CYNIQUES	1	1			2	1														3	2		
YVON DESCHAMPS					5	2			3	1			5	2				5	1		18	6	
CLEMENCE DESROCHERS												1	1	2	1	1	1				4	3	
GEORGES DOR					1	1															1	1	
DOWNCHILD BLUES BAND														6	1						6	1	
CLAUDE DUBOIS								1	1												1	1	
DIANE DUFRESNE					1	1	2	2			1	1	1	1							5	5	
CLAUDE DUPRAS														1	1						1	1	
DUTCH COMPANY COMMITTEE																					1	1	
SHIRLEY EIKHARD														4	1						4	1	
MAYNARD FERGUSON								1	1												1	1	
JEAN-PIERRE FERLAND	2	1	1	1		1	1			1	1										6	5	
FOLK CANTATA																					1	1	
FOLKLORIQUE CANADA											1	1									1	1	
LOUISE FORESTIER						1	1			1	1	1	1	1	1	1						5	5
FRESH OUTLOOK SINGERS						1	1	1	1													2	2

Variety

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

ANDRE GAGNON			1	1		1	1	1	1		2	1		3	1	8	5	
DAVID GALBRAITH													1	1		1	1	
GARFIELD											6	1	1	1		7	2	
GLENGARRY													1	1	1	1	2	2
THE GOOD BROTHERS											3	1				3	1	
LA GRANDE PATENTE					2	1										2	1	
STEPHEN GROVES											1	1				1	1	
JIM HALL JAZZ QUARTET			1	1												1	1	
HAGOOD HARDY				1	1				1	1						2	2	
HARMONIUM								1	1		2	1				3	2	
LUCIEN HETU			1	1												1	1	
DAVID HILDINGER											1	1				1	1	
DAN HILL											1	1	2	1	3	1	6	3
HORN						1	1									1	1	
TOMMY HUNTER			1	1			1	1								2	2	
IAN & SYLVIA				2	2											2	2	
THE IRISH ROVERS	2	1		1	1	1	1	2	1	2	1	1	1	3	1	12	7	
JAQUI & LINDSAY				1	1											1	1	
JASON AND THE BOLT UPRIGHT REVIEW							1	1								1	1	
LES JEROLAS	1	1	1	1	1		1	1								4	4	
PAULINE JULIEN			1	1	4	2	1	1		1	1	1	1	1	1	9	7	
DIANE JUSTER													1	1		1	1	
KEN & CHARLOTTE				1	1											1	1	
MOE KOFFMAN					1	1	1	1								2	2	

Variety

APPENDIX J

Group/ Individual	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	Total				
KSAN				3	1		1	1			4	2			
PIERRE LALONDE			1	1							1	1			
CLAUDE LANDRE					1	1					1	1			
JEAN LAPOINTE								1	1	5	2	5	11	4	
PLUME LATRAVERSE							2	2	1	1		1	1	4	4
DONALD LAUTREC		1	1											1	1
THE LEACOCK FESTIVAL OF HUMOUR						3	1							3	1
FELIX LECLERC			1	1		1	1							2	2
TEX LECOR				1	1			1	1					2	2
CLAUDE LEVEILLEE	1	1			22	2	1	1	1	1				25	5
MONIQUE LEYRAC	1	1	1	1	2	2	1	1	1	1				7	7
LIGHT FANTASTIC								1	1					1	1
GORDON LIGHTFOOT	2	1	3	1		2	1	3	1		2	1		12	5
LIGHTHOUSE					2	1								2	1
JOHN LITTLETON			1	1										1	1
MICHEL LOUVAIN									2	1	1	1		3	2
ED LYMAN & THE SOUNDS OF BRASS			1	1										1	1
GALT MACDERMOTT		1	1									1	1	2	2
MAGIC TOM							24	1	26	1				50	2
MAHOGANY RUSH					1	1								1	1
TOMMY MAKEM						1	1	1	1		1	1	1	4	4
MANCHILD				2	1									2	1
NICOLE MARTIN									1	1				1	1

Variety

APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

ROB MCCONNELL AND THE BOSS BRASS			1	1														1	1		
FRANCINE MCGEE									1	1									1	1	
THE MCGARRIGLE SISTERS													1	1					1	1	
MURRAY MCLAUGHLIN						1	1	1	1	1	1	2	1	2	1	2	1	2	9	6	
DOMINIQUE MICHEL																	3	1	3	1	
JACQUES MICHEL			1	1							1	1	1	1	1	1	1	1	4	4	
MURIEL MILLIARD	2	1																	2	1	
THE MONTAGE			1	1		1	1												2	2	
JEAN-GUY MOREAU											1	1					1	1	2	2	
EARL MOSS		3	1																3	1	
ANNE MURRAY			3	1	3	1	1	1		2	1			2	1				11	5	
MYLES & LENNY									1	1									1	1	
NATIONAL PRESS & ALLIED WORKERS' JAZZ BAND																		1	1	1	1
NATIVE COUNTRY												1	1						1	1	
NIMMONS 'N-9 PLUS 6			1	1														1	1	2	2
BOULE NOIRE												1	1						1	1	
ALANIS OBOMSWAIN			1	1			25	1											26	2	
OCTOBRE						1	1												1	1	
OTTAWA WELSH SOCIETY													3	1					3	1	
MICHEL PAGLIARO										1	1								1	1	
ROBERT PAQUETTE												1	1						1	1	

Variety

APPENDIX J

Group/ Individual	1969-70	1970-71	1971-72	1972-73	1973-74	1974-75	1975-76	1976-77	1977-78	1978-79	Total							
JOE PASS							1	1			1							
PAUL ET PAUL										1	1							
OSCAR PETERSON		1	1		1	1	1	1	1		5							
PAUL PICHE										1	1							
POP ELECTRONIC	2	1									2							
PRAIRIE OYSTER								3	1		3							
ROSS PRATT	1	1									1							
THE R.C.M.P. BAND		1	1	1	4	4	3	3	3	3	2	2	3	3	3	2	23	22
GINETTE RENO	1	1	1	1	1	1	1	1	2	1	3	1	2	1	11	7		
ROUGH TRADE								3	1						3	1		
ROXY MUSIC							1	1							1	1		
RAOUL ROY			1	1											1	1		
BUFFY SAINTE-MARIE	1	1													1	1		
THE SALVATION ARMY									1	1					1	1		
LES SEGUINS							6	1		1	1				7	2		
RENE SIMARD			1	1	1	1									2	2		
SNEEZY WATERS								2	1						2	1		
SOL						1	1	1	1		1	1			3	3		
LES SOUCOUPES VOLANTES										1	1				1	1		
SQUARE ONE			1	1											1	1		
THE STAMPEDERS						1	1								1	1		
STOMPIN' TOM CONNORS								1	1						1	1		
STRING BAND									3	1					3	1		
IAN THOMAS BAND							1	1							1	1		

Variety

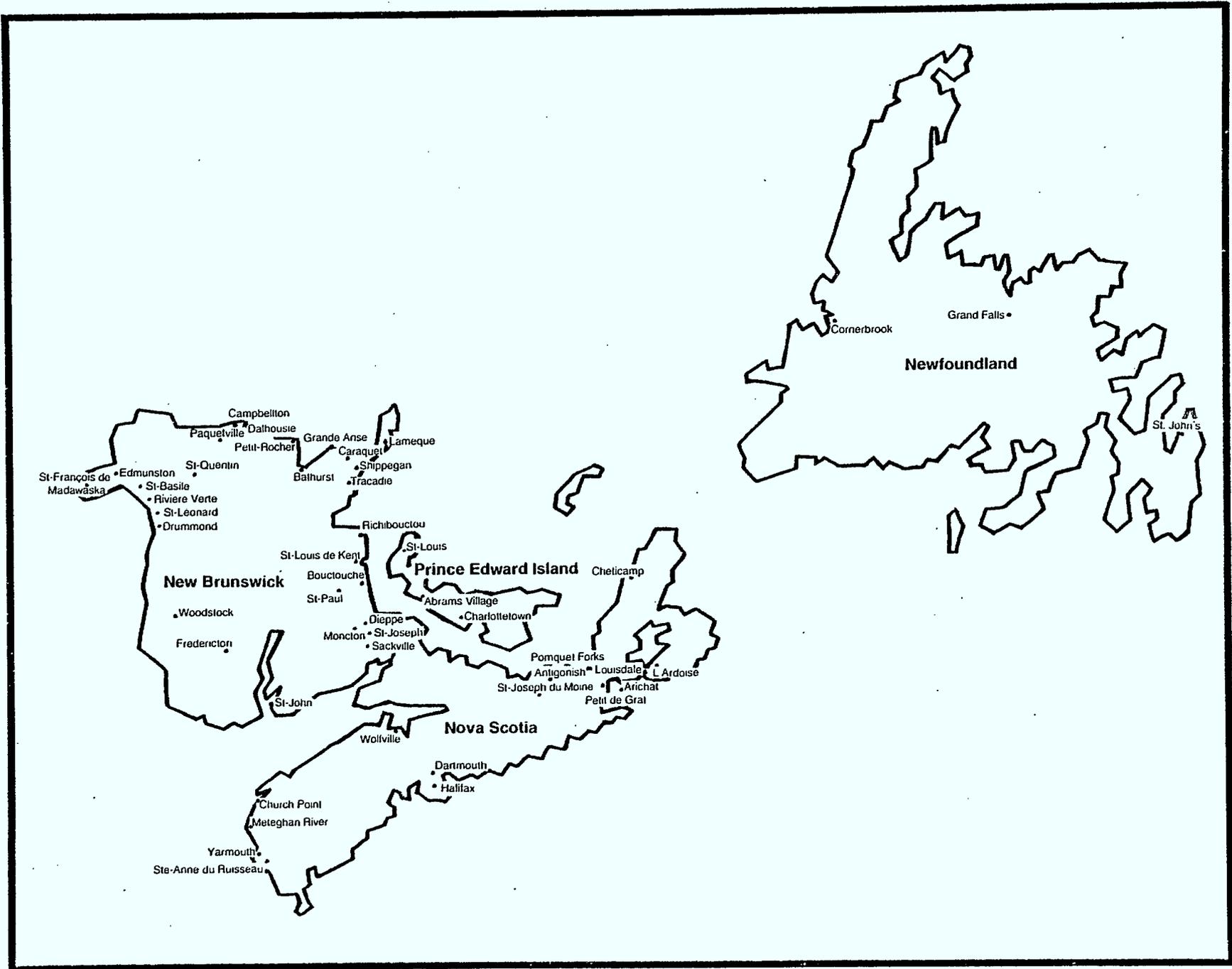
APPENDIX J

Group/
Individual

1969-70 1970-71 1971-72 1972-73 1973-74 1974-75 1975-76 1976-77 1977-78 1978-79 Total

KEN TOBIAS										1	1							1	1	
TOPPER THE CLOWN					24	1	48	1										72	2	
TRANQUILITY BASE							1	1										1	1	
THE TRAVELLERS									1	1								1	1	
GUY TREPANIER					6	1												6	1	
TRIUMPH																	1	1	1	1
LES TROUBADOURS DE NOUVELLE-FRANCE							6	1										6	1	
JEAN TURPIN													1	1				1	1	
IAN TYSON					1	1			1	1								2	2	
SYLVIA TYSON												1	1					1	1	
VALDY									1	1			2	1			1	1	4	3
GINO VANELLI											2	2	1	1				3	3	
GILLES VIGNEAULT		1	1	2	2	1	1	1	1				2	1	1	1		8	7	
MAX WEBSTER																	1	1	1	1
JESSE WINCHESTER												5	1					5	1	
NANETTE WORKMAN												1	1					1	1	
YAMAHA POP ORGAN FESTIVAL				1	1													1	1	
ALEXANDRE ZELKINE					6	1												6	1	

Variety

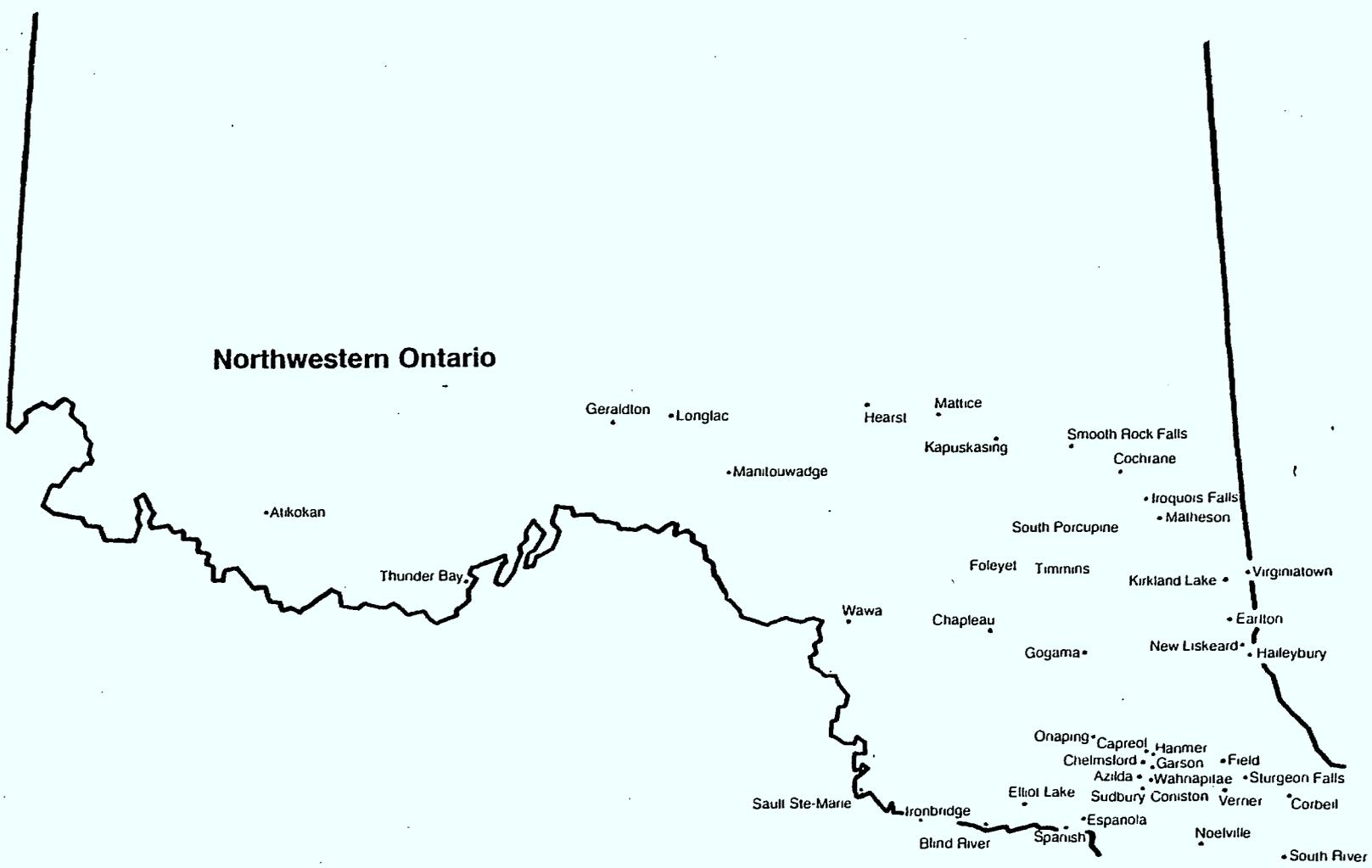


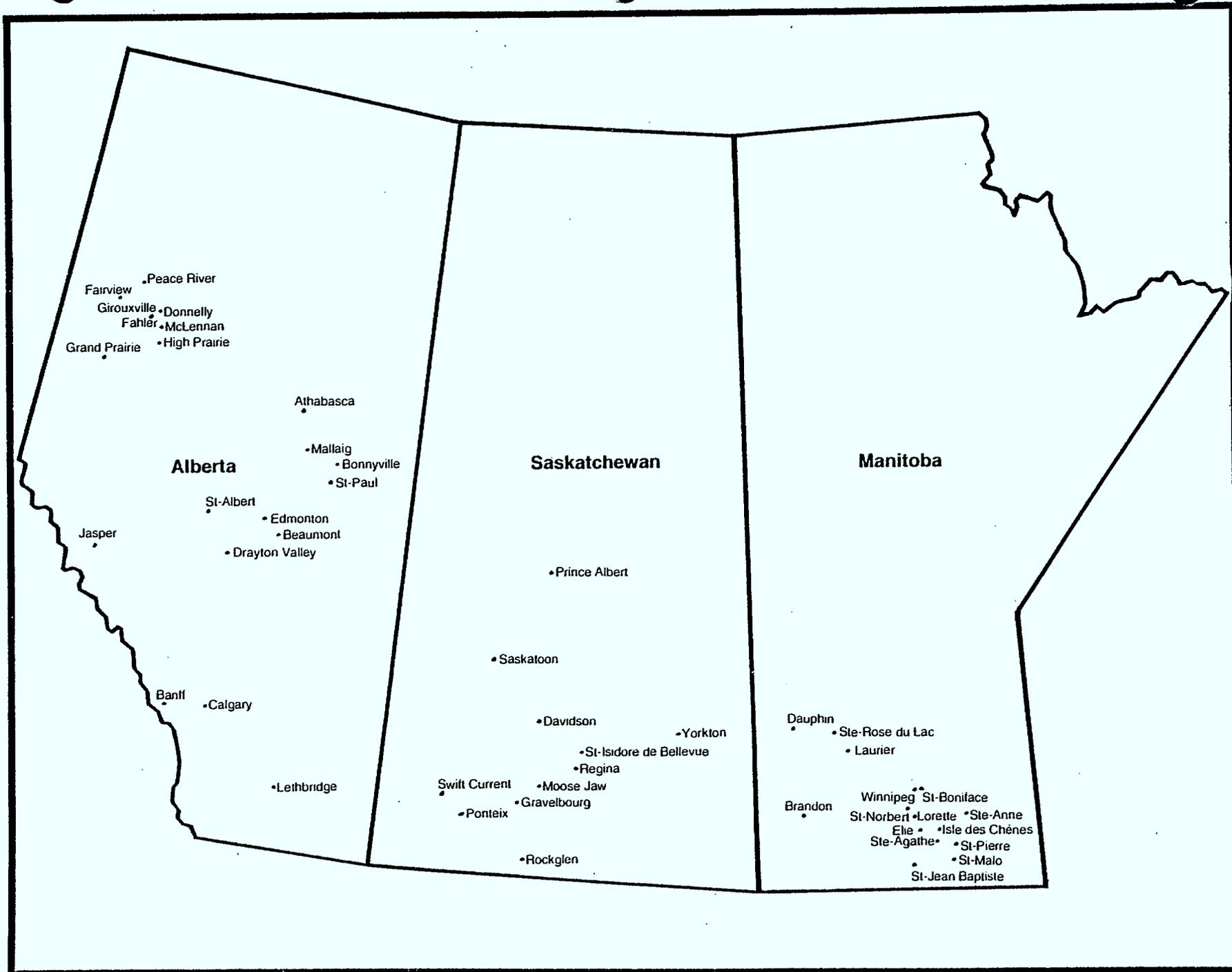


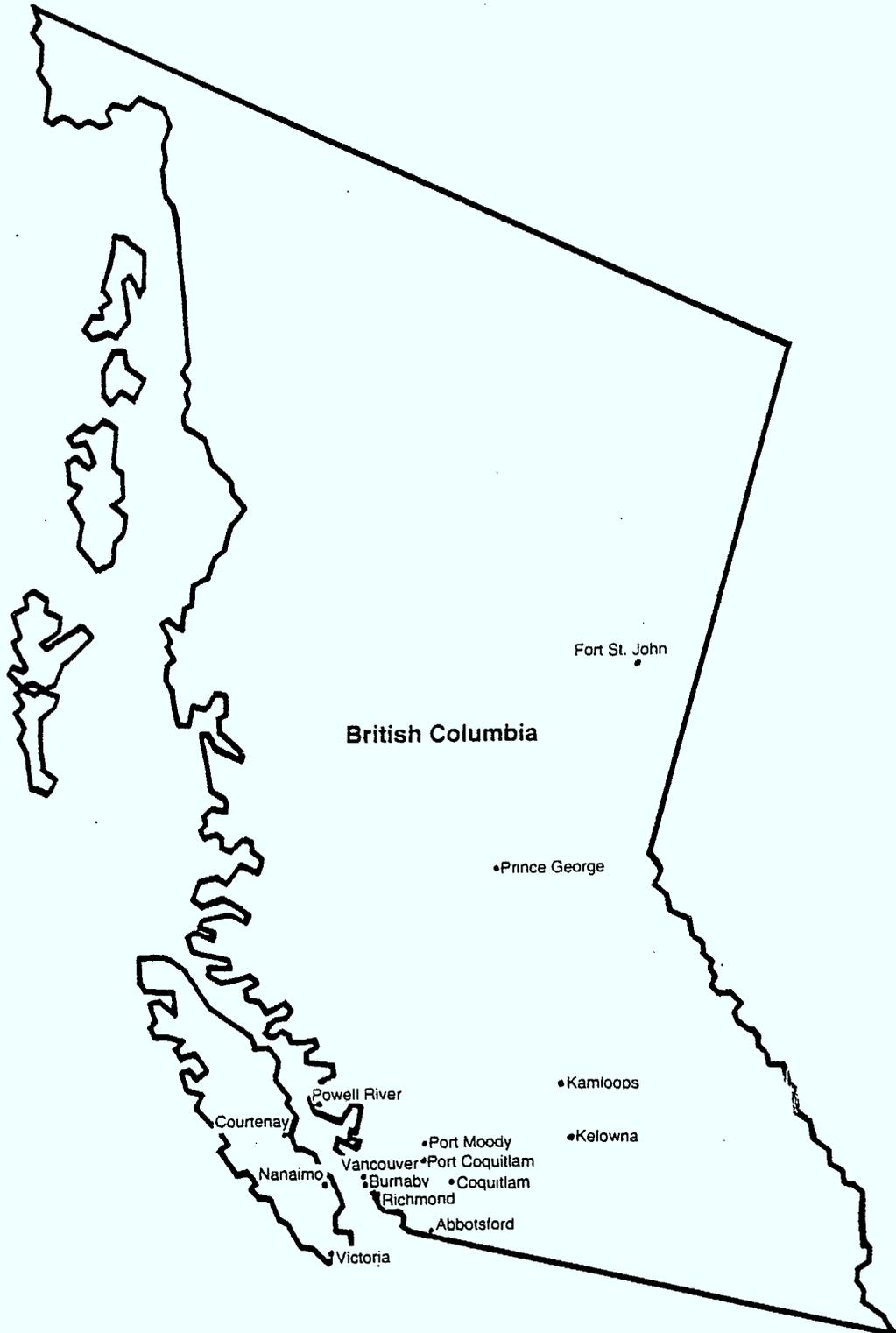
Southern Ontario



Northwestern Ontario







British Columbia

• Fort St. John

• Prince George

• Kamloops

• Kelowna

Powell River

Courtenay

• Port Moody

• Vancouver • Port Coquitlam

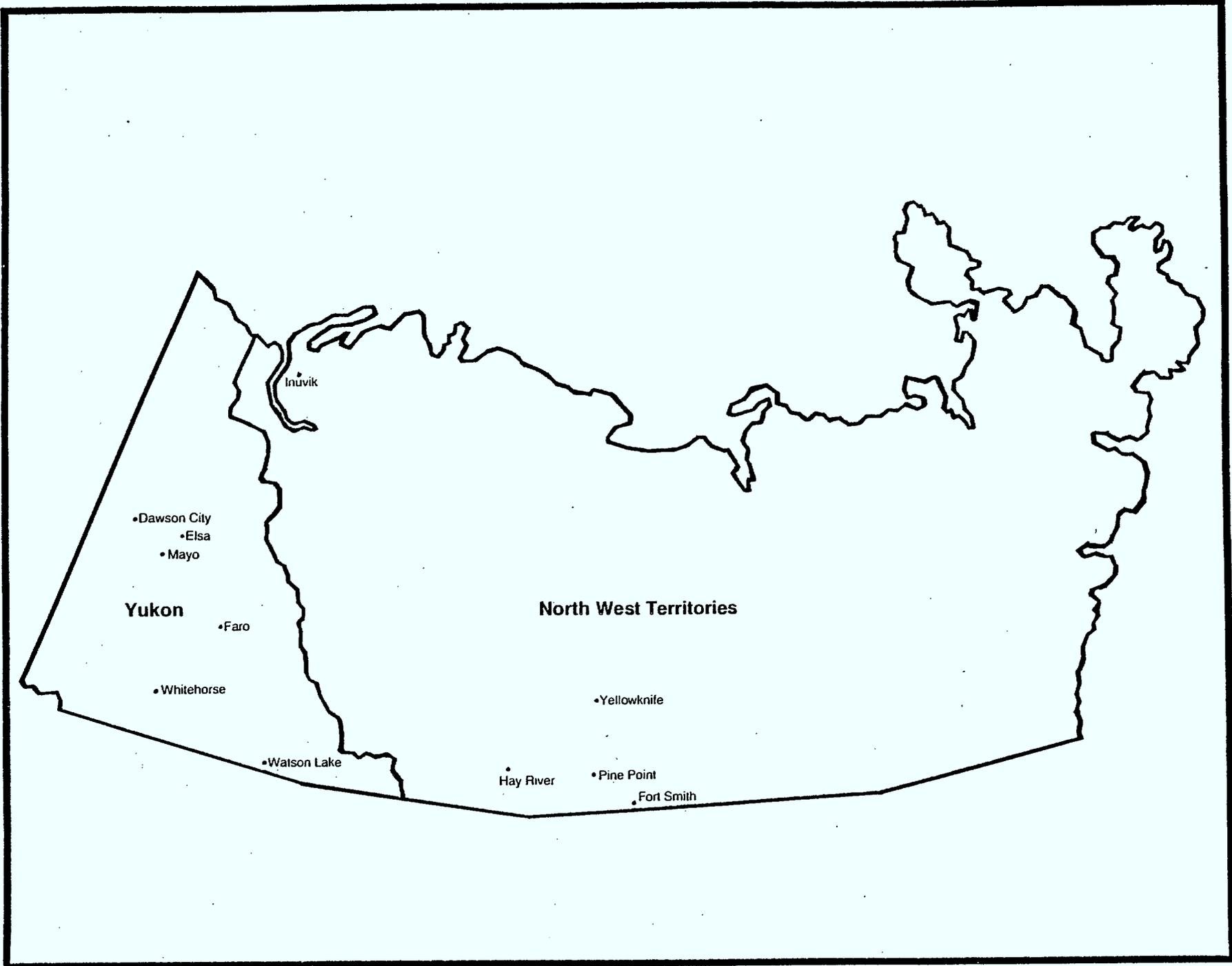
• Burnaby • Coquitlam

Richmond

• Abbotsford

Nanaimo

Victoria



•Dawson City
•Elsa
•Mayo

Yukon

•Faro

•Whitehorse

•Watson Lake

North West Territories

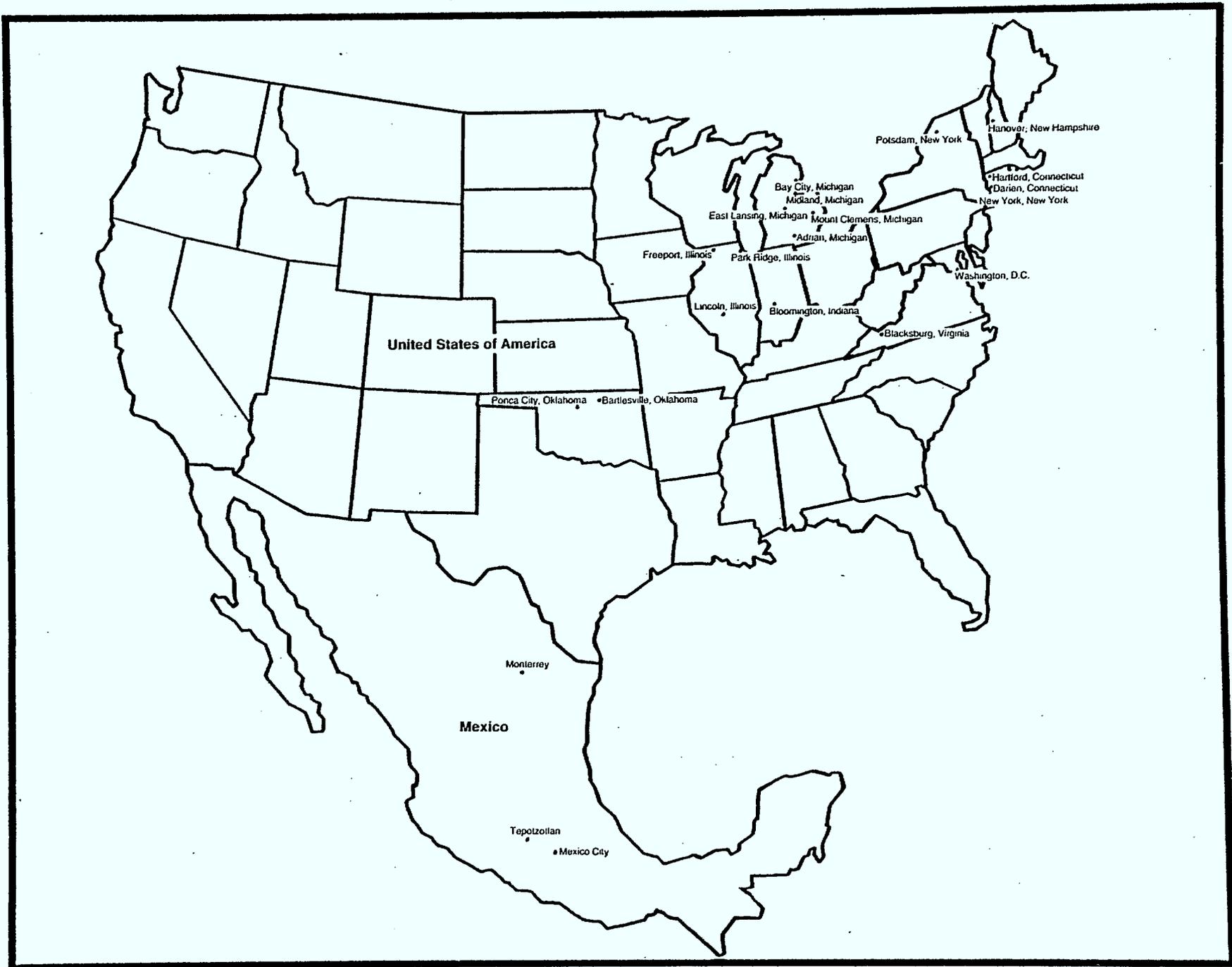
Inuvik

•Yellowknife

•Hay River

•Pine Point

•Fort Smith





Edinburgh

Scotland

England

Cardiff
Bristol
Bath
London

Woluwe
St. Pierre
Belgium

Liege

Cergy-Pontoise
Paris
Creteil

France

Orléans
Bourges
Nevers
Macoon
Le Creusot

Mulhouse

Besancon

Dijon

Macoon

Le Creusot

Grasse

Scuola San Rocco
Italy

Rome

Naples

Trapani

Palermo

Messina

Germany

Leverkusen

Bonn

Koblenz

Russelheim

Mulhouse

Besancon

Dijon

Macoon

Le Creusot

Grasse

Scuola San Rocco

Italy

Rome

Naples

Trapani

Palermo

Messina

Hameln

Leverkusen

Bonn

Koblenz

Russelheim

Mulhouse

Besancon

Dijon

Macoon

Le Creusot

Grasse

Scuola San Rocco

Italy

Rome

Naples

Trapani

Palermo

Messina

Messina

Messina

Messina

Messina

Messina

Messina

Messina

Messina

Messina

Messina

Messina

Messina

Poland

Warsaw

Berlin

USSR

Tallin

Riga

Moscow

Leningrad

APPENDIX L

Productions by the National Arts Centre 1969-1980

- NAC * **Jojo et Gigi** de Jacqueline Martin
NAC * **Partry Day** by Jack Winter
* **The Magic Piper - Le Pipeau magique** by/de Claire France
NAC * **Orphée** de Gabriel Charpentier
NAC * **Love and Maple Syrup** devised and compiled by Louis Negin
title song by Gordon Lightfoot
La Visite de la vieille dame de Friedrich Dürrenmatt
Almost Like Being by Jean-Claude Van Itallie
I'm Really Here by Jean-Claude Van Itallie
Interview by Jean-Claude Van Itallie
Motel by Jean-Claude Van Itallie
* **Sauerkringie** by John Hirsch
Les Fourberies de Scapin de Molière
Woyzeck by Georg Büchner
The Hostage by Brendan Behan
The Empire Builders by Boris Vian
En attendant Godot de Samuel Beckett
Out At Sea by Slawomir Mrozek
Charlie by Slawomir Mrozek
Striptease by Slawomir Mrozek
* **Elkerlouille** de Jean Herbiet
* **The Easter Egg** by James Reaney
La Double Inconstance de Marivaux
The Serpent by Jean-Claude Van Itallie
NAC * **How The Company Went to an Island**
What Happened and Who Came Back a collective creation
NAC * **The Evanescent Revue** conceived by Joel Miller
The Comedy of Errors by William Shakespeare
NAC * **Femme** de Maurice Demers
NAC * **Le Monde est une machine qui marche bien** de Denys St. Denis
NAC **Story Theatre** adopted by Ron Singer
NAC **La Sabotière** de Gaby Déziel-Hupé
L'illusion comique de Pierre Corneille
The Mandrake by Niccolo Machiavelli - English verion by Eric Bently
The Second Shepherd's Play
* **Love and Maple Syrup** devised and compiled by Louis Negin
title song by Gordon Lightfoot
NAC * **From Sea to Sea** devised by Marigold Charlesworth
* **Colours in the Dark** by James Reaney
NAC * **Hypodrome** de Gaby Déziel-Hupé
* **La Rose rôtie** de Jean Herbiet
La Cantatrice chauve de Eugène Ionesco
Oh! Les Beaux Jours! de Samuel Beckett
Les Bonnes de Jean Genet
La Noce chez les petits bourgeois de Bertolt Brecht
NAC * **Passion 11** a collective creation
Tango by Slawomir Mrozek
* **Raven: Creator of the World** by Ronald Melzack
adapted by Robert Sime
* **Rigadon premier** de Kim Yaroshevskaya
La Nuit des visiteurs de Peter Weiss
adaptation française: Armand Jacob
* **Moon Cycles** by Edwin Turner
L'Avare de Molière

Canadian plays

NAC Commissioned plays

A NAC adaptations

APPENDIX L

- NAC
- **The Mask and the Myth** by Roslyn Maian
 - **Le plus heureux des trois** de Eugène Labiche
 - **Under Milkwood** by Dylan Thomas
 - **The Rivals** by Richard Brinsley Sheridan
 - **Vies et plaisirs de la langue française** – texte de Roland Lepage
 - **Gaspard** de Peter Handke – texte français: Thierry Garrel et Vania Vilers
 - **Oh, what a lovely war** by Theatre Workshop, Charles Chilton and members of the original cast with Canadian material researched and written by Jeremy Gibson
- A NAC
- **Shakespeare in the Salon** devised by Dennis Hayes
 - **The Tempest** by William Shakespeare
 - **Amal et la lettre du roi** de Tagore
adaptation: André Gide
 - **Mademoiselle Jaire** de Michel de Ghelderode
- NAC
- **Prophet** by Dennis Hayes
 - **The Land Before Time** by M. Charles Cohen
 - **Mrs. Warren's Profession** by G.B. Shaw
 - **L'Eventail de Carlo Goldoni** – version française: Michel Arnaud
- NAC
- **A Winter's Dream** by Jan Henderson and Robert C. More
 - **L'Échange** de Paul Claudel
 - **The Birds** by Aristophanes
 - **Twelfth Night** by William Shakespeare
- NAC
- **Évangéline qui donc?** . . . de Pierre Mathieu
- NAC
- **C'était une fois** de Hedwige Herbiet
 - **The Resistible Rise of Arturo Ui** by Bertolt Brecht
 - **La Fausse suivante** de Marivaux
 - **Le Petit Prince** de Saint-Exupéry
 - **Romeo and Juliet** by William Shakespeare.
 - **Lord Halewyn** by Michel de Ghelderode
translated by Gerard Hopkins
 - **Andromaque** de Racine
- NAC
- **Ça bigotte chez Bigot** – texte de Gaby Déziel-Hupé
- NAC
- **La Poubelle à Pimpin** – texte de Hedwige Herbiet
 - **Riel** by John Coulter
revised in collaboration with the author by Jeremy Gibson
 - **Amédée ou comment s'on débarrasser** de Eugène Ionesco
 - **The Killdeer** by James Reaney
 - **Noah** by André Obey
 - **Soudain l'été dernier** de Tennessee Williams
 - **Almighty Voice** by Leonard Peterson
 - **1837: The Farmers' Revolt** by Rick Salutin and Theatre Passe Muraille
- NAC
- **Étincelle et Flammèche** de Gaby Déziel-Hupé ou
- NAC
- **Un esprit sain dans un corps sain**
- NAC
- **Pile ou Face?** de Hedwige Herbiet
 - **Tartuffe** de Molière
- NAC
- **De la manipulation de Dieu** de Jean Herbiet
 - **The Ride Across Lake Constance** by Peter Handke
 - **Hatching Eggs** by Clive Doucet
 - **Have You Any Dirty Washing Mother Dear?** by Clive Exton
- NAC
- **Can You See Me Yet?** by Timothy Findley
 - **Rashomon** de Fay et Michael Kanin
d'après Ryunosuke Akutagawa adaptation: Thierry Maulnier
 - **One Way Pendulum** by N.F. Simpson
 - **Radisson** de Robert Claing
- NAC
- **Le grand jour** de François Depatie
 - **The Fantasticks** – book and lyrics by Tom Jones
 - **Sainte Marie among the Hurons** by James W. Nichol
 - **Man and Superman** by G.B. Shaw
 - **Private Lives** by Noel Coward
 - **Don Juan in Hell** by G.B. Shaw
 - **When We Are Married** by J.B. Priestley
 - **Partage de midi** de Paul Claudel

APPENDIX L

- NAC * **The Dream Play** by August Strindberg
Le Mariage forcé de Molière
- NAC * **En écoutant le coeur des pommes** de François Depatie
- A NAC * **Floralie where are you?** de Roch Carrier
translated by Sheila Fischman
- A NAC * **Le Songe** d'August Strindberg
adaptation: Jean Herbiet
Troilus and Cressida by William Shakespeare
Camino Real by Tennessee Williams
La Mouette d'Anton Tchekhov
traduction: Arthur Adamov
The Father by August Strindberg
- NAC * **William Schwenck and Arthur Who?** by Alan Laing & John Wood
- NAC * **The Olde Folks Show** a collective creation
- NAC * **The Humpty Dumpty Benefit Review** a collective creation
- * **Inook et le soleil** (Puppet Stage) de Henry Beissel
traduction: Arlette Francière
- * **Un Simple Soldat** de Marcel Dubé
Arlequin, serviteur de deux maîtres de Carlo Goldoni
- * **Inook et le soleil** de Henry Beissel
traduction: Arlette Francière
Madame Filoumé de Eduardo de Filippo
Le Cid de Corneille
Antigone de Jean Anouilh
- * **Memoir** by John Murrell
Hamlet by William Shakespeare
- * **Waiting for the Parade** by John Murrell
Equus by Peter Schaffer
- * **Diary of a Madman** by Nikolai Gogol
adapted by Ray Jewers
The Floating World by John Romeril
Les Emigrés de Slawomir Mrozek
The Caretaker by Harold Pinter
Les Femmes savantes de Molière
A History of the American Film by Christopher Durang
Savages by Christopher Hampton
Kikerikiste de Paul Maar
adaptation de Maurice Yendt
- A NAC * **Zone** de Marcel Dubé
- * **Bonjour Monsieur de la Fontaine** de Guy Mignault
Andorra de Max Frisch
- * **Out of Print** by Neil Munro
Don Juan by Molière
Notre Petite Ville de Thornton Wilder
Henry 5 by William Shakespeare
Mother Courage by Bertolt Brecht
Le Petit Prince de Saint-Exupéry
adaptation de Jacques Ardouin
Loot by Joe Orton
La Sagouine by Antonine Maillet

APPENDIX M
NATIONAL ARTS CENTRE
BIOGRAPHIES: NATIONAL ARTS CENTRE ORCHESTRA

MARIO BERNARDI - MUSIC DIRECTOR

Mario Bernardi, the music director of the National Arts Centre Orchestra, was born in the northern Ontario mining town of Kirkland Lake and received his early musical training in Italy at the Venice Conservatory, and in Toronto at the Royal Conservatory of Music.

He began his musical career in the field of opera, first as coach and conductor, then as music director of the famed Sadler's Wells Opera (now the National Opera Company). While with Sadler's Wells he accepted guest conducting engagements with major orchestras and opera companies in England, the United States and Canada. During the summers of 1965-67 he was also music director of the Stratford (Ontario) Festival.

Mr. Bernardi left the Sadler's Wells Company in 1969 when he returned to Canada to form the National Arts Centre Orchestra. Under his baton, its first concert took place in the newly-opened National Arts Centre on October 7, 1969. He has since conducted over 375 performances with the orchestra at the Centre and taken it on frequent coast to coast tours of Canada as well as to the United States, Mexico and, on two occasions, to Europe.

Maestro Bernardi made his New York debut at the Mostly Mozart Festival in 1970 and the following season became a regular guest conductor at the New York City Opera. With the beginning of the Festival of Ottawa opera performances at the National Arts Centre in 1971, Mario Bernardi, as its music director, has supervised the productions chosen for each of the festivals to date and conducted many of them. Guest conducting engagements include performances with the Chicago Symphony, the Pittsburgh Symphony, l'Orchestre de la Suisse Romande, several orchestras in Czechoslovakia and Poland (including the Slovak Philharmonic and Warsaw Philharmonic) and the major orchestras in Canada.

In 1972 Mario Bernardi was made a Companion of the Order of Canada, the nation's highest civilian award, in recognition of his services to his country.

APPENDIX M

WALTER PRYSTAWSKI - CONCERTMASTER

Walter Prystawski, concertmaster of the Orchestra, was born and educated in Toronto. He began his professional career as a member of the Toronto Symphony in 1953 after graduating from the University of Toronto's Faculty of Music with his artist's diploma. In 1956 he joined the CBC Symphony Orchestra and in 1959 went to study in Switzerland with the famous German violinist Wolfgang Schneiderhan. During the ten years he spent in Switzerland before returning to Canada, Mr. Prystawski was concertmaster of both the Basle Symphony Orchestra and the Lucerne Festival Strings. He was also principal teacher in the class of professional violinists at the Lucerne Conservatory and a member of the Lucerne Trio. While leading violinist of the Lucerne Festival Strings, a highly polished group of 13 players, Mr. Prystawski made a great many recordings for Deutsche Grammophon including solo performances. Most of the violinists in the Lucerne orchestra are former pupils of his. As soloist with the Lucerne Festival Strings he performed in all the major cities of Switzerland and Germany, as well as in Prades, Lisbon, London, Oslo, Stockholm, Vienna and Barcelona. Critics have described Mr. Prystawski as "a very accomplished, very sensitive musician", whose "technique is inseparably bonded to sensibility".

Walter Prystawski was one of ten eminent musicians to sit on the jury of the International Violin Competition held in Montreal in June 1975.

JOAN MILKSON- ASSISTANT CONCERTMASTER

Joan Milkson comes to Ottawa from Bangor, Maine where she was first violinist in the Bangor String Quartet and concertmaster of the Bangor Symphony Orchestra and the Music in Maine Chamber Orchestra. She is a graduate of the Juilliard School of Music (B.S. 1964, M.S. 1965) where she studied under Edouard D ethier and Ivan Galamian. Her chamber music coaches include Felix Galimir, Walter Trampler and the members of the Juilliard String Quartet.

Miss Milkson has performed on radio and television as soloist with the Orpheum Symphony Orchestra of New York. She has also been a member of the Juilliard Orchestra (principal viola) and the American Symphony Orchestra.

Miss Milkson joined the NAC Orchestra in 1969.

APPENDIX M

BRIAN BOYCHUK - FIRST VIOLIN

Brian Boychuk, a native of Regina, Saskatchewan, began his violin studies at the age of six years with Elman Lowe at the Conservatory of Music in Regina. Two years later he began studies with Dr. Howard Leyton-Brown, Director of the Conservatory of Music in Regina, and remained with him for 13 years.

While Mr. Boychuk's private studies have not necessitated the need for travel, his orchestral studies have taken him from Halifax to Vancouver and through many parts of the United States.

During the summer of 1971 he was concertmaster of the Saskatchewan Youth Orchestra at the age of only 14 years. In 1977 he attended the summer session of the International Congress of Strings in Seattle, Washington, as concertmaster. Mr. Boychuk was also a member of the National Youth Orchestra of Canada in 1973 and again in 1975 as concertmaster.

SALLY BENSON - FIRST VIOLIN

Sally Benson, a native of Rochester, New York, comes from a musical family and has been surrounded by music from early childhood. She is a graduate of Indiana University with her Masters degree in violin and has played with a number of chamber groups in the United States. She has also been a member of the Rochester Philharmonic Orchestra, the Portland, Maine Symphony, the Evansville, Indiana Philharmonic and the Fort Wayne Symphony. Miss Benson joined the National Arts Centre Orchestra in 1970.

APPENDIX M

JERRY CSABA - FIRST VIOLIN

Jerry Csaba was born in Houston, Texas. She began to play the violin at ten and a year later joined the Houston Youth Symphony where for four years prior to attending university she was its concertmaster. At the University of Texas she received her Bachelor of Music degree, taught in the junior string project and was associate concertmaster of the University of Texas Orchestra. Her professional career began during her first year of university when she was appointed assistant section leader to the second violins in the Austin Symphony Orchestra. Later, she moved to the second desk of the first violin section. In 1962, Mrs. Csaba, who is married to NAC Orchestra violist Janos Csaba, came to Canada to join the Montreal Symphony. She also became a regular member of the McGill Chamber Orchestra and appeared as soloist on numerous occasions. The Csabas joined the NAC in 1969.

JOHN GAZSI - FIRST VIOLIN

A member of the Vancouver Symphony Orchestra and the Baroque String Ensemble in Vancouver, Mr. Gazsi received his musical training at the University of Toronto Faculty of Music (1960-64) where he was concertmaster of the Opera Orchestra, and at the Indiana University School of Music (1964-66). His teachers included violinists Josef Gingold and cellist Janos Starker. For some years he was concertmaster of the orchestra at the Banff Summer Festival. He also spent two years as concertmaster of Evansville Philharmonic and first violinist of the Evansville Philharmonic String Quartet.

Mr. Gazsi joined the NAC Orchestra in 1969, and is a member of the Kingsmere Quartet.

APPENDIX M

JOHN GOMEZ - FIRST VIOLIN

John Gomez comes to Ottawa from Toronto, where he was concertmaster of the National Ballet Orchestra for three years. Born in Vancouver, Mr. Gomez studied at the University of British Columbia (1962-65) and at the Meadowmount School of Music in New York (summers 1964-66). His teachers include Esther Glazer, Clifford Evens and Oscar Shumsky in Vancouver and Ivan Galamian, Paul Makanowitsky and Josef Gingold in the United States. He has played with the National Youth Orchestra (1962), the U.B.C. Orchestra (concertmaster), the Vancouver Symphony and the Vancouver Opera, the CBC Festival Symphony, the Springfield (Mass.) Symphony, and the National Festival Orchestra at Stratford. He had also played chamber music with the Vancouver Symphony Chamber Players, the Stratford Chamber Music Workshop, Les Jeunesses Musicales and on the CBC. Mr. Gomez joined the NAC in 1969.

ELAIN KLIMASKO - FIRST VIOLIN

Elaine Klimasko began studying violin and piano at the age of four in Hamilton, Ontario. At the age of seven she was awarded a Special String Scholarship for gifted young musicians from the Toronto Conservatory and continued to receive this scholarship annually until she was sixteen. Miss Klimasko was also awarded three Provincial medals for obtaining the highest mark in Conservatory examination in Ontario. She has been a member of the National Youth Orchestra and spent one year touring with the National Ballet of Canada. She joined the NAC Orchestra in 1969 at the age of nineteen and has performed as soloist both with the NAC Orchestra and the Hamilton Philharmonic Orchestra.

Elaine Klimasko is a member of the Trio Cennina and the Kingsmere Quartet.

APPENDIX M

KAROLY SZILADI - FIRST VIOLIN

Mr. Sziladi began his violin studies at the age of five in Hungary. Continued his studies, on scholarships at the Royal Conservatory of Music of Toronto and the University of Toronto Faculty of Music, from which he received the Artist's Diploma in 1967. His teachers included Albert Pratz, David Mankowitz and Lorand Fenyves. He was on the staff of the Royal Hamilton College of Music and a member of the chamber music group there. He has played with the Kingston Symphony Orchestra, the Hamilton Philharmonic Orchestra and the Queen's University Chamber Ensemble. Mr. Sziladi joined the NAC Orchestra in 1969.

IGOR SZWEC - FIRST VIOLIN

Igor Szvec is a native of Austria who has been studying and working in the United States, and who returned to Canada with his Canadian wife to join the National Arts Centre Orchestra in 1969. He was a member of Sixteen Concerto Soloists, a professional group in Philadelphia, whose members alternated as members of the orchestra and soloists with it. He also played with the Camden Symphony and Camden Chamber Orchestra and with the Philadelphia Lyric Opera and Philadelphia Grand Opera, both affiliated with the Philadelphia Musical Academy, where he studied for four years and was concertmaster of the Colorado Philharmonic, and has appeared as soloist with the Philadelphia Orchestra in its children's series.

KEIKO YAMADA - FIRST VIOLIN

Miss Yamada was born in the City of Kyoto. She began the study of violin at the age of six under the tutorship of Mr. Ichihiro Kawashima of Kyoto. At the age of fifteen she entered a high school in Tokyo affiliated with the University of Tokyo, for the express purpose of studying the violin. Upon graduation in 1968 she taught for several months at Kyoto University. Miss Yamada came to Canada in the later part of 1968. She taught the Suzuki method of violin and played in the Hamilton Philharmonic Orchestra. Miss Yamada joined the NAC Orchestra in 1970, and with the exception of the 1974-75 season, has been with the Orchestra since that date.

APPENDIX M

JANET ROY - SECOND FIRST VIOLIN

Janet Roy is well known to Ottawa music audiences. A native of this city, she was a member of the Ottawa Philharmonic Orchestra and before joining the newly formed NAC Orchestra, was concertmaster of the CBO Studio Ensemble for seven years. She began her violin study at the age of five, and later continued her musical education at the Royal Conservatory in Toronto under the late Kathleen Parlow. She received her Artist's Diploma from the University of Toronto in 1953.

Miss Roy is also a fine singer and was one of a trio of sopranos who performed in "The Little Red Hen" when it was presented during the Pops concert on 7 April 1977.

GAIL CROSSLEY - SECOND VIOLIN

Gail Crossley, a native of Ottawa, started studying the violin during her public school years under the tutelage of Dr. William Amtann. During her training period, she entered and won music festival competitions in Ottawa, Montreal and Toronto. In 1959 she began studying in Montreal with Dr. Joseph Berljawsky, and during her work with him was awarded two Canada Council grants to encourage the continuation of her studies. While in Montreal, Mrs. Crossley had the opportunity to work on several CBC radio broadcasts, and to appear on television in her capacity as a violinist. After her marriage she taught violin in the public school system in Ottawa and continued her professional career, playing with the CBO Studio Ensemble under the direction of Dr. Frederick Karam. Gail Crossley has appeared with the NAC Orchestra in past years on a part-time basis and, in 1974 she joined the orchestra as a full-time member. Unfortunately Mrs. Crossley was able to stay with the orchestra for one season only; however as a new member for the 1977/78 season she is looking forward to a full-time career with the NAC Orchestra.

APPENDIX M

RICHARD GREEN - SECOND VIOLIN

Richard Green was born in Brantford, Ontario and studied at the Royal Conservatory of Music. He has played with the National Ballet orchestra, the Royal Winnipeg Ballet Orchestra, the Hamilton Philharmonic and the University of Toronto Symphony Orchestra. He has studied chamber music with the Orford Quartet. Mr. Green joined the NAC Orchestra in the fall of 1973.

LYNNE HAMMOND - SECOND VIOLIN

Violinist Lynne Hammond was born in Victoria, B.C. where she studied piano at the age of five and violin at the age of seven. At the age of fifteen she came east and continued her musical educational the Royal Conservatory of Music in Toronto. While studying there, she became a member of the Hamilton Philharmonic at the age of seventeen. In 1964 and until 1969 when she won her Master's degree in music, Lynne Hammond studied at the school of music at Indiana University. During those years she also took music courses at the Juilliard School of Music in New York. During the summers, she studied at Meadowmount School of Music and in 1963 and 1964 she was a member of the National Youth Orchestra. Miss Hammond is the recipient of several scholarships, among them the service scholarship at Indiana University from 1964 to 1966 and 1967 to 1969. She held the post of assistant music teacher at the University during 1969-70, teaching string techniques. Miss Hammond joined the NAC Orchestra in the fall of 1971.

VICTOR POMER - SECOND VIOLIN

A native of Winnipeg, Mr. Pomer began studying violin at the age of seven. He was a member of the Winnipeg Symphony Orchestra for 20 years, and of the CBC Concert Orchestra for 18 years. In 1960 he received a Canada Council grant for study abroad. He was awarded a certificate in pedagogy and performance from the Kiev Conservatory, U.S.S.R. Mr. Pomer joined the NAC Orchestra in 1969.

APPENDIX M

LEO SICILIANO - SECOND VIOLIN

Leo Siciliano joined the second violin section of the NAC Orchestra in 1972. A native of Cleveland, he began his study of the violin at the age of eight at the parochial school he was attending, but soon transferred his music studies to the Cleveland Institute of Music. Accepted as a scholarship student, he was a pupil of Margaret Randall for six years and in the final year of his high school days he studied at the Institute under William Kroll, Stuart Canin and Jerome Rosen. He began his work for his Bachelor of Music degree at the Cleveland Institute and continued it at the Indiana University School of Music under the tutelage of Josef Gingold. Before joining the NAC Orchestra, Mr. Siciliano was principal second violinist in the Evansville Philharmonic in Indiana and a member of the Evansville String Quartet.

MARCIA WEINFELD - SECOND VIOLIN

Marcia Weinfeld was born in New York City and began studying piano at the age of four and violin at nine. She received her B.A. in music from Smith College in 1971 and her M.M. in performance from the Yale School of Music in 1973. She has played with the Syracuse Symphony, Yale Collegium Orchestra and the Smith-Amherst Orchestra where she was concertmistress. Miss Weinfeld has also given some solo performances including one with the Boston Pops under Arthur Fiedler in May 1971. Miss Weinfeld joined the NAC Orchestra in 1974.

JANE LOGAN - VIOLA

Jane Logan was born in Rochester, Minnesota, and began to study the violin at the age of ten. At the age of 18 she attended Carleton College (Minnesota) where she majored in music and received her B.A. in 1966. In the meantime she attended the summer music camps at Interlochen, the Berkshire Music Center at Tanglewood and the Yale Summer School of Music in New Haven. From 1966 to 1969 she took graduate music studies at Yale University, winning her master's degree in her final year. While at Yale, she played violin in the New Haven Symphony, in

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New Haven, Conn. After leaving the university, Miss Logan played several festivals, among them the Sarasota New College Music Festival and the Aspen Philharmonic, Tulsa, Okla., from 1969 to 1970 and assistant principal violist with the Seattle Symphony, Seattle, Wash. from 1970 until she joined the NAC Orchestra in 1971.

Jane Logan is a member of the Trio Cennina.

NANCY STURDEVANT - VIOLA

Nancy Sturdevant was born in Grand Rapids, Michigan in 1945. She obtained her Bachelor of Music and Master of Music at the University of Michigan. Before joining the National Arts Centre Orchestra in 1978, she had been principal violist with the Ottawa Symphony Orchestra and had also played as an extra violist with the NAC Orchestra from time to time. She is also a member of the Thirteen Strings Ensemble. She is a former member of the Toledo Symphony Orchestra (1964-68).

Nancy is married to Douglas Sturdevant, principal trumpeter of NACO. They have 2 children.

JANOS CSABA - VIOLA

Violist Janos Csaba was born in Hungary where he began to study music at the age of ten and played in the local orchestra in his last year of high school. He obtained his Bachelor of Music from the University of Texas in 1960 and his Master of Music degree from the Eastman School of Music in 1969. In the meantime he was principal violist in the Austin (Texas) Symphony and for five years from 1963 to 1968 a member of the viola section of the Montreal Symphony. While in Montreal he also played in the McGill Chamber Orchestra and in the CBC Symphony. Just prior to joining the NAC Orchestra in the Fall of 1969, he spent the summer as a member of the Eastman Chamber Orchestra. Mr. Csaba is married to Jerry Csaba, a member of the first violin section in the orchestra. He is an active sportsman, his principal sports being swimming, skiing, kayaking, and tennis, and his hobbies are carpentry, gardening and photography.

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PHYLLIS WEDDING - VIOLA

Phyllis Wedding began her early musical education in Winnipeg where she was born, attended the University of Manitoba and later continued her studies at the Conservatoire de Québec. She has performed with a number of orchestral and chamber groups and the CBC ensembles both in Winnipeg and Québec and was a member of the Orchestre Symphonique de Québec from 1967 to 1973. Miss Wedding joined the NAC Orchestra in the fall of 1973.

PETER WEBSTER - VIOLA

Peter Webster began his musical studies in Kelowna, B.C. at the age of seven and then progressed to the University of British Columbia, Aspen (Colorado) Music School and finally Indiana University School of Music where he completed his studies for a Master of Music degree. Mr. Webster was appointed principal violist for the 1971-72 season of the Evansville Philharmonic Orchestra (Indiana). A past member of the National Youth Orchestra of Canada, the Vancouver Symphony Orchestra and the Banff Festival Orchestra, Mr. Webster also performed on radio broadcasts with the CBC Vancouver Chamber Orchestra and the Baroque Strings of Vancouver. Mr. Webster is the Personnel Manager of the NAC Orchestra, which he joined in 1972.

Mr. Webster is a member of the Kingsmere Quartet.

GRANT CAMERON- CELLO

Grant Cameron, a native of Calgary, began his musical studies at the age of seven. He attended the Royal Conservatory in Calgary, the Conservatoire de Musique de Québec and the Royal Conservatory in Toronto. While at the Conservatoire de Musique de Québec in Montreal, Mr. Cameron was principal cellist of the C.B.O. Studio Orchestra in Ottawa. He has played with the Calgary Philharmonic Orchestra, the National Youth Orchestra of Canada, (principal cellist on 1966 European tour), the Québec Symphony Orchestra, the CBC Québec Radio Orchestra and the Edmonton Symphony Orchestra. He has given many solo and chamber music recitals. Mr. Cameron joined the NAC Orchestra in 1969.

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DAVID HUTCHENREUTHER - CELLO

Cellist David Hutchenreuther is a native of Detroit where he began cello studies at the age of ten with Edward Korkigian of the Detroit Symphony. Later he attended the New England Conservatory of Music as a student of Aldo Parisot, and from 1970 to 1974 he was a scholarship student at the Manhattan School of Music as a student of Bernard Greenhouse. He obtained both his Bachelor of Music and his Master of Music degrees from the Manhattan School of Music. His orchestral experience includes playing as principal cellist in the Brooklyn Symphony Orchestra and in the Congress of Strings, in 1967 and 1968, and as a member of the New Jersey Symphony Orchestra in 1974-75. Mr. Hutchenreuther also took part in many chamber music concerts in New York City, Boston and Detroit and appeared on National Educational Television. He joined the NAC Orchestra in the fall of 1975, and is a member of the Kingsmere Quartet.

ROSALIND SARTORI - CELLO

Rosalind Sartori, the Toronto-born cellist comes to the NAC Orchestra from the Toronto Symphony. Prior to that she played with the National Ballet Orchestra and with the Stratford Festival Orchestra. She has also been a member of chamber groups such as the Desser String Trio of Toronto and the Trojan String Quartet of Los Angeles. Mrs. Sartori studied at the Royal Conservatory in Toronto, at the University of Illinois and at the University of Southern California where she won her Master's degree in Music in 1958. For a time she taught cello at the University of Colorado. Mrs. Sartori joined the NAC Orchestra in 1970.

Rosalind Sartori is a member of the Trio Cennina.

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DONALD WHITTON - CELLO

Donald Whitton studied at the Royal Conservatory of Music in Toronto, receiving his A.R.C.T. and L.R.C.T. diplomas, and at the University of Toronto Faculty of Music, from which he received his Bachelor of Music degree in 1951. He has also taken a year of post-graduate work in musicology at the University of Toronto and studied privately with cellists Zara Nelsova and Leonard Rose. He was assistant principal cellist of the Toronto Symphony Orchestra from 1950 to 1960, assistant principal and principal cellist of the CBC Symphony Orchestra and the Stratford Festival Orchestra. He was for some years the leading free-lance cellist in Toronto, playing with the Canadian Opera Company, the National Ballet Orchestra, the CBC Summer Festival Orchestra and various chamber music groups. Mr. Whitton joined the NAC Orchestra in 1969.

ALAN MOLITZ - PRINCIPAL BASS

Alan Molitz began his music studies in his native New Jersey. Throughout his school years he studied piano and solfège, taking up the bass at the age of twelve. He spent four years studying with Roger Scott, principal bass of the Philadelphia Orchestra and completed a degree as a performance major at the Eastman School with Oscar Zimmerman, a former member of the NBC Symphony under Toscanini. His professional engagements have included three seasons with the Rochester Philharmonic and one season with the Montreal Symphony until he joined the National Arts Centre Orchestra at its inception in 1969. Mr. Molitz teaches privately and is on the faculty of the Department of Music of the University of Ottawa.

In June 1977 Mr. Molitz gave a recital in the Salon of the NAC with pianist Cynthia Millman.

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ARVIDS BELOGLAZOV - DOUBLE BASS

Arvids Beloglazovs studied at the Riga Conservatory in his native Latvia, and at the Royal Conservatory of Music in Toronto. He was assistant principal bassist with the Québec Symphony Orchestra and an occasional member of the CBC Ottawa Orchestra. From 1957 to 1960 he was principal bassist of the Ottawa Philharmonic Orchestra. Mr. Beloglazovs joined the NAC Orchestra in 1969.

DAVID L. CURRIE - DOUBLE BASS

David Currie began his musical studies at the age of ten in the public school system of Royal Oak, Michigan. His first instrument was the cello. He attended Interlochen Arts Academy and graduated with a high school diploma in 1966. In 1971 he graduated from the University of Michigan with a Bachelor of Music degree. He has played in the Flint Symphony Orchestra, Flint, Michigan, and was a teaching fellow in double bass at the University of Michigan. Mr. Currie joined the NAC Orchestra in 1971.

EDWARD HOUNSELL - DOUBLE BASS

Born and raised in Saskatoon, Mr. Hounsell lived in Ottawa for seven years (until 1966) when he was first tuba, tuba soloist and double bassist with the RCMP Band. From 1966 to 1968 he studied double bass, on a Canada Council grant, at the Conservatoire National Supérieur de Musique in Paris. He has played with L'Orchestre du Conservatoire de Paris and the International Orchestra of Les Jeunesses Musicales as well as the Saskatoon Symphony Orchestra and the orchestra of Les Grands Ballets Canadiens. Prior to joining the NAC Orchestra in 1969, Mr. Hounsell, spent a year in Toronto teaching strings for the Metro Toronto Separate School Board.

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JEAN-GUY BRAULT-FLUTE

Flutist Jean-Guy Brault was born in 1939, the son of a New Brunswick lobster fisherman. He was educated in New Brunswick and attended the University of Moncton where he received his B.A. in 1961. He went on to the University of Toronto and continued at the University of Michigan, where he received his Master of Music degree in 1968. He began his musical studies at the piano. From there he switched to the trombone and then to the saxophone before settling on the flute, which he studied under such masters as Jean-Pierre Rampal, Samuel Baron, Marcel Moyse and Robert Aitken. Mr. Brault toured as a recitalist with the Jeunesses Musicales, and was a member of the Hamilton Philharmonic, the O'Keefe Centre Orchestra and the Royal Alexandra Orchestra in Toronto before joining the NAC Orchestra in 1969. He is a founding member of the Ayorama Woodwind Quintet and of the Baroque Ensemble of Ottawa.

ROBERT CRAM - FLUTE

Robert Cram, a Montrealer who trained at the Juilliard School of Music in New York, joined the National Arts Centre Orchestra in 1969 from Buffalo University, where he was artist in residence. Mr. Cram has appeared as soloist with the Toronto and Montreal Symphony Orchestras as well as the NAC Orchestra, and has played for the CBC radio orchestras in Toronto, Montreal and Vancouver. He has given many recitals and performed in the chamber music series at the Stratford Festival, with the McGill Chamber Orchestra and the Toronto Chamber Players. In 1972 he spent a month in England taking part in the First International Carnival of Experimental Sound which performed the very latest in advanced music. He has also toured with the Center for the Creative and Performing Arts throughout New England and New York State.

ROWLAND FLOYD - OBOE (PRINCIPAL)

Mr. Floyd was born and raised in Texas, where he obtained a B.A. in English before pursuing full-time musical studies in San Francisco and Paris. He came to the NAC Orchestra in 1969 from the Atlantic Symphony in Halifax. Before that he was first oboist of the Chamber Symphony of Philadelphia. Professionally his career began with the orchestra of the San Francisco Opera, followed by the Music in Maine Woodwind Quintet. Mr. Floyd has been a frequent performer in the Music for a Sunday Afternoon chamber series as well as appearing in recital on C.B.C.

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FRANCINE SCHUTZMAN - OBOE

Francine Schutzman joined the NAC Orchestra in the fall of 1974. A New Yorker by birth, she began to play the oboe at the age of 11 after starting piano study at the age of seven. She attended the Oberlin College Conservatory of Music, where she obtained her Bachelor of Music degree in 1967, and the Manhattan School of Music, where she received her Master of Music 1968. Her teachers included Wayne Rapier, Robert Bloom, Alfred Genovese and Ray Still. Before coming to Ottawa, she was a member of the Savannah Symphony and the Oklahoma City Symphony. She also taught oboe and piano at the Central State University at Edmond, Oklahoma, for four years, and is at present teaching at Ottawa University. Miss Schutzman is a member of the Ayorama Woodwind Quartet.

JAMES MORTON - CLARINET (PRINCIPAL)

James Morton, principal clarinet with the National Arts Centre Orchestra since its inception, was born in Britton, Oklahoma, and began to play the clarinet at the age of 12. He attended the University of Tulsa, the University of Oklahoma and the University of Michigan from which he received his Bachelor of Music degree in 1950 and his Master's degree two years later. From 1955 to 1958, Mr. Morton worked as a free-lance musician in New York City and appeared on many television shows such as Wide, Wide, World, Omnibus and Kraft Theatre. He later joined the Orchestra of the National Ballet of Canada as principal clarinet and personnel manager. During this period he also played principal clarinet for the Canadian Opera Company, as well as performing with the Toronto Symphony and the CBC Symphony.

PETER SMITH - CLARINET

Peter Smith, a native of Australia, began studying the clarinet at the age of 16 at Laurentian High School in Ottawa. He received his Artist's Diploma from the University of Toronto while pursuing a professional career as performer and teacher. He has played with the Stratford Festival Opera Orchestra, the Duke Ellington Orchestra (at Stratford), the Toronto Symphony Orchestra and the National Ballet Orchestra. Mr. Smith has also performed as concerto soloist with the CBC Ottawa Orchestra and the Ottawa Symphony. He joined the NAC Orchestra in 1969, and is a member of the Ayorama Woodwind Quartet.

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GERALD COREY - BASSOON (PRINCIPAL)

Born in Detroit, Michigan, bassoonist Gerald Corey began his musical studies in junior high school, and, after winning awards both in high school and at the National Music Camp at Interlochen, Michigan, attended the Eastman School of Music in Rochester, N.Y. There he played under Erich Leinsdorf in the Rochester Philharmonic, as well as performing as solo bassoonist in the well-known Eastman Wind Ensemble. After getting his degree from Eastman, Mr. Corey performed his military service as a member of the U.S.A.F. Band and Symphony Orchestra in Washington, D.C., while obtaining his Master's Degree at the Catholic University in the U.S. capital and studying bassoon under Sol Schoenbach, first bassoonist of the Philadelphia Orchestra. Later, Mr. Corey became principal bassoonist with the Baltimore Symphony where, with the exception of two seasons as solo bassoonist with the Vancouver Symphony, he remained until he joined the NAC Orchestra in the autumn of 1972.

MICHAEL NAMER - BASSOON

A native Montrealer, Michael Namer studied for four years at the Conservatoire de Musique de la Province de Québec and at McGill University where he completed two years of the B.A. program before deciding to devote full time to musical studies. Through grants and scholarships he studied at the Manhattan School of Music, where he earned his Bachelor of Music, and at L'Ecole Normale de Musique in Paris where he won his Licence de Concert diploma. Mr. Namer played with the National Youth Orchestra of Canada for five years and freelanced in Montreal (Montreal Symphony, Montreal Opera Guild) and in New York (Baroque Quintet), before joining the NAC Orchestra, in 1969.

Mr. Namer is a member of the Ayorama Woodwind Quartet.

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DANIEL GRESS - HORN

Daniel Gress was born in Evansville, Indiana, and studied music at Evansville University and at Indiana University, from which he received his M.M. A student of Charles Kovalovsky, principal horn of the Boston Symphony, and of Paul Nolte of the Pittsburgh Symphony, Mr. Gress was principal horn of the Indiana University Philharmonic Orchestra before joining the NAC Orchestra. Previously, he played with the Colorado Springs Symphony, the Evansville Philharmonic Orchestra and was a member for four years of the NORAD Band. Mr. Gress joined the NAC Orchestra in 1976.

Mr. Gress is a member of the Ottawa Brass Quintet.

EVAN PHILPOTT - FRENCH HORN

Evan Philpott is a native of Ottawa; he began his musical career at the age of 12 with piano lessons. In 1967 he received his Artist's Diploma from the University of Toronto Faculty of Music. During the time spent at the University of Toronto, Mr. Philpott studied composition with the well-known Canadian composer John Weinzweig. With the aid of a Canada Council Bursary, Mr. Philpott was able to study French horn at the Royal Academy of Music in London, England. He also spent three months studying at the Akademie fur Musik in Vienna. He has played with the BBC Ariel Orchestra and the Banff Festival Orchestra. Mr. Philpott was a member of the National Youth Orchestra for five years. He became a member of the NAC Orchestra in 1969; he is also a member of the Ayorama Woodwind Quartet.

ERIC RUPP - TRUMPET

Eric Rupp began his musical education at the age of eight in Wauseon, Ohio where he was born. He entered the University of Michigan in 1966 and in 1970 received his Bachelor of Music degree. In 1972 he won his Master's degree in Music from the same university. Mr. Rupp has played with the Toledo Symphony Orchestra (principal trumpet) and the Toledo Symphony Orchestra Brass Quintet. He has also played for musicals and stage show in summer stock. Mr. Rupp became a member of the NAC Orchestra in 1975. He is also a member of the Ottawa Brass Quintet.

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DOUGLAS STURDEVANT - TRUMPET

Douglas Studevant was born in Chadron, Nebraska, and commenced his musical career at the age of nine when he began playing the trumpet. He won a government scholarship to participate in the Interlochen Honors Musicianship Project at the Interlochen Art Academy, from which he graduated in 1966. He enrolled at the University of Michigan the same year and graduated with a Bachelor of Music (Music Education) in 1970, and a Master of Music (Trumpet) in 1971. Before joining the NAC Orchestra in 1974, Mr. Sturdevant held the position of principal trumpet with the Toledo Symphony Orchestra; the Toledo Symphony Brass Quintet and with the Ann Arbor Cantata Singers. During his years at the University of Michigan he was principal trumpet with the Contemporary Directions Ensemble, funded by the Rockefeller Foundation.

Mr. Studervant is a member of the Ottawa Brass Quintet.

IAN BERNARD - TIMPANI & PERCUSSION

Ian Bernard, solo timpanist with the NAC Orchestra is one of Canada's virtuoso players on the collection of instruments that are grouped under timpani and percussion. Before joining the NAC Orchestra in 1969, he performed with the Montreal Symphony Orchestra, the Société de Musique contemporaine du Québec, the McGill Chamber Orchestra and the Radio-Canada Orchestra in Montreal. He also toured Europe with Les Grands Ballets Canadiens, and while in Europe played with such orchestras as La Suisse Romande, the Operhaus, Zurich and Lisbon Radio Ensemble and the Sadler's Wells Orchestra in London.

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NIKOLAS BRYCE - LIBRARIAN

Born in Westmoreland, England, Nikolas Bryce became Librarian for the National Arts Centre Orchestra in the fall of 1975. Prior to coming to Ottawa, Mr. Bryce had been Head Orchestra Librarian of the Cleveland Orchestra. Mr. Bryce comes from a musical family, his father was a flautist and he took clarinet lessons from the age of 14. In 1953, Mr. Bryce enlisted in the Royal Air Force and received musical training at the R.A.F. School of Music, in Uxbridge. For the next 11 years, he gained considerable experience in military bands, orchestras, chamber ensembles etc. In 1964, Mr. Bryce left the R.A.F. to become Assistant Music Librarian for Boosey & Hawkes. After 11 months service, he was promoted to Chief Librarian and spent the next five years revising and correcting scores, preparing orchestral materials for many of the world's best known composers and conductors and reorganizing the library at Boosey & Hawkes. During this time, Mr. Bryce also developed a new technique of copying music, a system which is now used extensively by European publishing houses. In 1969, Mr. Bryce was invited to become Head Orchestra Librarian with the Cleveland Orchestra, a position he held from 1970 until 1975 when he joined the NAC.

APPENDIX N
VISITING ORCHESTRAS

No. Performances
No. Engagements

1969 - 1970

The Cleveland Orchestra	1/1
The Montreal Symphony Orchestra	13/11
The Moscow Philharmonic Orchestra	1/1
The National Youth Orchestra	1/1
The New York Philharmonic Orchestra	1/1
The Rome Orchestra (Santa Cecilia)	1/1
The Royal Philharmonic Orchestra	1/1
The Toronto Symphony Orchestra	2/2

1970 - 1971

The Montreal Symphony Orchestra	9/9
The National Youth Orchestra	1/1
The Ottawa Symphony Orchestra (current name)	1/1
The Toronto Symphony Orchestra	1/1
The Winnipeg Symphony Orchestra	2/1

1971 - 1972

The Montreal Symphony Orchestra	6/6
The National Youth Orchestra	1/1
The Ottawa Symphony Orchestra	2/2
The Toronto Symphony Orchestra	2/2

1972 - 1973

The Montreal Symphony Orchestra	7/5
The National Youth Orchestra	1/1
The New Brunswick Youth Orchestra	1/1
The Ottawa Symphony Orchestra	2/2
The Toronto Symphony Orchestra	2/1
The University of Toronto Symphony Orchestra	1/1

1973 - 1974

The Johann Strauss Orchestra	1/1
The Leningrad Philharmonic Orchestra	1/1
The Montreal Symphony Orchestra	4/3
The Ottawa Symphony Orchestra	1/1
The Ottawa Youth Orchestra	1/1
The Toronto Symphony Orchestra	3/3
The Vancouver Radio Orchestra	1/1

APPENDIX N

No. Performances
No. Engagements

1974 - 1975

The Montreal Symphony Orchestra	1/1
L'Orchestre de la Suisse Romande	2/1
The Ottawa Symphony Orchestra	3/3
The Toronto Symphony Orchestra	3/2

1975 - 1976

The Chicago Symphony	1/1
The Johanne Strauss Orchestra	1/1
The London Symphony Orchestra	1/1
The Montreal Symphony Orchestra	3/2
The Ottawa Symphony Orchestra	3/3
The Scottish National Orchestra	2/1
The Vancouver Symphony Orchestra	3/1

1976 - 1977

The Israel Philharmonic Orchestra	1/1
The Ottawa Symphony Orchestra	2/2
The Toronto Symphony Orchestra	3/2

1977 - 1978

The Montreal Symphony Orchestra	1/1
The National Symphony of Washington	1/1
The Ottawa Symphony Orchestra	4/4
Philharmonica Hungarica Orchestra	1/1
The Symphony Orchestra of Brazil	1/1
The Winnipeg Symphony Orchestra	3/1

1978 - 1979

Leipzig Gewandhausorchester	1/1
The Minnesota Orchestra	1/1
The Moscow Philharmonic Orchestra	1/1
The Ottawa Symphony Orchestra	5/5
The Stuttgart & Romanian Orchestra	1/1
The Toronto Symphony Orchestra	1/1

APPENDIX O
NATIONAL ARTS CENTRE
BROADCASTS AND RECORDINGS
1969-70

- in July, 1969, the CBC televised an hour-long broadcast of Canada Day celebrations, in colour and on both English and French networks, from the Opera
- 10 concerts of the NAC Orchestra were broadcast during the season on the CBC English radio network and 3 on the French network.
- an additional 5 matinee concerts for young people were broadcast
- in February, 1970, the NAC orchestra announced the signing of its first recording contract with RCA (Canada) Ltd.; the recordings were to be produced at a rate of one per year on the Red Seal label for three years; the recordings were to be produced by CBC International and to be distributed to radio stations throughout the world by the Transcription Service of the CBC International Service
- in March, 1970, the CBC television network began shooting a film on the NAC Orchestra; filming was completed in June and the documentary was shown nationally in October of that year.

1970-71

- 10 regular NAC Orchestra concerts were broadcast over the CBC English and French radio networks
- the CBC English radio network organized and recorded 8 special concerts for the CBC talent Festival Finals in February, 1971
- The CBC French radio network presented 4 special 90-minute broadcasts of the orchestra
- NAC Orchestra soloists and chamber music groups were recorded for two other radio broadcasts
- a second Canada Day broadcast was aired
- in October, 1970, the NAC Orchestra's first disc was released and its second was produced in November
- Maureen Forrester was broadcast in the CBC Celebrity Series and 7 other pop musical broadcasts were arranged by the CBC

APPENDIX O
BROADCASTS AND RECORDINGS

- two special radio broadcasts were made of the Centre's theatrical production "Love and Maple Syrup" in October, 1969, and of a CBC Joan Sutheland concert in January, 1980
- in addition, live matinee concerts for young people were broadcast

1971-72

- 8 of the orchestra's regular subscription concerts were broadcast; more broadcasts were planned but a lengthy NABET dispute prevented them from being recorded
- in December, 1971, the NAC Orchestra performed Hector Berlioz' oratorio "L'Enfance du Christ" for a CBC recording broadcast on Christmas Day
- the CBC also broadcast 4 special concerts and another Canada Day celebration from the Opera
- the second disc, which was released in October, 1971, had reached sale of 3,000 by June, 1972
- Mario Bernardi conducted the orchestra for a televised broadcast of the CBC Talent Festival finals
- the CBC also recorded and broadcast Mozart's "The Marriage of Figaro."

1972-73

- 10 regular concerts of the NAC Orchestra were broadcast by the CBC
- two operas, "Cosi Fan Tutte" and "Don Giovanni", the Orford Quartet, and NAC Orchestra chamber groups were also recorded for broadcast on the radio networks
- CBC television also filmed performances of the Tandarica Puppets from Rumania; "Slueth", by the Manitoba Theatre Centre; "Oh! What a Lovely War", by British director Joan Littlewood's Stratford East experimental group; "A Touch of the Poet", by the St. Lawrence Centre; and "Mrs. Warren's Profession", an NAC production
- a third RCA and 2 CBC discs were also released

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BROADCASTS AND RECORDINGS

- the orchestra was recorded for radio broadcast 15 times this season between regular concerts
- the CBC also broadcast the inauguration of the Flentropp organ in October; recorded performances of the Pontardulais Choir and the Lyric Arts Trio
- 4 variety entertainment concerts were also broadcast by the CBC
- Mario Bernardi and Walter Prystawski were recorded in a duet for the CBC program "Themes and Variations"
- the CBC filmed the Centre's production of "Arturo Ui" and one segment of "All in a Day" in the Salon
- two other organ recitals were also arranged by the CBC

1974-75

- the orchestra was recorded by CBC 14 times including regular subscription and special concerts
- the CBC also filmed performances of "Tapestry", by Harry Freedman the Canadian Mime Theatre; and the Stratford Festival's "Comedy of Errors"
- filmed also the "Abduction from the Seraglio", by Mozart
- three more discs were recorded with CBC during the year 1975

1975-76

- The CBC recorded the NAC Orchestra 19 times this season, including regular concerts; occasions in which the CBC directly contracted the orchestra and one concert in which the recording was relayed to Radio-Canada International
- during 1976 the NAC Orchestra recorded another disc with the CBC, featuring the Canadian Brass as soloists

APPENDIX O
BROADCASTS AND RECORDINGS

- three Festival attractions were recorded: the opera "Ariadne"; a recital with Frederic von Stade and a performance of Mozart's "Magic Flute", recorded for radio and television simultaneously
- 17 regular and special concerts given by the NAC Orchestra were also recorded, including one "pops" concert
- in addition, 5 orchestra performances were pre-recorded in special recording sessions
- one more disc was produced by the CBC

1977-78

- during this season the orchestra did considerable work for the CBC recording concerts and pre-recording performances for both English and French networks:
 - i) 10 regular subscription concerts were broadcast including one "pops" concert
 - ii) the orchestra performed 6 pre-recorded sessions with contestants in the CBC Talent Competition
 - iii) the finals of the competition, in June, were pre-recorded for television from the Opera
- a performance given by the orchestra in June at the John F. Kennedy Centre for the Performing Arts in Washington, D.C. was recorded by the CBC, broadcast, and subsequently given to WGMS, a Washington radio station, for distribution to radio stations across the United States
- during its European tour, the orchestra's April 13 concert in Berlin was broadcast by RIAS, the city's largest radio station, and later in Canada on the CBC's Arts National program, in which Canadians heard the enthusiastic reception given the orchestra by the German audience
- under Maestro Bernardi, the orchestra recorded its first disc with Columbia Records International; it was the orchestra's 10th disc in its nine-year history (3 recordings perviously with RCA and 6 in with the CBC)

APPENDIX O

BROADCASTS AND RECORDINGS

- Saturday, July 30, 1977, CBC-TV and FM stereo radio broadcast "The Magic Flute" live, simultaneously across Canada on its English network
- other Festival performances of that year were also broadcast live on radio in Canada and the U.S. or taped for later broadcast by CBC radio

1978-79

- this season some 13 regular and special concerts of the NAC Orchestra were broadcast by the CBC
- one of these CBC broadcasts was from Camp Fortune where the orchestra was heard with baritone Louis Quilico in December
- one concert, celebrating International Music Day, was broadcast by television satellite to a potential 350 million viewers; organized by the CBC, the concert featured Canadian soloist Maureen Forrester
- November 1978, the Canadian Opera Company's production of "Joan of Arc" telecast live from the NAC Opera, with the NAC Orchestra in the pit, CBC-TV English Network
- July, 1978, "Il Barbiere di Siviglia" telecast live on French CBC network

1979-80

- there were broadcasts of 14 regular NAC Orchestra concerts with an estimated 384,000 listeners on the CBC AM band and a further 152,000 listeners on the FM band, combining both English and French network broadcasts, for each airing
- at Festival Ottawa performance of the Opera "Cendrillon" was pre-recorded for CBC television live to tape, and aired on both English and French networks; the first broadcast, over the Christmas holiday season, had an estimated 422,000 viewers; the second broadcast, on February 18, registered 110,000 viewers, a lower estimate attributed its Sunday afternoon time-slot.

APPENDIX O

BROADCASTS AND RECORDINGS

- as of February, 1979, there were 11 recordings of the NAC Orchestra on the market; currently there are two more recordings in the offing: one is completed and waiting for release, a second is recorded but not yet ready for release
- March 27, 1980, the NAC Orchestra performance broadcast live from the Opera, on CBC-FM's Arts National; the first regular NAC Orchestra concert broadcast live to air
- estimated audiences for NAC Orchestra performances on radio, potential for any one broadcast: CBC-AM 384,000, CBC-FM 152,000

NOTE: For a complete list of NACO recordings see Appendix P.

APPENDIX P
RECORDINGS OF
NATIONAL ARTS CENTRE ORCHESTRA
MARIO BERNARDI, Conductor

NOTE: Asterisk signifies Canadian
performer or composer

RCI/RCA LCS-3172	"Jupiter Symphony	Mozart
	* "Ombra Felice", K. 255	Mozart
1970	* Five Songs for Dark Voice	* Harry Somers
	* SOLOIST: MAUREEN FORRESTER	
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RCI/RCA 332	Classical Symphony	Prokofiev
	Evanescence	André Prévost
1971	* Arias	Haydn
	* SOLOISTS: PIERRETTE ALARIE and LEOPOLD SIMONEAU	
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CBC-SM 174	* Violin Concerto in G major	Mozart
	Symphony No 1 83 ("La Poule")	Haydn
	* SOLOIST: STEVEN STARYK	
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CBC-SM 197 1971	Serenade No. 1 in D major	Brahms
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RCI/RCA 382	* Concerto for Violin in A major No. 5	Mozart
1972	Serenata Notturna in D major	Mozart
	Improvisazioni Concertanti No. 2	* Norma Beecroft
	* SOLOIST: STEVEN STARYK	
<hr/>		
CBC-SM 201	Symphony No. 6 in C major "The Little"	Schubert
1972	Siegfried Idyll	Wagner

APPENDIX P
RECORDINGS OF
NATIONAL ARTS CENTRE ORCHESTRA
MARIO BERNARDI, Conductor

CBC-SM 262	* Concerto for Flute in D major	Mozart
1975	* Concerto for Flute and Harp	Mozart
	* SOLOISTS: ROBERT CRAM, Flute ERICA GOODMAN, Harp	

CBC-SM 272	Symphony No. 38	Mozart
1975	Triple Concerto	* S.C. Eckhardt- Gramat

CBC-SM 287	Music of Sir Michael Tippett	
1975		

CBC-SM 328	Symphony No. 1 in C, opus 21	Beethoven
	* Sagittarius (for Brass Quintet* and Orchestra)	Malcolm Forsyth
	* SOLOISTS: CANADIAN BRASS	

CBC-SM 332	Symphony No. 4 in B flat, Opus 60	Beethoven
1977	Esquisse	* François Morel

APPENDIX Q
NATIONAL ARTS CENTRE
ASSOCIATION

The National Arts Centre Association was founded in October, 1969, at the insistence of Jean-Marie Beaudet, the Centre's first Music Director. Its first, and still its primary objective, is the support of the Orchestra through ticket sales.

Restricted at first to women only, the Association was opened to male membership two years after its founding.

Membership has fluctuated from a high of 801 to the present level of 520.

In its ten years the Association has been responsible for the successful accomplishment of a very varied series of undertakings. These have included:

- Publication of a newsletter for its members.
- Publication (twice) of an 18-month engagement calendar, proceeds of which bought a harp for the orchestra.
- Arrangement annually of tours abroad; in the past these have included tours to Israel, Greece, France, the Soviet Union, Italy, Austria and Mexico. Proceeds from the tours help support children's concerts, which are presented jointly by NACO and the Association.
- Commissioned Keith Bissell to compose "Cantata Domino" for the concert of April 7, 1977, with the Ottawa Central Choir and the Orchestra.
- Organize several soirées each year; and prepare the musical components at six presentations for high school representatives, in preparation for student concerts.
- Presented Peter Ustinov, in conjunction with the Zonta Club, to raise funds for children's concerts.
- Contributed \$2,000 to the special school fund established by the Orchestra to mark its tenth anniversary.

APPENDIX R
NATIONAL ARTS CENTRE
COMMUNITY ACTIVITIES

NATIONAL ARTS CENTRE THEATRE COMPANY

The Company, which presents productions in English and French both at the Centre and on tour, is a major resource for professional, amateur and school theatre organizations in the region. There are many and varied ways in which the Centre supports these groups:

1. Direct Loans

28 organizations in the region have borrowed equipment, props, costumes, etc., from the Centre over the past year. A list of these organizations is attached at the end of this Appendix, p. App: R.8.

2. Technical and Administrative Assistance

Information and availability of resource people are two of the Centre's major contributions to the region's theatrical community. A problem faced by a theatre organization can often be solved by contacting the Centre - it may be a question of lighting, set design or construction, publicity, or administration procedures; the Centre's "information bank" is at the disposal of the community. While there is very little record kept of such requests, they occur frequently.

3. Educational

For every production by the Theatre Company in English or French, there are extensive contacts with the schools and universities of the region, usually in the form of a special publication for each production, summarizing the plot, providing background information and introducing the playwright and principals of the cast. French Theatre's touring company, l'Hexagone, performs in schools in the area, and the "dossier pédagogique" which is sent to teachers and students has won particular praise.

There are student matinees throughout the performance run of each production at greatly reduced prices, often followed by discussion or workshops with members of the cast either at the Centre or in the schools.

APPENDIX R
COMMUNITY ACTIVITIES

Students have also attended open rehearsals and previews (at reduced rates) of productions at the Centre.

French Theatre has presented a very successful series of free noon-hour play readings in the Salon featuring members of the Company, as well as a sold-out extended run of the production for children "Bonjour, Monsieur de la Fontaine".

The artistic staff are consulted on scripts submitted by playwrights in the community.

4. Personal Participation/Involvement

Members of the Theatre Company staff are directly involved in arts organizations in the region, contributing their time and expertise to such groups as the following: Orpheus, Ottawa Little Theatre, Savoy Society, Theatre Young Company, Ottawa's Theatre for Children, Camelot Little Theatre.

5. Career Opportunities

The Company has engaged numerous artists from the community over the past seasons, the most notable example being Jean Herbiet, who has been artistic director of French Theatre for nine years.

MUSIC DEPARTMENT - NATIONAL ARTS CENTRE ORCHESTRA

When the 47 musicians of the NAC Orchestra are not rehearsing or playing in one of forty-one regularly scheduled concerts at the Centre, many of them are involved in the community in a variety of ways:

1. Education

30 NACO musicians teach private students during the season; 13 NACO musicians were instructors at the University of Ottawa last season; 2 musicians teach at Carleton University.

APPENDIX R
COMMUNITY ACTIVITIES

Three-quarters of the members of the Ottawa Youth Orchestra are students of musicians in the NAC Orchestra.

The Orchestra offers a series of concerts for students at reduced rates, as well as a highly successful Young People's Concert series designed to teach children about music.

2. Participation in Community Music Ensembles

7 members of the Orchestra are also members of the Ottawa Symphony Orchestra. Musicians from the Orchestra comprise the majority of the membership of the following groups:

Thirteen Strings
Constable Quartet
Kingsmere Quartet
Espace Musique
Ottawa Baroque Ensemble
Ayorama Wind Ensemble

3. Career Opportunities

Brian Law is a guest conductor for the Orchestra in addition to his various professional responsibilities with the Ottawa Symphony, the Ottawa Choral Society and the Cantata Singers. The Choral Society and Cantata Singers are also engaged from time to time to perform with the Orchestra.

15 musicians from the area are engaged very regularly to augment the Orchestra as extras; a further 20 musicians perform with the Orchestra occasionally. As well, such artists as Diane Loeb and Angela Hewitt have been featured in NACO concerts. Last season (1979-80), Martha Collins was a guest artist in the Premier Concert series. Music series are being fostered as a direct result of NACO musicians' activities, e.g. Janet Roy's series of concerts in Kanata, and Gerald Corey's "Espace Musique".

4. Public Concerts

The Orchestra has frequently performed "mini-concerts" outside the Centre, at such places as the St. Laurent Shopping Centre, the University of Ottawa, the Nepean Sportsplex and in the Parliament Buildings and presents free concerts on a regular basis in the lobby of the Centre.

APPENDIX R
COMMUNITY ACTIVITIES

FESTIVAL OTTAWA

The Festival's high level of activity within a limited period of time generally precludes involvement by its contract employees in community organizations or events. However, the Festival has regularly offered opportunities to artists from the region to perform: Ottawa-born Diane Loeb appeared as a soloist last season and Martha Collins, also from Ottawa, appeared in a solo role in the "Queen of Spades" and was also a member of the chorus of "Cosi fan Tutte" and "Cendrillon" in 1979.

The Festival offered free tickets to 1000 young people for a special dress rehearsal of "Cendrillon" last season.

The majority of the members of the chorus (40 in 1979) are from the area, as are the "extras" for each production.

Last summer (1980), Professor Gilmore of Carleton University offered a lecture on "On Pelléas" at the Centre preceding the performances of "Pelléas and Mélisande".

APPENDIX R
COMMUNITY ACTIVITIES

DANCE AND VARIETY

As many of the presentations of this department are performed by visiting artists or companies on tightly scheduled tours, there is little opportunity for community involvement. The department has, however, taken advantage of all such opportunities which have arisen, such as:

- the sponsoring of a dance workshop on the occasion of the visit to Ottawa of the Elliott Feld Ballet. This workshop was held in the Opera and admission was free of charge;
- participation with the Ottawa Civic Hospital Fund Raising Committee to present a benefit performance of "A Chorus Line";
- arranging for two members of the cast of "Showboat" to participate in rehearsals of "Fiddler on the Roof" by the theatre arts students of Immaculata High School.

The NAC also sponsors the appearances of groups and performers from the region: Sneezy Waters, Francine McGee, the Huggett Family, Anjali, Groupe de la Place Royale, Dream Children, as well as Ami Hai Israeli Dance Company, Holly Larocque and the Ottawa Dance Theatre.

APPENDIX R

COMMUNITY ACTIVITIES

OTHER COMMUNITY ACTIVITIES

1. Public Concerts

The Centre regularly presents free performances on its premises of community performing arts groups. In July, a four-hour show of ethnic singers and dancers in the lobby was organized by the Centre. Last Christmas, the Centre organized "Come Celebrate with Us - Les Fêtes au Monde", a ten-day festival of song and dance by groups from all parts of the region with performances daily in the lobby.

2. Exhibitions

The Centre is also available to area organizations such as the Ottawa School of Art, for exhibitions of the visual arts.

3. Support to Community Organizations and Projects -
Project 4000

The Centre sponsored and organized Operation Entertainment NAC, in September 1979, which raised \$6,000 for this project. The Centre has also helped organize benefit concerts, performances and meetings for many community organizations including the Ottawa Civic Hospital Auxiliary, the May Court Club and Zonta International.

Focus '79 was a workshop for community dance groups organized by the Folk Arts Council, the National Theatre School and the NAC to help these groups in direction and all respects of technical production.

APPENDIX R
COMMUNITY ACTIVITIES

REGIONAL ORGANIZATIONS WHICH HAVE BORROWED
THEATRICAL EQUIPMENT FROM THE N.A.C.

Ecole Immaculée Conception (Hull)
Ecole secondaire Charlebois (Ottawa)
Penguin Performance Company (Ottawa)
Théâtre de l'Isle (Hull)
University of Ottawa, Theatre Dept. (Ottawa)
Phantom Theatre Company (Ottawa)
Glebe Collegiate (Ottawa)
Great Canadian Theatre Company (Ottawa)
Kanata Theatre (Kanata)
Orpheus (Ottawa)
Merivale Drama Guild (Ottawa)
Savoy Society of Ottawa (Ottawa)
Canadian Consumers Magazine (Ottawa)
Theatre 2000 (Ottawa)
Penny Farthing Circus (Ottawa)
Theatours (Ottawa)
Théâtre des Lutins (Hull)
T.V. Station CJOH (Ottawa)
T.V. Ontario (Ottawa)
Nepean Public Library (Nepean)
Festival Canada (Ottawa)

APPENDIX R
COMMUNITY ACTIVITIES

REGIONAL ORGANIZATIONS WHICH HAVE BORROWED
THEATRICAL EQUIPMENT FROM THE N.A.C.

(Cont'd.)

Théâtre Populaire Régional (Hull)

Lycée Claudel (Ottawa)

Théâtre Horizons (Aylmer)

CEGEP de Hull (Ottawa)

Museum of Man (Ottawa)

Sock 'n' Buskin (Ottawa)

Carleton University French Dept. (Ottawa)

APPENDIX S
NATIONAL ARTS CENTRE
RESTAURANTS

Restaurants - 12 months ending August 31, 1980

	<u>Income</u>	<u>Expenses</u>	
Le Restaurant	279.9	357.6	(77.7)
Le Café	345.3	305.2	40.1
Cafe Terrasse	135.1	102.5	32.6
Catering	216.5	149.4	67.1
Bars	162.7	96.7	66.0
Administration	11.1	189.5	-
TOTAL	1,150.6	1,200.9	(50.3)

APPENDIX T
NATIONAL ARTS CENTRE
NAC ORCHESTRA
GUEST CONDUCTORS

<u>Name</u>	<u>Program Year</u>	<u>No. of Programs</u>	<u>Total</u>	<u>No. of Performances</u>	<u>Total</u>
G. Ajmone-Marson	76-77	1	1	1	1
Geza Anda	71-72	1	1	2	3
Raffi Armenian*	74-75	1	2	2	3
	77-78	1		1	
V. Ashkenazy	73-74	1	4	1	5
	75-76	1		2	
	75-76	1 (Toronto)		1	
	75-76	1 (Kingston)		1	
Rudolf Barski	79-80	2	2	3	3
Erich Bergel	78-79	1	1	2	2
Gary Bertini	73-73	1	2	2	3
	73-74	1		1	
Boris Brott*	69-70	1	4	1	4
	77-78	2		2	
	79-80	1		1	
Semyon Bychkov	80-81	1	1	2	2
Neil Chotem*	70-71	1	2	1	2
	71-72	1 (Parliament Hill)		1	
Myung-Whun Chung	78-79	1	2	2	4
	80-81	1		2	
S. Commissiona	76-77	1	2	2	3
	79-80	1		1	
Marius Constant	72-73	1	1	1	1
Meredith Davies	70-71	2	2	2	2

NOTE: * Indicates Canadian citizen, Canadian resident or conductor closely associated with Canadian orchestras.

APPENDIX T
NATIONAL ARTS CENTRE

<u>Name</u>	<u>Program Year</u>	<u>No. of Programs</u>	<u>Total</u>	<u>No. of Performances</u>	<u>Total</u>
Andrew Davis*	78-79	1	1	1	1
Franz-Paul Decker*	76-77	1	4	1	10
	78-79	1		2	
	78-79	1		1	
	78-79	1 (Atlantic tour)		6	
James Depreist*	78-79	1	1	1	1
Pierre Dervaux	69-70	1	2	1	2
	72-73	1		1	
Jean Deslaurier	69-70	1	1	1	1
Mario Duschenes*	77-78	1	10	1	10
	78-79	3		3	
	79-80	3		3	
	80-81	3		3	
Charles Dutiot*	79-80	1	1	2	2
Sixteen Ehrling	73-74	1	1	1	1
V. Feldbrill	69-70	1	5	1	11
	71-72	1		1	
	73-74	1		1	
	76-77	1		2	
	78-79	1 (Ontario tour)		6	
Janos Ferencsik	78-79	1	1	1	1
Lucas Foss	78-79	1	1	1	1
Piero Gamba*	72-73	1	1	1	1
Alexander Gibson	73-74	1	2	2	4
	76-77	1		2	
Szyman Goldberg	70-71	1	1	1	1

APPENDIX T
NATIONAL ARTS CENTRE

<u>Name</u>	<u>Program Year</u>	<u>No. of Programs</u>	<u>Total</u>	<u>No. of Performances</u>	<u>Total</u>	
Vladimir Golschmann Golschmann	70-71	1	1	1	1	
Pierre Hétee*	69-70	1	6	1	8	
	72-73	1		1		
	74-75	1		(Fredericton)		1
	75-76	1		(Washington)		3
	78-79	1				2
George Hurst	72-73	1	1	1	1	
Elmer Iseler*	70-71	1	5	1	6	
	73-74	1		(Guelph)		1
	74-75	1				2
	75-76	1				1
	77-78	1		(Toronto)		1
Hans Schmidt Issenstedt	72-73	1	1	2	2	
Maris Janson	74-75	1	1	2	2	
Otto Joachim	70-71	1	1	1	1	
Antonio Jonigro	73-74	1	1	1	1	
Kazuhiro Koizumi	80-81	1	1	2	2	
Kyril Kondrashin	75-76	1	1	1	1	
Kazimerz Kord	77-78	1	1	2	2	
André Kostelanetz	79-80	1	1	1	1	
Erich Kunzel	77-78	1	5	1	5	
	79-80	2		2		
	80-81	2		2		
Louis Lane	78-79	1	1	2	2	

APPENDIX T
NATIONAL ARTS CENTRE

<u>Name</u>	<u>Program Year</u>	<u>No. of Programs</u>	<u>Total</u>	<u>No. of Performances</u>	<u>Total</u>
Brain Law*	69-70	1	15	1	20
	70-71	1		1	
	71-72	1		1	
	73-74	1		2	
	73-74	1		1	
	74-75	1		1	
	74-75	1 (Kingston)		1	
	75-76	1		1	
	76-77	1		1	
77-78	6	10			
Roland Leduc	69-70				
Ferdinand Leitner	75-76	2	2	2	2
Raymond Leppard	78-79	1	2	2	4
	80-81	1		2	
Alain Lombard	75-76	1	1	1	1
Witold Lutoslawski	80-81	1	1	2	2
Zdenek Macae	74-75	1	3	2	5
	79-80	2		3	
Franco Manino	75-76	1	3	2	4
	77-78	2		2	
Jean Martinon	73-74	1	1	1	1
Eduardo Mata	80-81	1	1	2	2
Peter McCoppin*	78-79	2	3	2	3
	80-81	1		1	
Jorge Mester	71-72	1	1	1	1
Karl Munchinger	69-70	1	3	1	4
	69-70	1 (Guelph)		1	
	72-73	1		2	

APPENDIX T
NATIONAL ARTS CENTRE

<u>Name</u>	<u>Program Year</u>	<u>No. of Programs</u>	<u>Total</u>	<u>No. of Performances</u>	<u>Total</u>
Boyd Neel*	71-72	1	3	1	3
	73-74	1		1	
	77-78	1		1	
Kazuyoshi Okiyama*	74-75	1	4	2	7
	78-79	2		2	
	80-81	1		2	
Michel Plasson	78-79	1	1	2	2
Brian Priestman	69-70	1	1	1	1
Karl Richter	71-72	1	2	1	3
	77-78	1		2	
Godfrey Ridout*	78-79	1	1	1	1
Julius Rudel	72-73	1	1	1	1
Max Rudolf	78-79	2	2	2	2
Kurt Sanderling	80-81	1	1	2	2
Gunter Schuller	72-73	2	2	2	2
Gerard Schwarz	77-78	1	1	2	2
Claudio Scimone	80-81	1	1	2	2
Jerzy Semkow	78-79	1	1	2	2
S. Skrowacsewski	76-77	1	2	2	4
	79-80	1		2	
Leonard Slatkin	76-77	1	1	1	1
Simon Streatfield*	77-78	1	4	2	6
	78-79	2		2	
	79-80	1		2	

APPENDIX T
NATIONAL ARTS CENTRE

<u>Name</u>	<u>Program Year</u>	<u>No. of Programs</u>	<u>Total</u>	<u>No. of Performances</u>	<u>Total</u>
Walter Susskind*	70-71	1	2	2	3
	76-77	1		1	
Klaus Tennstedt	75-76	1	1	1	1
Michael Tilson Thomas	80-81	1	1	2	2
Sir Michael Tippett	71-72	1	1	1	1
Walter Weller	80-81	1	1	2	2
David Willcocks	76-77	1	1	1	1
Victor Yampolsky*	78-79	1	1	2	2
David Zimman	76-77	1	1	1	1
Pinchas Zukerman	76-77	1	1	2	2

APPENDIX U
NATIONAL ARTS CENTRE
NAC ORCHESTRA
SOLOISTS

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Abel, Yves	Jan. 75.	1
Aide, William*	Apr. 70.	1
Alaire, Pierrette*	Mar. 70.	1
Ameling, Elly	Dec.70; Nov. 75.	2
Anda, Geza	Nov. 71.	2
Anjaparidize, E.	Mar. 77.	1
Argerich, Martha	Feb.74.	2
Armin, Otto*	Oct. 75; Apr. 79.	3
Arrau, Claudio	Oct. 71; Jan. 75; Jan. 78; Nov. 80.	7
Badura-Skoda, P.	Nov. 72.	1
Baker, Janet	Jan. 73; Jan. 75.	2
Barnes, Sheila	Feb. 76; Dec. 76.	3
Barnes, Sheila	Dec. 76.	2
Bell, Donald*	Oct. 69; Dec. 70; Apr. 71; Dec. 72; Dec. 76.	10
Benson-Guy, E.	Dec. 69.	1
Berberian, Ara	Apr. 71.	1
Berman, Lazar	Oct. 76.	1
Biggar, Marjorie	Dec. 71.	1
Bolet, Jorge	Sept. 76.	1

NOTE: * Indicates Canadian soloist

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Bonhomme, Jean*	Mar. 70; Oct. 70.	3
Bouchard, Victor*	Apr. 73; May 76.	2
Bouley, Kathryn	May 76.	2
Boutet, Pierre	Dec. 71; Dec. 73.	3
Bowen, Kenneth	Mar. 72; Apr. 76.	2
Boyd, Liona	Jan. 77; Jan. 80.	3
Boyden, John*	Dec. 69.	1
Brendel, Alfred	Mar. 72.	1
Bressler, Charles	Apr. 73.	2
Brooks, Garnet*	Feb. 70; Dec. 70; Apr. 71.	3
Browning, A.*	May 77; Jan. 78.	3
Bruno Laplant*	Nov. 69.	1
Cameron, Grant*	Mar. 76; Apr. 80.	2
Canadian Brass*	Oct. 76; May 78.	2
Carson, Clarice*	Apr. 71.	1
Case, J.C.	Apr. 70.	1
Channing, Lynn	May 75; Apr. 76; Feb. 79.	3
Cherney, Lawrence	May 72.	1
Chornodolska, A.*	Dec. 73.	2
Chotem, Neil*	June 71.	1
Clarke, Barbara*	Apr. 77; Mar. 78.	2

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Clatworthy, David	Mar. 76.	1
Claude, Renée*	June 71.	1
Corbeil, Claude*	Oct. 70; Jan. 70; May 74; Dec. 74; May 76; Nov. 76; Mar. 77; Dec. 78; Dec. 79.	15
Cruickshank, T.	Dec. 74; Jan. 76.	2
Curry, Carol*	Nov. 69; Feb. 70; Mar. 76.	3
Curtin, Phyllis	May 72; Jan. 75.	2
Dawes, Andrew*	Mar. 73; May 78.	3
Debliqui, M-T	Mar. 70.	1
De Klerk, Albert	Oct. 73.	1
de Larrocha, A.	Oct. 71; Oct. 73; Nov. 73.	3
de Peyer, Gervase	Apr. 77.	2
Depkat, Gisela*	Nov. 73; Apr. 74; Jan. 78.	2
Devlin, Michael	Jan. 76.	1
Dinsmore, David	Dec. 74.	1
Donath, Helen	Dec. 72.	3
Doubleday, Gloria	May 74.	2
Dudley, Ray*	Jan. 77.	1
Duggan, Carl	May 75.	1
Duval, Pierre*	Jan. 70; Apr. 70.	2
English, Gerald	Jan. 72.	1

Appendix U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Entremont, P.	Nov. 70; Oct, 74; Oct. 79.	3
Eschenbach, C.	Jan. 75.	2
Estes. Simon	May 72.	1
Evans, Glyn*	May 74; Jan. 79; May 80.	3
Falkowska, Janina*	Dec. 76.	1
Fallis, Mary-Lou*	Nov. 72; Jan. 75; Feb. 79.	3
Faucher, Ronald	June 71.	1
Fenyves, Lorand*	Feb. 70; Apr. 74.	2
Ferris, Christian	Jan. 70.	1
Fodor, Eugene	Jan. 76.	2
Foli, Lea	Nov. 72.	1
Forrester, Maureen*	June 69; Jan. 70; Dec. 70; Dec. 72; Jan. 76; Mar. 77; Mar. 78; Oct. 78.	13
Forst, Judith	Dec. 79.	2
Frager, Malcolm	Nov. 73; June 75.	3
Francis, Lloyd	Apr. 77.	1
Frank, Claude	Dec. 69; Oct. 70; Dec. 73; May 75.	5
Fried, Miriam	Mar. 77.	2
Frey, Paul	Apr. 76.	1
Firkushny Rudolf	Dec. 72.	2

App: U.5
(81.1.09)

Appendix U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>No. of</u>	<u>Date</u>	<u>Performances</u>
Gabora, Gaelyne*	Dec. 70.		1
Gentry, Theodore	Apr. 70; Dec. 77.		3
Germain, Gaston*	Dec. 71; Dec. 74.		2
Ghiglia, Oscar	Jan. 75.		2
Gilbert, Kenneth*	Mar. 70.		2
Gilels, Emil	Feb. 73.		1
Gobeil, Charlotte*	Apr. 77.		1
Goldberg, Szymon	Jan. 71.		1
Goodman, Erica*	June 70; Dec. 70; Jan. 74; Jan. 79.		7
Gosselin, Roland	Jan. 70.		1
Greenhouse, B.	Apr. 78; Oct. 80.		3
Greer, Albert	Apr. 70; Apr. 71; Dec. 76.		3
Gulli, Franco	Dec. 74; Nov. 77.		2
Haebler, Ingrid	Mar. 74.		2
Haendel, Ida*	June 69; Oct. 74; Feb. 80		4
Halley, Paul	Mar. 72; Dec. 72; Dec. 73; Mr. 74; Apr. 76.		9
Harper, Heather	Dec. 71; Mar. 72; July 72; Feb. 74.		5
Harrell, Lynn	Nov. 72; Jan. 77; Jan. 78; Nov. 80.		8
Harth, Sidney	May 74.		1

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Henderson, Ruth	Feb. 76; Oct. 78.	2
Henig, Sheila*	Apr. 72.	1
Henrickson, S.	Apr. 77.	1
Hines, Tom*	Nov. 69.	1
Holman, Derek*	Mar. 72.	1
Irons, Diedre	Dec. 70.	2
Jablonski, M.*	June 70; Feb. 73; Aug. 73; Apr. 76; May 79.	7
Jacobs, René	Dec. 76.	2
Japan Trio	Jan. 74.	1
Juilliard String Quartet	Oct. 72.	2
Kallir, Lilian	Dec. 69.	1
Karr, Gary*	Apr. 75; May 75.	2
Kelen, Tibor	May 74; May 76; Oct. 79.	5
Kelly, Mona*	Nov. 69; Nov. 72; Sept. 77; Mar. 78.	4
Kern, Patricia*	Nov. 69; Feb. 71.	2
Kipnis, Igor	Feb. 76.	2
Korjus, Ingemar*	Dec. 77.	2
Kraus, Lili	Oct. 70/72.	3
Kuerti, Anton*	Oct. 71; Apr. 74; Feb. 75; Dec. 75; Feb. 78; Mar. 78.	7

App: U.7
(81.1.09)

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	No. of	<u>Date</u>	<u>Performances</u>
Lagacé, Mireille*	Feb. 75; Feb. 77.		3
Landry, Michel	Dec. 71.		1
Laplante, Bruno*	Nov. 69.		1
Lavigne, G.*	Apr. 71; Dec. 71; Mar. 72; Dec. 73; Dec. 74; Oct. 78.		7
Law, Brian*	Feb. 74; May 74; Dec. 74; Dec. 75.		10
Lebrun, Louise	Feb. 70; Apr. 71.		2
Little, Gwenlynn*	Mar. 76; Nov. 76; Mar. 78.		3
Little, G.*	Apr. 71; Jan. 75; Mr. 76; Nov. 76; Mar. 14.		5
Lortie, André	Jan. 70.		1
Luca, Sergin	Nov. 70.		2
MacDonald, Robert	Dec. 71.		1
Malas, Spiro	Dec. 71.		2
Malcuzynski, W.	Nov. 69.		2
Marshall, Lois*	Oct. 69; Apr. 70; June 74.		3
Martens, Victor	Mar. 76.		1
Maxwell, Joan	Dec. 69.		1
Mdiviani, Marina	Apr. 74.		2
Mills, Fred*	Mar. 71; Apr. 71.		3
Monk, Allan*	Apr. 73; Oct. 79.		2

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Morisset, Renée*	Apr. 73; May 76.	2
Morrison, Mary*	Jan. 75.	1
Mundt, Richard	Mar. 70.	1
McCollum, John	Dec. 69.	1
McCoy, Seth	Dec. 70; Dec. 71; Dec. 72; Dec. 74; Dec. 75; Dec. 76; Dec. 78.	15
McLean, Hugh*	Nov. 74; Sept. 77.	3
Nelsova, Zara*	Apr. 71; May 73; May 76.	5
Newland, Constance	Nov. 69.	1
Norman, Jessye	May 75; Dec. 77.	3
Oades, Robert*	Apr. 71; May 78.	4
Ogden, John	Feb. 71; May 73.	2
Ohlsson, Garwick	Dec. 75.	1
Orloff, Vladimir*	Dec. 76.	2
Ozolins, Arthur+	June 70; Feb. 76; Nov. 78.	3
Pach, Duo*	Feb. 73.	1
Panni, Nicoletta	Nov. 71.	1
Partridge, Ian	Apr. 70.	1
Patenaude, Joan+	June 70.	1
Pellerin, J.L.	Oct. 69.	1
Perlman, Itzhak	Feb. 72; Jan. 74; Dec. 78.	5

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Piggott, Jean*	Apr. 77.	1
Prystawski, Walter*	Mar. 70; Apr. 70; Apr. 71; Apr. 72; Feb. 74; Feb. 75; Nov. 76; Feb. 78; May 78; Sept, 78; Mar. 79; Oct. 79; Apr. 80.	19
Quirk, John	Feb. 74.	1
Rampal, J.P.	Jan. 72.	1
Ransome, Anthony	Mar. 72.	1
Reimer, Aliin	Apr. 76.	1
Reryea, Gary*	Mar. 70; Dec. 73; Jan. 67; Apr. 76; Nov. 76; Nov. 79.	8
Ricci, Rugiero	Nov. 71.	1
Robbin, Catherine	may 74; Apr. 76.	2
Robidoux, Michel	June 71.	1
Richard, F.	June 71.	1
Richter, Karl	FEb. 72; May 78; Jan. 80.	5
Riegel, Kenneth	Jan. 75.	1
Rogé, Pascal	Jan. 76; Feb. 79.	4
Romer, Henry	Feb. 70; Apr. 71.	2
Rose, Leonard	Feb. 70; Oct. 73; Nov. 78.	5
Rouleau, Joseph*	Mar. 70; Dec. 71; May 74.	4
Rosseau, Marcel	Mune 71.	1

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	No. of	<u>Date</u>	<u>Performances</u>
Sampson, Peggie	Mar. 70; Mar. 72.		2
Schwartz, Dale*	Apr. 77.		1
Sebastian, S.	May 72.		1
Sevilla, J.P.*	Jan. 72; Dec. 73.		3
Shihmurzayeva, Z.	Apr. 75.		2
Shirley, George	Apr. 70.		1
Shuttleworth, B.*	Jan. 75; Dec. 79.		3
Siegel, Jeffrey	Jan. 77.		1
Silverman, Robert*	Apr. 75; Feb. 77; May 80.		6
Simoneau, Leopold*	Mar. 70.		1
Smith, Malcolm	Dec. 70; Dec. 74; May 75; Jan. 76.		6
Starker, Janos	Jan. 71.		1
Staryk, Steven*	Nov. 69; July 71; Oct. 71; May 72; Mar. 76; Mar. 77; June 78.		7
Sternic, Lazaro	Apr. 71; July 71.		3
Sukis, Lillian*	May 71; Apr. 73.		3
Susskind, Walter*	Mar. 71; Nov. 73; Dec. 76.		5
Taylor, Janice*	May 75; Dec. 78; Oct. 79.		4
Tessier, Michael	Nov. 69.		1
Tinsley, Pauline	Dec. 70.		1

APPENDIX U
NATIONAL ARTS CENTRE

<u>Soloist</u>	<u>Date</u>	<u>No. of Performances</u>
Topercz, Peter	Oct. 75.	2
Tourangeau, H.*	Mar. 70.	1
Tozzi, Giorgi	Apr. 73.	2
Trepanier, Paul	Dec. 74.	1
Tuckwell, Barry	Jan. 72; Nov. 74; Dec. 74; Nov. 77; Feb. 80.	11
Turini, Ronald	Oct.69; June 78	3
Tunnell Trio*	Oct. 76.	1
Turofsky, Riki	May 74; Jan. 78; Nov. 79.	4
Van Edmond, Max	Dec. 75.	2
Velente, Benita	Dec. 75; May 80.	3
Vickers, Jon*	Oct. 71; July 76.	6
Vonk, Hans	Apr. 75.	1
Wells, Patricia	Dec. 74.	1
Wheeler, Gerald	Apr. 70.	1
Whitelaw, John	Dec. 70.	4
Whitton, Donald	Mar. 70/72; Feb. 74; Jan. 76; Mr. 76; Apr. 76; Apr. 80; Oct. 80.	8
Yo Yo Ma	Nov. 75; Nov. 79.	4
Young, Steven*	Mar. 77.	1
Zarou, Jeannette*	May 74; Dec. 77.	4
Zukerman, George*	Jan. 73.	1

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Agincourt	1979-80	L'Hexagone	1	1
Ajax	1972-73	Hexagon	1	2
Alexandria	1972	Hexagon	1	2
" "	1972-73	L'Hexagone	1	1
" "	1973-74	Hexagon	1	2
" "	1973-74	L'Hexagone	1	1
" "	1974-75	Hexagon	1	2
" "	1975-76	L'Hexagone	1	2
" "	1975-76	Hexagon	1	1
" "	1976-77	L'Hexagone	1	2
" "	1977-78	" "	2	2
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Alfred	1973-74	L'Hexagone	1	1
" "	1977-78	L'Hexagone	1	1
Almonte	1975-76	Hexagon	1	1
Amherstview	1975-76	" "	1	3
Arnprior	1972	" "	1	2
" "	1972-73	" "	1	1
" "	1975-76	" "	2	4

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Athens	1972	Hexagon	1	2
" "	1972-73	" "	1	1
" "	1973-74	" "	1	1
" "	1974-75	" "	1	1
" "	1975-76	" "	1	1
Atikokan	1978	NACO	1	1
Avonmore	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1975-76	Hexagon	1	1
" "	1976-77	L'Hexagone	1	1
" "	1978-79	L'Hexagone	1	1
" "	1979-80	" "	1	1
Azilda	1975-76	" "	1	1
Barrie	1970	NACO	1	1
" "	1971	NACO	1	1
" "	1975	NACO	1	1
Barry's Bay	1972	Hexagon	1	2
" "	1972-73	Hexagon	1	1
Belle River	1973-74	L'Hexagone	1	1

APP: V.3
(81.1.09)

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Belle River	1974-75	L'Hexagone	1	1
" "	1975-76	L'Hexagone	1	2
" "	1976-77	L'Hexagone		2
" "	1977-78	L'Hexagone		2
Belleville	1971	NACO	1	1
" "	1972	Hexagon	1	2
" "	1973-74	" "	1	4
" "	1974	NACO	1	1
" "	1974-75	Hexagon	1	1
" "	1978	NACO	1	1
Blezard Valley	1975-76	L'Hexagone	1	1
Blind River	1974-75	L'Hexagone	1	1
" "	1975-76	Hexagon	2	5
" "	1976-77	L'Hexagone	2	2
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Bourget	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Bourget	1977-78	L'Hexagone	1	1
" "	1978-79	L'Hexagone	1	1
Bowmanville	1972	Hexagon	1	2
" "	1972-73	Hexagon	1	1
" "	1973-74	Hexagon	1	1
" "	1974-75	Hexagon	1	4
Bracebridge	1977	NACO	1	1
Brighton	1972	Hexagon	1	3
" "	1972-73	Hexagon	1	3
" "	1973-74	Hexagon	1	3
" "	1974-75	Hexagon	1	3
Brockville	1971	NACO	1	1
" "	1972	Hexagon	1	2
" "	1972-73	Hexagon	1	5
" "	1973-74	Hexagon	1	4
" "	1974-75	Hexagon	1	5
" "	1975	NACO	1	1
" "	1975-76	Hexagon	2	5
" "	1976	NACO	1	1
Burlington	1975-76	L'Hexangone	1	1

APP: V.5
(81.1.09)

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Burlington	1976-77	L'Hexagone	1	1
" "	1977-78	" "	1	1
Cambridge	1978-79	" "	1	1
Capreol	1975-76	Hexagon	1	2
Carleton Place	1972	" "	1	2
Casselman	1972-73	L'Hexagone	1	1
" "	1976-77	" "	1	1
" "	1978-79	" "	2	2
" "	1979-80	" "	2	2
Chapleau	1974-75	" "	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	2	2
Chelmsford	1974-75	" "	1	1
" "	1975-76	" "	1	1
" "	1977-78	" "	1	1
Chesterville	1972	Hexagon	1	1
" "	1972-73	" "	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Chesterville	1974-75	Hexagon	1	1
" "	1975-76	" "	2	2
Chrysler	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Clarence Creek	1976-77	L'Hexagone	1	1
Cobourg	1977	NACO	1	1
Cochrane	1972	Hexagon	1	2
" "	1972-73	L'Hexagone	1	1
" "	1973	NACO	1	1
" "	1973-74	L'Hexagone	1	1
" "	1974-75	" "	1	1
" "	1975	NACO	1	1
" "	1975-76	Hexagon	1	3
" "	1975-76	L'Hexagone	1	1
" "	1976	NACO	1	1
" "	1976-77	L'Hexagone	1	1
" "	1978-79	" "	1	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Coniston	1979-80	L'Hexagone	1	1
Corbeil	1978-79	" "	1	1
Cornwall	1972-73	Hexagon	1	3
" "	1972-73	L'Hexagone	1	1
" "	1973-74	Hexagon	1	2
" "	1973-74	L'Hexagone	1	2
" "	1974-75	Hexagon	1	2
" "	1974-75	L'Hexagone	2	5
" "	1975-76	" "	2	5
" "	1976-77	" "	2	9
" "	1977	NACO	1	1
" "	1977-78	L'Hexagone	2	8
" "	1978	NACO	1	1
" "	1978-79	L'Hexagone	2	8
" "	1978-79	La Compagnie CNA	2	2
" "	1979-80	L'Hexagone	2	5
" "	1979	NAC Theatre Co.	1	1
Deep River	1970	NACO	1	1
" "	1971	NACO	1	1
" "	1972	Hexagon	1	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Deep River	1972-73	Hexagon	1	2
" "	1973	NACO	1	1
" "	1973-74	Hexagon	1	2
" "	1974-75	" "	1	2
" "	1975	NACO	2	2
" "	1976	NACO	1	1
" "	1979	NACO	1	1
" "	1980	NACO	1	1
Don Mills	1976-77	L'Hexagone	1	1
Dowling	1977-78	" "	1	1
Dubreuilville	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
Earlton	1973-74	" "	1	1
" "	1974-75	" "	1	1
" "	1975-76	" "	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Elliot Lake	1972-73	L'Hexagone	1	1
" "	1975-76	" "		2
" "	1975-76	Hexagon	1	2
" "	1976-77	L'Hexagone		2
" "	1977-78	" "	1	2
" "	1978-79	" "	1	3
" "	1979-80	" "	2	5
Embrun	1976-77	L'Hexagone	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Espanola	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
" "	1979-80	" "	1	1
Fenelon Falls	1972	Hexagon	1	2
" "	1974-75	" "	1	1
Field	1978-79	L'Hexagone	1	1
Flesherton	1972-73	Hexagon	1	3

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Foleyet	1977-78	L'Hexagone	1	1
" "	1978-79	" "	1	1
Foxboro	1975-76	Hexagon	1	2
Gananoque	1972	Hexagon	1	1
" "	1974-75	" "	1	1
Garson	1974-75	" "	1	2
Georgetown	1975-76	L'Hexagone	1	1
" "	1976-77	" "	1	1
" "	1978-79	" "	1	1
Geraldton	1974-75	Hexagon	1	3
" "	1974-75	L'Hexagone	1	2
" "	1975-76	Hexagon	2	3
" "	1975-76	L'Hexagone	2	4
" "	1976-77	L'Hexagone	1	2
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
Goderich	1972-73	Hexagon	1	2
Gogama	1975-76	L'Hexagone	1	1
" "	1977-78	" "	1	1
Gravenhurst	1972-73	Hexagon	1	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Green Valley	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
Guelph	1970	NACO	1	1
" "	1971	NACO	1	1
GUelph	1974	NACO	2	2
Guelph	1979	NAC Theatre Co.	1	1
Haileybury	1972	Hexagon	1	2
" "	1972-73	L'Hexagone	1	1
" "	1973	NACO	1	1
" "	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
Haliburton	1972-73	Hexagon	1	2
" "	1974-75	Hexagon	1	2
Hamilton	1974-75	L'Hexagone	1	1
" "	1975	NACO	1	1
" "	1977-78	L'Hexagone	1	1
" "	1978-79	" "	2	2

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Hamilton	1979	NAC Theatre Co.	2	4
Hammer	1972-73	L'Hexagone	1	2
" "	1974-75	" "	1	1
" "	1976-77	" "	1	2
" "	1977-78	L'Hexagone	1	2
" "	1979-80	" "	1	1
Hanover	1972-73	Hexagon	1	3
Hawkesbury	1972	Hexagon	1	3
" "	1972-73	L'Hexagone	2	2
" "	1973-74	Hexagon	1	3
" "	1973-74	L'Hexagone	2	5
" "	1974-75	Hexagon	1	3
" "	1974-75	L'Hexagone	2	2
" "	1975-76	Hexagon	1	2
" "	1975-76	L'Hexagone	2	3
" "	1976-77	L'Hexagone	2	6
" "	1977-78	" "	1	2
" "	1978	NACO	1	1
" "	1978-79	L'Hexagone	1	2
" "	1979-80	" "	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Hawkesbury	1980	NACO	1	1
Hearst	1972-73	L'Hexagone	2	3
" "	1973-74	" "	1	1
" "	1974-75	Hexagon	1	2
" "	1974-75	L'Hexagone	1	2
" "	1975-76	Hexagon	2	3
" "	1975-76	L'Hexagone	1	2
" "	1977-78	" "	1	2
" "	1978-79	" "	1	2
" "	1979-80	" "	2	3
Huntsville	1973-74	Hexagon	1	2
" "	1974-75	" "	1	2
Ingleside	1972	" "	1	1
" "	1972-73	" "	1	1
Ironbridge	1975-76	" "	1	1
Iroquois	1972-73	Hexagon	1	2
" "	1973-74	" "	1	2
" "	1974-75	" "	1	3
" "	1975-76	Hexagon	1	2
Iroquois Falls	1973-74	L'Hexagone	1	1

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Iroquois Falls	1974-75	Hexagon	1	2
" "	1974-75	L'Hexagone	1	1
" "	1975-76	Hexagon	1	2
" "	1975-76	L'Hexagone	1	2
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
Kapaskasing	1972-73	L'Hexagone	1	2
" "	1973-74	" "	2	4
" "	1974-75	" "	1	2
" "	1974-75	Hexagon	1	2
" "	1975-76	Hexagon	1	2
" "	1975-76	L'Hexagone	1	2
" "	1976-77	Hexagon	2	4
" "	1977-78	" "	1	1
" "	1978-79	" "	1	4
" "	1978-79	La Compagnie CNA	2	2
" "	1979-80	L'Hexagone	2	3
Kemptville	1972	Hexagon	1	2
" "	1972-73	Hexagon	1	3
" "	1973-74	" "	1	2
" "	1974-75	" "	1	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Kempville	1975-76	Hexagon	2	4
Kincardine	1972-73	Hexagon	1	2
Kingston	1970	NACO	1	1
" "	1972	Hexagon	1	6
" "	1972-73	" "	1	2
" "	1973	NACO	1	1
" "	1973-74	Hexagon	1	3
" "	1974	NACO	1	1
" "	1974-75	Hexagon	1	1
" "	1975	NACO	1	1
" "	1975-76	Hexagon	1	1
" "	1976	NACO	1	1
" "	1978	NACO	1	1
" "	1978-79	L'Hexagone	1	1
" "	1979-80	" "	1	1
" "	1980	NACO	1	1
Kirkland Lake	1972	Hexagon	1	2
" "	1973	NACO	1	1
" "	1973-74	L'Hexagone	1	1
" "	1974-75	" "	-	2

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Kirkland Lake	1975	NACO	1	1
" "	1975-76	L'Hexagone	1	1
" "	1976-77	" "	2	2
" "	1977-78	" "	2	3
" "	1978-79	" "	2	2
" "	1979-80	" "	1	1
Kitchener-Waterloo	1971	NACO	1	1
" "	1973	NACO	2	2
Lakefield	1974-75	Hexagon	1	2
La Salle	1975-76	L'Hexagone	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
L'Imoges	1976-77	L'Hexagone	1	1
" "	1978-79	" "	1	1
Lindsay	1971	NACO	1	1
" "	1972	Hexagon	1	3
" "	1972-73	" "	1	3
" "	1973-74	" "	1	6
" "	1974-75	" "	1	3
London	1976-77	L'Hexagone	1	1

APPENDIX V
 REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
London	1977	NACO	1	1
" "	1978-79	L'Hexagone	1	2
" "	1979	NAC Theatre Co.	1	1
" "	1979-80	L'Hexagone	1	1
Longlac	1974-75	L'Hexagone	2	2
" "	1975-76	" "	1	1
" "	1975-76	Hexagon	1	1
" "	1977-78	L'Hexagone	1	1
" "	1978-79	" "	1	1
L'Orignal	1976-77	L'Hexagone	1	1
" "	1977-78	" "	1	1
Lyn	1975-76	Hexagon	1	1
Madoc	1973-74	" "	1	2
" "	1975-76	" "	1	2
Manitouwadge	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	2
" "	1975-76	Hexagon	2	2
" "	1976-77	L'Hexagone	1	1
" "	1977-78	" "	2	2
" "	1978-79	" "	2	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Markham	1972-73	Hexagon	1	2
Matheson	1975-76	" "	1	2
Mattawa	1975-76	Hexagon	2	2
" "	1975-76	L'Hexagone	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Mattice	1976-77	L'Hexagone	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
McGregor	1977-78	L'Hexagone	1	1
Meaford	1972-73	Hexagon	1	2
Metcalfe	1972	Hexagon	1	2
" "	1972-73	Hexagon	1	2
" "	1974-75	" "	1	2
Millbrook	1972	Hexagon	1	1
" "	1972-73	Hexagon	1	1
" "	1973-74	" "	1	1
" "	1974-75	" "	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Mississauga	1975-75	L'Hexagone	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	2
Moose Creek	1973-74	L'Hexagone	1	1
" "	1974-75	" "	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
Napanee	1972	Hexagon	1	2
" "	1972-73	" "	1	2
" "	1973-74	" "	1	2
Newcastle	1972	Hexagon	1	2
" "	1973-74	" "	1	1
New Liskeard	1972-73	L'Hexagone	1	1
" "	1973-74	" "	2	3
" "	1974-75	" "	2	4
" "	1974-75	Hexagon	1	3
" "	1975-76	Hexagon	1	1
" "	1975-76	L'Hexagone	2	3

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REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
New Liskeard	1977-78	L'Hexagone	2	3
" "	1978-79	" "	2	5
" "	1979-80	" "	2	4
New Market	1972-73	Hexagon	1	1
Niagara Falls	1976-77	L'Hexagone	1	1
" "	1978-79	" "	1	1
Niagara-on-the-Lake	1973	NACO	1	1
Noelville	1976-77	L'Hexagone	1	1
" "	1977-78	" "		2
North Bay	1971	NACO	1	1
" "	1972	Hexagon	1	5
" "	1972-73	L'Hexagone	1	2
" "	1973	NACO	1	1
" "	1973-74	Hexagon	1	4
" "	1973-74	L'Hexagone	1	2
" "	1974-75	Hexagon	1	5
" "	1974-75	L'Hexagone	2	4
" "	1975-76	Hexagon	1	2
" "	1975-76	L'Hexagone	1	1
" "	1976-77	" "	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
North Bay	1977-78	L'Hexagone	1	3
" "	1978-79	" "	1	2
" "	1979-80	" "	1	2
North Lancaster	1977-78	L'Hexagone	1	1
North York	1979-80	L'Hexagone	1	1
Oakville	1978-79	L'Hexagone	1	1
Odessa	1972	Hexagon	1	1
Onaping	1975-76	L'Hexagone	1	1
Orangeville	1972-73	Hexagon	1	1
Orillia	1972-73	Hexagon	1	2
Orleans	1972-73	L'Hexagone	1	1
" "	1972-73	Hexagon	1	2
" "	1978-79	L'Hexagone	1	1
Oshawa	1972	Hexagon	1	5
" "	1972-73	" "	1	8
" "	1973-74	" "	1	3
" "	1974-75	" "	1	6
Ottawa	1972	Hexagon	1	16
" "	1972-73	Hexagon	1	12
" "	1972-73	L'Hexagone	1	3
" "	1973-74	Hexagon	1	14

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Ottawa	1974-75	Hexagon	1	20
" "	1975-76	Hexagon	1	1
" "	1978-79	L'Hexagone	2	6
Owen Sound	1972-73	Hexagon	1	3
" "	1978	NACO	1	1
Paincourt	1976-77	L'Hexagone	1	1
Palmerston	1972-73	Hexagon	1	1
Pembroke	1972	Hexagon	1	4
" "	1972-73	Hexagon	1	3
" "	1973-74	L'Hexagone	1	1
" "	1975-76	Hexagon	2	2
" "	1976-77	L'Hexagone	1	1
" "	1978-79	" "	2	2
" "	1979-80	" "	1	1
" "	1980	NACO	1	1
Penetanguishene	1974-75	L'Hexagone	1	2
" "	1977-78	" "	1	2
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Peterborough	1978-79	L'Hexagone	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Petawawa	1972	Hexagon	1	2
" "	1972-73	" "	1	3
" "	1973-74	" "	1	2
" "	1974-75	" "	1	2
" "	1975-76	" "	1	1
Peterborough	1970	NACO	1	1
" "	1972	Hexagon	1	5
" "	1972-73	" "	1	2
" "	1973	NACO	1	1
" "	1974-75	Hexagon	1	5
" "	1975-76	" "	1	2
Petrolia	1978	NACO	1	1
Pickering	1972	Hexagon	1	3
" "	1972-73	" "	1	6
" "	1974-75	" "	1	2
Picton	1973	Hexagon	1	3
" "	1972-73	" "	1	3
" "	1973-74	" "	1	3
" "	1974-75	" "	1	3
" "	1975-76	" "	1	2

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REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Plantagenet	1972	Hexagon	1	2
" "	1972-73	L' Hexagone		2
" "	1973-74	Hexagon	1	3
" "	1974-75	L' Hexagone	2	2
" "	1975-76	" "	1	2
" "	1976-77	" "	2	2
" "	1977-78	" "	2	2
" "	1978-79	" "	2	2
Port Colborne	1976-77	L' Hexagone	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Port Elgin	1972-73	Hexagon	1	3
Port Hope	1972	" "	1	2
" "	1972-73	" "	1	2
" "	1973-74	" "	1	3
" "	1974-75	" "	1	2
" "	1979-80	L' Hexagone	1	1
Prescott	1975-76	Hexagon	1	2
Renfrew	1972-74	" "	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Ripley	1972-73	Hexagon	1	1
Riviere aux Canards	1977-78	L'Hexagone	1	1
Rockland	1976-77	" "	1	2
St. Albert	1976-77	" "	1	1
" "	1977-78	" "	1	1
St. Anne de Prescott	1977-78	L'Hexagone	1	1
" " "	1975	NACO	1	1
St. Catherines	1976-77	L'Hexagone	1	1
" "	1978-79	" "	1	1
St. Eugene	1974-75	L'Hexagone	1	1
St. Isidore de Prescott	1973-74	" "	1	1
" " "	1974-75	" "	1	1
" " "	1976-77	" "	1	1
" " "	1977-78	" "	1	1
" " "	1978-79	" "	1	1
" " "	1979-80	" "	1	1
St. Joachim	1975-76	L'Hexagone	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
St. Pascal Baylon	1974-75	L'Hexagone	1	1
" " "	1975-76	" "	1	1
" " "	1976-77	" "	1	1
Sarnia	1974	NACO	1	1
" "	1974-75	L'Hexagone	1	1
" "	1977-78	" "	2	2
" "	1978-79	" "	2	2
" "	1979-80	" "	1	1
Sault Ste. Marie	1971	NACO	1	1
" " "	1977-78	L'Hexagone	1	1
" " "	1978	NACO	1	1
Scarborough	1976-77	L'Hexagone	1	1
" "	1979-80	" "		2
Sharbot Lake	1972	Hexagon	1	1
" "	1973-74	" "	1	1
Shelburne	1972-73	Hexagon	1	1
Smiths Falls	1975-76	" "	2	4
Smooth Rock Falls	1975-76	L'Hexagone	1	2
Smooth Rock Falls	1976-77	" "	2	2
" " "	1977-78	" "	2	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Smooth Rock Falls	1978-79	L'Hexagone	2	2
" " "	1979-80	" "	2	2
South Porcupine	1972	Hexagon	1	2
South River	1972	Hexagon	1	3
Spanish	1975-76	L'Hexagone	1	1
" "	1976-77	L'Hexagone	1	1
" "	1977-78	" "	1	1
" "	1978-79	" "	1	1
" "	1979-80	" "	1	1
Spencerville	1975-76	Hexagon	1	1
Stony Point	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Stratford	1971	NACO	1	1
Sturgeon Falls	1972-73	L'Hexagone	1	2
" "	1973-74	L'Hexagone	1	2
" "	1974-75	" "	1	2
" "	1976-77	" "	1	4
" "	1978-79	" "	1	4
" "	1979-80	" "	1	2
Sudbury	1971	NACO	2	2
"	1973	NACO	1	1
"	1974-75	L'Hexagone	2	6
"	1974-75	Hexagon	1	10
"	1975	NACO	1	2
"	1975-76	Hexagon	2	8
"	1975-76	L'Hexagone	2	3
"	1976	NACO	2	2
"	1977-78	L'Hexagone	1	2
"	1978-79	L'Hexagone	2	10
"	1978-79	La Compagnie CNA	2	5
"	1979-80	L'Hexagone	2	3
Sydenham	1972	Hexagon	1	1
" "	1972-73	" "	1	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Tecumseh	1974-75	L'Hexagone	1	1
" "	1976-77	" "	1	1
" "	1977-78	" "	1	1
" "	1979-80	" "	1	1
Thunder Bay	1978	NACO	1	1
Timmins	1972	Hexagon	1	5
" "	1973	L'Hexagone		2
" "	1974-75	Hexagon	1	2
" "	1975-76	L'Hexagone	1	1
" "	1976-77	" "	1	3
" "	1977-78	" "	2	7
" "	1978-79	" "	2	4
Toronto	1971	NACO	1	1
" "	1974	NACO	2	3
" "	1975	"	2	2
" "	1976	"	2	2
" "	1976-77	L'Hexagone	2	2

APPENDIX V
REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Toronto	1977	NACO	3	4
"	1977-78	La Compagnie CNA	1	36
"	1978	NACO	1	1
"	1978-79	L'Hexagone	1	2
"	1978-79	La Compagnie CNA	2	8
"	1979	NACO	2	4
"	1979-80	La Compagnie CNA	2	7
"	1979-80	L'Hexagone	2	6
Trenton	1975-76	Hexagon	1	2
Uxbridge	1972	Hexagon	1	3
Val Caron	1975-76	Hexagon	1	1
Vankleek Hill	1973-74	L'Hexagone	1	1
" "	1974-75	" "	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	2	2
" "	1977-78	" "	1	1
" "	1978-79	" "	2	2
" "	1979-80	" "	2	2
Verner	1978-79	L'Hexagone	1	1
Virginiatown	1979-80	" "	1	1
Wahnapitae	1979-80	" "	1	1

APPENDIX V
 REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Walden	1977-78	L'Hexagone	1	1
Wawa	1974-75	" "	1	1
"	1975-76	Hexagon	1	2
"	1976-77	L'Hexagone	2	2
"	1977-78	" "	2	2
"	1978-79	" "	2	2
Welland	1973-74	L'Hexagone	2	4
" "	1974-75	" "	2	3
" "	1975	NACO	1	1
" "	1975-76	L'Hexagone	2	4
" "	1976-77	" "	2	4
" "	1977-78	" "	2	4
" "	1978-79	" "	1	2
" "	1979-80	" "	2	6
Whitby	1972	Hexagon	1	1
" "	1972-73	" "	1	1
" "	1973-74	" "	1	5
Warton	1972-73	Hexagon	1	2

APPENDIX V

REGION: ONTARIO

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Williamstown	1972-73	L'Hexagone	1	1
" "	1973-74	" "	1	1
" "	1974-75	" "	1	1
" "	1975-76	" "	1	1
Willowdale	1979-80	L'Hexagone	2	2
Windsor	1973-74	" "	2	2
" "	1974	NACO	1	1
" "	1974-75	L'Hexagone	1	2
" "	1975	NACO	1	1
" "	1975-76	L'Hexagone	2	3
" "	1976-77	L'Hexagone	2	3
" "	1977	NACO	1	1
" "	1977-78	L'Hexagone	1	3
" "	1978-79	" "	2	3
" "	1979-80	" "	1	1
" "	1979	NAC Theatre Co.	2	3
Wingham	1972-73	Hexagon	1	3

APPENDIX V
REGION: QUEBEC

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
<u>QUEBEC</u>				
Amos	1969	NACO	1	1
Aylmer	1979-80	L'Hexagone		2
Baie Comeau	1971	NACO	1	1
Bearn	1975-76	L'Hexagone	1	1
Berthierville	1980	NACO	1	1
Buckingham	1977-78	L'Hexagone	1	1
" "	1979-80	L'Hexagone	2	2
Deux Montagnes	1978-79	L'Hexagone	1	1
Fort Coulonge	1973-74	" "	1	1
Gatineau	1972-73	" "	1	2
" "	1978-79	" "	1	2
Gracefield	1977-78	" "	1	2
" "	1978-79	" "	1	2
Hull	1972-73	Hexagon	1	1
" "	1973-74	Hexagon	1	3
" "	1978-79	L'Hexagone	1	2
" "	1979-80	L'Hexagone	1	2
Joliette	1974	NACO	1	1
Jonquiere	1974	NACO	1	1

APPENDIX V

REGION: QUEBEC

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROC.)</u>	<u>NO. OF PERF.</u>
La Sarre	1969	NACO	1	1
La Tuque	1974	NACO	1	1
Maniwaki	1977-78	L'Hexagone	1	4
" "	1978-79	" "	1	2
Matane	1971	NACO	1	1
Mont Laurier	1978-79	L'Hexagone	1	4
Montmagny	1978-79	La Comp. CNA	2	2
Mont Orford	1974	NACO	1	1
Montreal	1974-75	La comp. CNA	1	8
" "	1976	NACO	2	2
" "	1977-78	La comp. CNA	2	57
" "	1978-79	La comp. CNA	2	23
" "	1978-79	L'Hexagone	2	4
" "	1979	NAC Theatre Co.	2	8
" "	1979-80	La comp. CNA	2	63
Noranda	1974-75	Hexagon	1	1
" "	1975-76	Hexagon	2	2
Pointe Gatineau	1979-80	L'Hexagone	1	2
Quebec City	1979-80	La comp. CNA	2	11
Rimouski	1979-80	La comp. CNA	2	2
Riviere du Loup	1971	NACO	2	2
" " "	1974	NACO	1	1

APPENDIX V
 REGION: QUEBEC

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROC.)</u>	<u>NO. OF PERF.</u>
Rouyn	1969	NACO	1	1
" "	1976	NACO	1	1
" "	1978-79	La comp. CNA	2	2
Ste. Hyacinthe	1974	NACO	1	1
St. Jacques	1980	NACO	1	1
Sept Iles	1971	NACO	2	2
Shawinigan	1980	NACO	1	1
Sherbrooke	1980	NACO	1	1
Temiscaming	1975-76	L'Hexagone	1	1
Thurso	1979-80	L'Hexagone	1	1
Touraine	1979-80	L'Hexagone	1	1
Tracy	1974	NACO	1	1
Val D'or	1969	NACO	1	1
Vinton	1975-76	Hexagon	1	1
Wakefield	1977-78	L'Hexagone	1	1
" "	1978-79	L'Hexagone	1	1

APPENDIX V

REGION: ATLANTIC REGION (N.B. N.S. NFLD, PEI)

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROC.)</u>	<u>NO. OF PERF.</u>
<u>NEW BRUNSWICK</u>				
Bathurst	1975-76	L'Hexagone	2	3
" "	1976-77	L'Hexagone	1	1
" "	1977-78	L'Hexagone	2	3
" "	1978-79	L'Hexagone	2	3
" "	1978-79	La comp. CNA	2	2
Bouctouche	1973-74	L'Hexagone	1	1
" "	1974-75	L'Hexagone	1	1
" "	1975-76	L'Hexagone	1	1
" "	1976-77	L'Hexagone	2	3
" "	1977-78	L'Hexagone	1	1
" "	1978-79	L'Hexagone	1	2
" "	1978-79	La comp. CNA	2	2
Campbellton	1978-79	La comp. CNA	2	2
Caraquet	1974-75	L'Hexagone	1	2
" "	1975-76	L'Hexagone	1	2
" "	1976-77	L'Hexagone	2	3
" "	1977-78	L'Hexagone	1	3
" "	1978-79	La comp. CNA	2	2
Dalhousie	1975-76	L'Hexagone	1	1
" "	1976-77	L'Hexagone	1	1

APPENDIX V
 REGION: NEW BRUNSWICK

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Dalhousie	1977-78	L'Hexagone	1	1
" "	1978-79	L'Hexagone	1	1
" "	1979	NACO	1	1
Dieppe	1975-76	L'Hexagone	1	1
" "	1976-77	L'Hexagone	1	1
" "	1977-78	L'Hexagone	2	2
Drummond	1974-75	L'Hexagone	1	2
" "	1975-76	L'Hexagone	1	3
" "	1976-77	L'Hexagone	2	2
" "	1977-78	L'Hexagone	1	2
Edmunston	1974-75	L'Hexagone	1	2
" "	1975-76	L'Hexagone	2	4
" "	1976-77	L'Hexagone	1	2
" "	1977-78	L'Hexagone	1	2
" "	1978-79	L'Hexagone	2	3
" "	1978-79	La comp. CNA	2	2
Fredericton	1973	NACO	1	1
" "	1974-75	L'Hexagone	1	1
" "	1975-76	L'Hexagone	1	1
" "	1976-77	L'Hexagone	2	2
" "	1977-78	L'Hexagone	2	4

APPENDIX V

REGION: NEW BRUNSWICK

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Fredericton	1978-79	L'Hexagone	2	5
" "	1979	NACO	1	1
Grand Sault	1974-75	L'Hexagone	2	6
" "	1975-76	L'Hexagone	1	5
" "	1976-77	L'Hexagone	1	3
" "	1977-78	L'Hexagone	1	2
" "	1978-79	L'Hexagone	2	3
Grande Anse	1978-79	L'Hexagone	1	1
Lameque	1975-76	L'Hexagone	1	1
Moncton	1973-74	L'Hexagone	1	1
" "	1974-75	L'Hexagone	2	4
" "	1975-76	" "	2	6
" "	1976-77	" "	2	6
" "	1977-78	" "	2	8
" "	1978-79	" "	1	3
" "	1978-79	La comp. CNA	2	2
" "	1979	NACO	1	1
Paquetville	1978-79	L'Hexagone	1	1
Petit-Rocher	1978-79	L'Hexagone	1	1
Richibouctou	1973-74	L'Hexagone	1	1
" "	1975-76	L'Hexagone	1	1
" "	1976-77	L'Hexagone	1	2

APPENDIX V

REGION: NEW BRUNSWICK

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Riviere Verte	1977-78	L'Hexagone	1	1
Riviere Verte	1978-79	L'Hexagone	2	2
Sackville	1973-74	L'Hexagone	1	1
" "	1974-75	L'Hexagone	1	1
" "	1975	NACO	1	1
St. Basile	1973-74	L'Hexagone	2	2
" "	1974-75	" "	2	3
" "	1975-76	" "	2	2
" "	1976-77	" "	1	2
St. François de Madawaska	1975-76	L'Hexagone	2	2
" " "	1977-78	L'Hexagone	1	1
St. John	1979	NAC Theatre Co.	2	2
Saint Joseph	1974-75	L'Hexagone	1	1
" "	1975-76	" "	1	1
" "	1976-77	" "	1	1
" "	1978-79	" "	1	1
St. Leonard	1974-75	" "	2	2
" "	1975-76	" "	2	2
" "	1976-77	" "	2	2

APPENDIX V

REGION: NEW BRUNSWICK

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
St. Louis de Kent	1977-78	L'Hexagone	2	2
" " "	1978-79	" "	2	3
St. Paul	1978-79	" "	1	1
St. Quentin	1978-79	" "	2	2
Shippegan	1975-76	" "	2	2
" "	1976-77	" "	1	3
" "	1977-78	" "	1	2
" "	1978-79	" "	1	1
Tracidie	1974-75	L'Hexagone	1	4
" "	1975-76	" "	1	1
" "	1976-77	" "	2	3
" "	1977-78	" "	2	3
" "	1978-79	" "	2	3
Woodstock	1979	NAC Theatre Co.	1	1
<u>NOVA SCOTIA</u>				
Antigonish	1977-78	L'Hexagone	1	1
Arichat	1977-78	L'Hexagone	1	1
Cheticamp	1977-78	" "	2	3

APPENDIX V

REGION: NOVA SCOTIA

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Cheticamp	1978-79	L'Hexagone	2	3
Church Point	1976-77	" "	2	2
" "	1978-79	" "	1	1
Dartmouth	1976-77	L'Hexagone	1	1
Halifax	1973	NACO	2	2
" "	1975	NACO	1	1
" "	1976-77	L'Hexagone	2	3
" "	1978-79	L'Hexagone	2	2
" "	1979-80	La Compagnie CNA	2	3
" "	1979	NACO	1	1
L'Arduise	1977-78	L'Hexagone	1	1
Luisdale	1977-78	L'Hexagone	1	1
Meteghan River	1976-77	L'Hexagone	1	2
" " "	1978-79	" "	2	3
Petit de Grat	1977-78	" "	1	1
Pomquet Forks	1977-78	" "	1	1
Ste. Anne du Ruisseau	1976-77	" "	2	2

APPENDIX V

REGION: NOVA SCOTIA

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
St. Joseph du Moine	1977-78	L'Hexagone	1	1
Wolfville	1975	NACO	1	1
Yarmouth	1979-80	La comp. CNA	2	2

NEWFOUNDLAND

Cornerbrook	1975	NACO	1	1
" "	1979	NACO	1	1
Grand Falls	1975	NACO	1	1
St. John's	1973	NACO	1	1
" "	1975	NACO	1	2
" "	1979	NACO	1	1

PRINCE EDWARD ISLAND

Abrams Village	1974-75	L'Hexagone	1	1
Charlottetown	1973	NACO	1	1
" "	1979	NAC Theatre Co.	2	2
Saint Louis	1974-75	L'Hexagone	1	1

APPENDIX V

REGION: YUKON AND N.W.T.

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
<u>YUKON</u>				
Dawson City	1979	NAC Theatre Co.	1	2
Elsa	1979	NAC Theatre Co.	1	1
Faro	1979	NAC Theatre Co.	1	1
Mayo	1979	NAC Theatre Co.	1	1
Watson Lake	1979	NAC Theatre Co.	1	2
Whitehorse	1979	NAC Theatre Co.	1	2
<u>N.W.T.</u>				
Fort Smith	1979	NAC Theatre Co.	1	1
Hay River	1979	NAC Theatre Co.	1	1
Inuvik	1979	NAC Theatre Co.	1	1
Pine Point	1979	NAC Theatre Co.	1	1
Yellowknife	1979	NAC Theatre Co.	1	2
<u>BRITISH COLUMBIA</u>				
Abbotsford	1979	NAC Theatre Co.	1	1
Burnaby	1979-80	L'Hexagone	2	2
Coquitlam	1979-80	L'Hexagone	2	3
Courtenay	1979-80	L'Hexagone	1	1

APPENDIX V

REGION: BRITISH COLUMBIA

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Fort St. John	1979	NAC Theatre Co.	1	1
Kamploops	1980	NACO	1	1
Kelowna	1980	NACO	1	1
Nanaimo	1979-80	L'Hexagone	2	2
Port Coquitlam	1979-80	L'Hexagone	1	1
Port Moody	1979-80	L'Hexagone	1	1
Powell River	1979-80	L'Hexagone	2	2
Prince George	1980	NACO	1	2
Richmond	1979-80	L'Hexagone	1	1
Vancouver	1977	NACO	1	3
" "	1977-78	La Compagnie CNA	1	27
" "	1979	NAC Theatre Co.	2	8
" "	1979-80	L'Hexagone	2	3
" "	1980	NACO	1	1
" "	1981	NACO	1	1
Victoria	1977	NACO	1	1
" "	1979-80	L'Hexagone	2	5

APPENDIX V

REGION: ALBERTA - SASK. - MAN.

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
<u>ALBERTA</u>				
Athabasca	1979	NAC Theatre Co.	1	1
Banff	1979	NAC Theatre Co.	2	2
Banff	1980	NACO	1	1
Beaumont	1979-80	L'Hexagone	1	2
Bonnyville	1979-80	L'Hexagone	1	1
Calgary	1974	NACO	1	1
"	1978-79	La Compagnie CNA	2	2
"	1979	NAC Theatre Co.	1	4
"	1979-80	L'Hexagone	2	4
"	1980	NACO	1	1
Donnelly	1979-80	L'Hexagone	2	2
Drayton Valley	1979	NAC Theatre Co.	1	1
Edmonton	1971	NACO	1	1
"	1974	NACO	1	2
"	1978-79	La Compagnie CNA	2	2
"	1979	NAC Theatre Co.	1	2
"	1979-80	L'Hexagone	2	15
"	1980	NACO	1	1
Fahler	1979-70	L'Hexagone	2	2

APP: V.46
(81.1.09)

APPENDIX V

REGION: ALBERTA - SASK. - MAN.

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Fairview	1979	NAC Theatre Co.	1	1
Girouxville	1979-80	L'Hexagone	1	1
Grand Prairie	1979	NAC Theatre Co.	1	1
High Prairie	1979	NAC Theatre Co.	1	1
Jasper	1979	NAC Theatre Co.	1	1
Lethbridge	1979	NAC Theatre Co.	1	1
Mallaig	1979-80	L'Hexagone	1	1
McLennan	1979-80	L'Hexagone	1	1
Peace River	1979	NAC Theatre Co.	1	2
" "	1979-80	L'Hexagone	2	2
St. Albert	1979-80	L'Hexagone	2	2
St. Paul	1979-80	L'Hexagone	1	1
<u>SASKATCHEWAN</u>				
Davidson	1979	NAC Theatre Co.	1	1
Gravelbourg	1978-79	La Compagnie CNA	2	2
" "	1979-80	L'Hexagone	2	2
Moose Jaw	1977	NACO	1	1
Ponteix	1979-80	L'Hexagone	1	1

APPENDIX V

REGION: SASKATCHEWAN

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Prince Albert	1979-80	L'Hexagone	1	1
Regina	1971	NACO	1	1
"	1974	NACO	1	1
"	1979	NAC Theatre Co.	2	3
Rockglen	1979	NAC Theatre Co.	1	,
St. Isadore de Bellevue	1979-80	L'Hexagone	2	2
Saskatoon	1971	NACO	1	1
"	1974	NACO	2	2
"	1977	NACO	1	1
"	1979	NAC Theatre Co.	2	4
"	1979-80	L'Hexagone	1	2
Swift Current	1977	NACO	1	1
" "	1979	NAC Theatre Co.	1	1
Yorkton	1977	NACO	1	1
<u>MANITOBA</u>				
Brandon	1977	NACO	1	1
Dauphin	1979	NAC Theatre Co.	1	1

APPENDIX V
REGION: MANITOBA

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Elie	1979-80	L'Hexagone	1	1
Isle des Chenes	1978-79	L'Hexagone	1	1
" " "	1979-80	L'Hexagone	1	1
Laurier	1979-80	L'Hexagone	1	1
Lorette	1979-80	L'Hexagone	1	1
Ste. Agathe	1979-80	L'Hexagone	1	1
Ste. Anne	1978-79	L'Hexagone	1	1
" "	1979-80	L'Hexagone	1	1
St. Boniface	1978-79	L'Hexagone	1	1
" "	1979-80	L'Hexagone	1	1
St. Jean Baptiste	1978-79	L'Hexagone	1	1
" " "	1979-80	L'Hexagone	1	1
St. Malo	1978-79	L'Hexagone	1	1
" "	1979-80	L'Hexagone	1	1
St. Norbert	1978-79	L'Hexagone	1	1
" "	1979-80	L'Hexagone	2	2
St. Pierre	1979-80	L'Hexagone	2	2
Ste. Rose du Lac	1979-80	L'Hexagone	1	1
Winnipeg	1971	NACO	1	1

APP: V.49
(81.1.09)

APPENDIX V
REGION: MANITOBA

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
Winnipeg	1974	NACO	1	2
"	1977	NACO	1	2
"	1978-79	L'Hexagone	1	2
"	1978-79	La Compagnie CNA	2	4
"	1979	NAC Theatre Co.	2	8
"	1979-80	L'Hexagone	2	7

APPENDIX V

REGION: USA & MEXICO

<u>LOCATION (CITY)</u> <u>(ALPHABETICALLY</u> <u>PER COUNTRY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF</u> <u>PRODUC.</u> <u>(PROG.)</u>	<u>NO. OF</u> <u>PERF.</u>
Adrian, Michigan	1975	NACO	1	1
Bartlesville, Oklahoma	1975	NACO	1	1
Bay City, Michigan	1975	NACO	1	1
Blacksburg, Virginia	1973	NACO	1	1
Bloomington, Indiana	1975	NACO	1	1
Darian, Connecticut	1973	NACO	1	1
East Lansing, Michigan	1975	NACO	1	1
Freeport, Illinois	1975	NACO	1	1
Hanover, New Hampshire	1970	NACO	2	3
Hartford, Connecticut	1974	NACO	1	1
Lincoln, Illinois	1975	NACO	1	1
Midland, Michigan	1975	NACO	1	1
Mount Clemens, Michigan	1975	NACO	1	1
New York, New York	1972	NACO	1	1
New York, New York	1974	NACO	2	2
New York, New York	1980	NACO	2	2

APPENDIX V
REGION: USA & MEXICO

<u>LOCATION (CITY)</u> <u>(ALPHABETICALLY</u> <u>PER COUNTRY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF</u> <u>PRODUC.</u> <u>(PROG.)</u>	<u>NO. OF</u> <u>PERF.</u>
Park Ridge, Illinois	1975	NACO	1	1
Ponca City, Oklahoma	1975	NACO	1	1
Potsdam, New York	1979	NACO	1	1
Washington, D.C.	1973	NACO	1	1
Mexico City, Mexico	1975	NACO	2	2
Monterrey, Mexico	1975	NACO	4	5
Tepotzotlan, Mexico	1975	NACO	1	1

APPENDIX V

REGION: WESTERN EUROPE AND USSR

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
<u>BELGIUM</u>				
Liege	1978	La Compagnie CNA	1	1
Woluwe - St. Pierre	1978	La Compagnie CNA	1	1
<u>ENGLAND</u>				
Bath	1973	NACO	1	1
Bristol	1973	NACO	1	1
Cardiff	1973	NACO	1	1
London	1973	NACO	1	1
<u>FRANCE</u>				
Amiens	1978	La Compagnie CNA	1	1
Besançon	1978	La Compagnie CNA	1	1
Bourges	1978	" " "	1	1
Cergy - Pontoise	1978	" " "	1	2
Créteil	1978	" " "	1	3
Le Creusot	1978	" " "	1	1
Dijon	1978	" " "	1	1
Grasse	1978	" " "	1	1

APPENDIX V
 REGION: WESTERN EUROPE AND USSR

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
<u>FRANCE</u>				
Macon	1978	La Compagnie CNA	1	1
Mulhouse	1978	" " "	1	1
Nevers	1978	" " "	1	1
Orleans	1978	" " "	1	1
Paris	1973	NACO	1	1
<u>GERMANY</u>				
Aschaffenburg	1978	NACO	1	1
Berlin	1978	NACO	1	1
Bonn	1978	NACO	1	1
Crailsheim	1978	NACO	1	1
Esslingen	1978	NACO	1	1
Goppingen	1978	NACO	1	1
Hameln	1978	NACO	1	1
Hanau	1978	NACO	1	1
Kempton	1978	NACO	1	1
Koblenz	1978	NACO	1	1
Leverbusen	1978	NACO	1	1

APPENDIX V

REGION: WESTERN EUROPE AND USSR

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
<u>GERMANY</u>				
Offenbach	1978	NACO	1	1
Russelheim	1978	NACO	1	1
<u>ITALY</u>				
Messina	1978	NACO	1	1
Naples	1978	NACO	1	1
Palermo	1978	NACO	1	1
Rome	1973	NACO	2	2
Scuola San Rocco	1973	NACO	1	1
Trapani	1978	NACO	1	1
<u>POLAND</u>				
Warsaw	1973	NACO	2	2
<u>SCOTLAND</u>				
Edinburgh	1980	La comp. CNA	2	8
<u>USSR</u>				
Leningrad	1973	NACO	2	2
Moscow	1973	NACO	1	1

APPENDIX V

REGION: WESTERN EUROPE AND USSR

<u>LOCATION (CITY)</u>	<u>YEAR</u>	<u>ENSEMBLE</u>	<u>NO. OF PRODUC. (PROG.)</u>	<u>NO. OF PERF.</u>
<u>USSR</u>				
Riga	1973	NACO	2	2
Tallin	1973	NACO	1	1

APPENDIX V
NATIONAL ARTS CENTRE
THEATRE TOURS

L'HEXAGONE, 1972-1980:

- 1972-73: Vie et Plaisirs de la langue française
1973-74: C'était une fois/Evangeline... qui donc?
1974-75: La Poubelle à Pimpim/Ca bigotte chez Bigot
1975-76: Etincelle et Flammèche/Pile ou Face?
1976-77: Le Grand Jour/Radission
1977-78: En écoutant le Coeur des Pommes/Le Mariage Forcé
1978-79: Antigone/Inook et le soleil
1979-80: Zone/Kikérikiste
-

HEXAGON, 1971-1976:

- 1971-72: From Sea to Sea
1972-73: The Mask and the Myth
1973-74: A Winter's Dream
1974-75: Lord Halewyn
1975-76: Almighty Voice/1837
-

APPENDIX V
THEATRE TOURS

LA COMPAGNIE DE THEATRE DU CNA:

- 1974-75: Woyzeck (Montreal)
- 1977-78: Woyzeck (Europe)
The Dream Play/Le Songe (Vancouver, Toronto, Montréal)
- 1978-78: Un Simple Soldat/Arlequin
Le Cid/Madame Filoumé
- 1979-80: Notre petite ville/Les Femmes Savantes
Andorra (Montréal)
Les Emigrés (Montréal)
Woyzeck/Le Songe (Edinburgh)
-

THE NATIONAL ARTS CENTRE THEATRE COMPANY:

- 1978-79: Hamlet/William and Arthur Who?
Waiting for the Parade
- 1979(Fall): Waiting for the Parade (Alberta, N.W.T., Yukon)

APPENDIX V

Ten Year Touring by NAC Orchestra

1969-70

Val d'Or, Quebec	22 October, 1969
Amos, Quebec	23 October, 1969
LaSarre, Quebec	29 October, 1969
Rouyn, Quebec	30 October, 1969
Deep River, Ontario	11 February, 1970
Guelph, Ontario	4 May, 1970
Barrie, Ontario	12 May, 1970
Peterborough, Ontario	13 May, 1970
Hanover, New Hampshire	27 May, 1970
Hanover, New Hampshire	17 July, 1970
Hanover, New Hampshire	18 July, 1970

1970-71

Kingston, Ontario	8 October, 1970
Deep River, Ontario	11 January, 1971
North Bay, Ontario	12 January, 1971
Sudbury, Ontario	13 January, 1971
Sault Ste-Marie, Ontario	14 January, 1971
Sudbury, Ontario	15 January, 1971
Winnipeg, Manitoba	9 March, 1971
Edmonton, Alberta	10 March, 1971
Vancouver, British Columbia	12 March, 1971
Saskatoon, Saskatchewan	13 March, 1971
Regina, Saskatchewan	14 March, 1971
Stratford, Ontario	28 March, 1971 (matinee)
Waterloo, Ontario	28 March, 1971 (evening)
Toronto, Ontario	29 March, 1971
Brockville, Ontario	1 April, 1971
Barrie, Ontario	14 May, 1971
Guelph, Ontario	15 May, 1971
Lindsay, Ontario	25 May, 1971
Belleville, Ontario	26 May, 1971
Sept-Iles, Quebec	1 June, 1971
Baie Comeau, Quebec	2 June, 1971
Matane, Quebec	4 June, 1971
Rivière-du-Loup, Quebec	5 June, 1971

1971-72

Montreal, Quebec	7 October, 1971
Cornwall, Ontario	6 November, 1971
Deep River, Ontario	16 November, 1971
Sudbury, Ontario	17 November, 1971
Elliot Lake, Ontario	18 November, 1971
Sault Ste-Marie, Ontario	19 November, 1971
Thunder Bay, Ontario	20 November, 1971
New York, New York	27 February, 1972
Brockville, Ontario	1 March, 1972
Pembroke, Ontario	12 April, 1972
Barrie, Ontario	13 April, 1972
London, Ontario	15 April, 1972
Windsor, Ontario	16 April, 1972
Toronto, Ontario	17 April, 1972
Lindsay, Ontario	18 April, 1972
Montreal, Quebec	11 May, 1972

APPENDIX V

1972-73

Deep River, Ontario	11 November, 1972
Cortland, New York	13 November, 1972
New York, New York	15 November, 1972
Toronto, Ontario	26 November, 1972
Fredericton, New Brunswick	10 February, 1973
Charlottetown, Prince Edward Island	11 February, 1973
Halifax, Nova Scotia	12-13 February, 1973
St. John's, Newfoundland	16 February, 1973
Brockville, Ontario	12 April, 1973
Barrie, Ontario	24 April, 1973
Galt, Ontario	25 April, 1973
Toronto, Ontario	26 April, 1973
Windsor, Ontario	28 April, 1973
Warsaw, Poland	11 May, 1973
Warsaw, Poland	12 May, 1973
Leningrad, Russia	15 May, 1973
Leningrad, Russia	16 May, 1973
Tallinn, Russia	18 May, 1973
Riga, Russia	19 May, 1973
Riga, Russia	20 May, 1973
Moscow, Russia	22 May, 1973
Bath, England	25 May, 1973
Bristol, England	29 May, 1973
London, England	1 June, 1973
Llandaff, Wales	2 June, 1973
Versailles, France	5 June, 1973
Rome, Italy	6 June, 1973
Rome, Italy	7 June, 1973
Venice, Italy	9 June, 1973
Niagara-on-the-Lake, Ontario	16 June, 1973

1973-74

Kingston, Ontario	25 October, 1973
Peterborough, Ontario	26 October, 1973
Kitchener-Waterloo, Ontario	27-28 October, 1973
Blacksburg, Virginia	8 November, 1973
Washington D.C.	11 November, 1973
Darien, Connecticut	12 November, 1973
Haileybury, Ontario	16 November, 1973
Kirkland Lake, Ontario	17 November, 1973
Cochrane, Ontario	18 November, 1973
Timmins, Ontario	19 November, 1973
Sudbury, Ontario	21 November, 1973
North Bay, Ontario	22 November, 1973
Deep River, Ontario	23 November, 1973
Brockville, Ontario	15 February, 1974
Winnipeg, Manitoba	9-10 March, 1974
Regina, Saskatchewan	11 March, 1974
Saskatoon, Saskatchewan	12 March, 1974
Calgary, Alberta	13 March, 1974
Edmonton, Alberta	16-17 March, 1974
Toronto, Ontario	19-20 March, 1974
Windsor, Ontario	21 March, 1974
Toronto, Ontario	27 April, 1974
Guelph, Ontario	28 April, 1974
Sarnia, Ontario	29 April, 1974
Guelph, Ontario	12 May, 1974
Kingston, Ontario	4 June, 1974
Mount Orford, Quebec	29 June, 1974

APPENDIX V

1974-75

Tracy, Quebec	29 October, 1974
St-Hyacinthe, Quebec	30 October, 1974
Jonquières, Quebec	31 October, 1974
La Tuque, Quebec	2 November, 1974
Rivière-du-Loup, Quebec	3 November, 1974
Joliette, Quebec	4 November, 1974
Hartford, Connecticut	4 December, 1974
New York, New York	5 December, 1974
New York, New York	6 December, 1974
Toronto, Ontario	9 January, 1975
Deep River, Ontario	11 January, 1975
Barrie, Ontario	9 February, 1975
Welland, Ontario	10 February, 1975
Hamilton, Ontario	11 February, 1975
Sackville, New Brunswick	15 February, 1975
Halifax, Nova Scotia	17 February, 1975
Wolfville, Nova Scotia	18 February, 1975
East Lansing, Michigan	26 February, 1975
Bloomington, Indiana	27 February, 1975
Adrian, Michigan	28 February, 1975
Midland, Michigan	1 March, 1975
Bay City, Michigan	3 March, 1975
Mount Clemens, Michigan	4 March, 1975
Freeport, Illinois	5 March, 1975
Park Ridge, Illinois	7 March, 1975
Lincoln, Illinois	8 March, 1975
Bartlesville, Oklahoma	10 March, 1975
Ponca City, Oklahoma	11 March, 1975
Monterrey, Mexico	12 March, 1975
Monterrey, Mexico	13 March, 1975
Monterrey, Mexico	14 March, 1975
Tepetzotlan, Mexico	15 March, 1975
Mexico City, Mexico	17 March, 1975
Mexico City, Mexico	18 March, 1975
Monterrey, Mexico	19 March, 1975
Monterrey, Mexico	20 March, 1975
Brockville, Ontario	23 April, 1975
St. John's, Newfoundland	26 May, 1975 (matinee)
St. John's, Newfoundland	26 May, 1975 (evening)
Grand Falls, Newfoundland	28 May, 1975
Corner Brook, Newfoundland	29 May, 1975
Stephenville, Newfoundland	30 May, 1975
Kingston, Ontario	6 June, 1975
Fredericton, New Brunswick	16 June, 1975
Mount Orford, Quebec	22 June, 1975

1975-76

Toronto, Ontario	3 November, 1975
Washington D.C.	21-26 October, 1975
Sudbury, Ontario	9 November, 1975
Sudbury, Ontario	10 November, 1975 (1 hour matinee)
Cochrane, Ontario	11 November, 1975
Kirkland Lake, Ontario	12 November, 1975
Deep River, Ontario	15 November, 1975
Windsor, Ontario	11 December, 1975
London, Ontario	12 December, 1975
St. Catharines, Ontario	13 December, 1975
Montreal, Quebec	6-7 January, 1976
Toronto, Ontario	29 February, 1976 (with Festival Singers)

APPENDIX V

Brockville, Ontario	5 March, 1976
Trenton, New Jersey	13 March, 1976
Wilmington, Delaware	14 March, 1976
Abington, Pennsylvania	15 March, 1976
New Rochelle, New York	16 March, 1976
Storrs, Connecticut	18 March, 1976
New York, New York	20 March, 1976 (Carnegie Hall)
Boston, Massachusetts	21 March, 1976 (3 p.m. concert)
Manchester, New Hampshire	22 March, 1976
Nashua, New Hampshire	23 March, 1976
Kingston, New York	24 March, 1976
Kingston, Ontario	1 April, 1976
Toronto, Ontario	2 April, 1976
Toronto, Ontario	29 May, 1976 (MacMillan Theatre)

1976-77

Sudbury, Ontario	7 November, 1976 (evening)
Sudbury, Ontario	8 November, 1976 (matinee)
Cochrane, Ontario	9 November, 1976
Rouyn, Quebec	10 November, 1976
Deep River, Ontario	13 November, 1976
London, Ontario	15 January, 1977
Windsor, Ontario	16 January, 1977
Winnipeg, Manitoba	11-12 February, 1977
Brandon, Manitoba	14 February, 1977
Yorkton, Saskatchewan	15 February, 1977
Moose Jaw, Saskatchewan	16 February, 1977
Swift Current, Saskatchewan	17 February, 1977
Saskatoon, Saskatchewan	20 February, 1977
Vancouver, British Columbia	21-23 February, 1977
Victoria, British Columbia	25 February, 1977
Cobourg, Ontario	18 March, 1977
Toronto, Ontario	23 April, 1977
Guelph, Ontario	22 May, 1977
Toronto, Ontario	24-25 May, 1977
Bracebridge (Gravenhurst), Ontario	26 May, 1977
Cornwall, (St. Raphael's Ruins), Ontario	17 June, 1977

1977-78

Deep River, Ontario	25 November, 1977
Kingston, Ontario	15 March, 1978
Messina, Sicily	6 April, 1978
Palermo, Sicily	7 April, 1978
Trapani, Sicily	8 April, 1978
Naples, Italy	11 April, 1978
Berlin, West Germany	13 April, 1978
Goppingen, West Germany	14 April, 1978
Crailsheim, West Germany	15 April, 1978
Hanau, West Germany	16 April, 1978
Russelsheim, West Germany	17 April, 1978
Leverkusen, West Germany	19 April, 1978
Bonn, West Germany	20 April, 1978
Koblenz, West Germany	21 April, 1978
Aschaffenberg, West Germany	22 April, 1978
Offenbach, West Germany	23 April, 1978
Hamel, West Germany	25 April, 1978
Fulda, West Germany	26 April, 1978
Esslingen, West Germany	27 April, 1978
Kempton, West Germany	29 April, 1978

APPENDIX V

1978-79

Belleville, Ontario	27 September, 1978
Sault Ste Marie, Ontario	31 October, 1978
Atikokan, Ontario	2 November, 1978
Thunder Bay, Ontario	3 November, 1978
Owen Sound, Ontario	15 November, 1978
Petrolia, Ontario	16 November, 1978
Toronto, Ontario	18 November 1978
Hawksbury, Ontario	30 November, 1978
Cornwall, Ontario	8 December, 1978
Deep River, Ontario	19 January, 1979
Potsdam, New York	7 February, 1979
Toronto, Ontario	9-10 February, 1979
Halifax, Nova Scotia	2 May, 1979
St. John's, Newfoundland	3 May, 1979
Corner Brook, Newfoundland	4 May, 1979
Moncton, New Brunswick	7 May, 1979
Fredericton, New Brunswick	8 May, 1979
Dalhousie, New Brunswick	9 May, 1979
Toronto (Ontario Place), Ontario	31 May - 1 June, 1979

App: W.1
(81.1.09)

APPENDIX W
NATIONAL ARTS CENTRE
ALL ANCILLARY SERVICES
1979-80

	<u>Expenses</u>	<u>Revenues</u>	
Rentals	148.4	248.1	
Garage	256.3	806.0	
Restaurants	1,900.0	1,849.7	
Interest	-	475.0	
Boutiques	-	124.6	
	<hr/>	<hr/>	<hr/>
	2,304.7	3,503.4	1,198.7

APPENDIX X
NATIONAL ARTS CENTRE

PROGRAMMING YEAR ANALYSIS: FINANCIAL AND STATISTICAL (1)

A) 1978-79

B) 1977-78

To date, only two years have been analysed on the basis of a programme year commencing 1 September.

(1) Furnished to the Ministry in January, 1980

APP: X.2
(81.1.09)

APPENDIX X
ANALYSIS OF 1978-79 SEASON - FINANCIAL
SUMMARY (\$000's)

	<u>EXPENSES</u>	<u>%</u>	<u>REVENUES</u>	<u>%</u>	<u>NET EXPENSE</u> (Revenue)	<u>%</u>
I PRE-PROGRAMMING						
A. Operation and Maintenance of the Building	2,763.2	14.5	6.1	0.1	2,757.1	24.3
B. Operation of the Centre						
1. General Direction and Administration	1,836.7		6.3		1,830.4	
2. Programming Services	2,070.2		170.4		1,899.8	
3. Ancillary Services	<u>2,054.4</u>		<u>3,094.5</u>		<u>(1,040.1)</u>	
	5,961.3	31.4	3,271.2	42.5	2,690.1	23.8
II PROGRAMMING						
A. Music	2,310.7		772.1		1,538.6	
B. Theatre	4,266.8		1,064.1		3,202.7	
C. Dance	543.1		384.8		158.3	
D. Variety	1,808.6		1,838.0		(29.4)	
E. Festival	<u>1,366.8</u>		<u>364.1</u>		<u>1,002.7</u>	
	10,296.0	54.1	4,423.1	57.4	5,872.9	51.9
Grand Total	19,020.5	100.0	7,700.4	100.0	11,320.1	100.0

APP: X.3
(81.1.09)

APPENDIX X
ANALYSIS OF 1978-79 SEASON - FINANCIAL
BREAKDOWN OF SUMMARY (\$000's)

	<u>EXPENSES</u>	<u>%</u>	<u>REVENUES</u>	<u>%</u>	<u>NET EXPENSE</u>	<u>%</u>
					(Revenue)	
I A. OPERATION AND MAINTENANCE OF THE BUILDING						
1. Fixed Assets	1,091.7				1,091.7	
2. Maintenance	1,388.7				1,388.7	
3. Administration	106.6		6.1		100.5	
4. Security and Tours	<u>176.2</u>		<u> </u>		<u>176.2</u>	
	2,763.2	14.5	6.1	0.1	2,757.1	24.3

APPENDIX X
ANALYSIS OF 1978-79 SEASON - FINANCIAL
BREAKDOWN OF SUMMARY (\$000')

	<u>EXPENSES</u>	<u>%</u>	<u>REVENUES</u>	<u>%</u>	<u>NET EXPENSE</u>	<u>%</u>
					(Revenue)	
I B. OPERATION OF THE CENTRE						
1. General Direction and Administration						
a. General Direction	507.5				507.5	
b. Administration						
i. Finance	501.9		5.4		496.5	
ii. Personnel	173.0				173.0	
iii. Office Services	<u>654.3</u>		<u>0.9</u>		<u>653.4</u>	
	1,836.7		6.3		1,830.4	
2. Programming Services						
a. Box Office	563.9		19.5		544.4	
b. Production	628.8		7.3		621.5	
c. Public Relations	858.9		127.6		731.3	
d. Checkrooms	<u>18.6</u>		<u>16.0</u>		<u>2.6</u>	
	2,070.2		170.4		1,899.8	
3. Ancillary Services						
a. Garage	240.6		753.7		(513.1)	
b. Restaurants	1,701.6		1,599.5		102.1	
c. Rentals (Halls)	112.2		196.7		(84.5)	
d. Leases (Boutiques)			73.0		(73.0)	
e. Regional Grant			132.2		(132.2)	
f. Interest (Short-term)	<u> </u>		<u>339.4</u>		<u>(339.4)</u>	
	2,054.4		3,094.5		(1,040.1)	
Total	5,961.3	31.4	3,271.2	42.5	2,690.1	23.8

APPENDIX X

ANALYSIS OF 1978-79 SEASON - FINANCIAL
BREAKDOWN OF SUMMARY (\$000's)

	<u>EXPENSES</u>	<u>%</u>	<u>REVENUES</u>	<u>%</u>	<u>NET EXPENSE</u>	<u>%</u>
					(Revenue)	
II PROGRAMMING						
A. Music						
1. NAC Orchestra	1,199.8		505.6		694.2	
2. Tours	307.4		74.0		233.4	
3. Special Programmes	600.7		192.5		408.2	
4. Administration	<u>202.8</u>		<u> </u>		<u>202.8</u>	
	2,310.7		772.1		1,538.6	
B. Theatre						
1. English Theatre	1,711.6		691.9		1,019.7	
2. French Theatre	1,356.9		372.2		984.7	
3. Production	637.7				637.7	
4. Administration	<u>560.6</u>		<u> </u>		<u>560.6</u>	
	4,266.8		1,064.1		3,202.7	
C. Dance						
1. Programmes	510.2		384.8		125.4	
2. Administration	<u>32.9</u>		<u> </u>		<u>32.9</u>	
	543.1		384.8		158.3	
D. Variety						
1. Programmes	1,677.7		1,838.0		(160.3)	
2. Administration	<u>130.9</u>		<u> </u>		<u>130.9</u>	
	1,808.6		1,838.0		(29.4)	
E. Festival						
1. Programmes	1,236.7		364.1		872.6	
2. Administration	<u>130.1</u>		<u> </u>		<u>130.1</u>	
	1,366.8		364.1		1,002.7	
Total	10,296.0	54.1	4,423.1	57.4	5,872.9	51.9

APPENDIX X
ANALYSIS OF 1978-79 SEASON - ATTENDANCE
SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
I BY NATURE OF PROGRAMME			
A. Music	63	93	113,326
B. Theatre	35	703	303,683
C. Dance	15	54	56,783
D. Variety	68	140	233,789
E. Festival	<u>8</u>	<u>21</u>	<u>25,443</u>
	189	1,011	733,024
II BY LOCATION OF PERFORMANCE			
A. At NAC	170	663	588,990
B. On Tour	<u>19</u>	<u>348</u>	<u>144,034</u>
	189	1,011	733,024
III BY TYPE OF PRESENTATION			
A. NAC Productions	62	658	334,972
B. Visiting Attractions	<u>127</u>	<u>353</u>	<u>398,052</u>
	189	1,011	733,024
IV BY NATIONALITY OF PERFORMERS			
A. Canadian	120	864	516,208
B. Foreign	<u>69</u>	<u>147</u>	<u>216,816</u>
	189	1,011	733,024

APP: X.7
(81.1.09)

APPENDIX X
ANALYSIS OF 1978-79 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
I MUSIC			
A. At NAC			
1. Subscription Series			
a. Orchestral			
i. NAC Orchestra	16	32	63,832
ii. Visiting Orchestras			
a. Canadian	1	1	2,287
b. Foreign	3	3	6,256
b. Chamber Music	<u>6</u>	<u>6</u>	<u>3,007</u>
	26	42	75,382
2. Non-Subscription			
a. Orchestral			
i. NAC Orchestra	3	3	(est) 2,176
ii. Visiting Orchestra (Canadian)	1	2	(est) 2,900
b. Opera and Choral	7	9	12,064
c. Recitals			
i. Established Artists	7	7	4,168
ii. "Rising Stars"	6	6	1,420
d. Young People's Music (NACO)	<u>3</u>	<u>3</u>	<u>3,737</u>
	27	30	26,465
B. Tours (19 Cities)	10	21	(est) 11,479
Total	63	93	113,326

APPENDIX X
ANALYSIS OF 1978-79 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PRODUCTIONS</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
II THEATRE			
A. English Theatre			
1. Subscription Series			
a. NAC Productions	5	114	59,212
b. Visiting Companies	<u>2</u>	<u>45</u>	<u>33,316</u>
	7	159	92,528
2. Non Subscription			
a. NAC Productions	1	10	640
b. Visiting Companies	5	35	16,678
c. Films	<u>3</u>	<u>15</u>	<u>4,665</u>
	9	60	21,983
3. Tours (21 Cities)	<u>3</u>	<u>59</u>	<u>38,044</u>
	19	278	152,555
B. French Theatre			
1. Subscription Series			
a. NAC Productions	4	90	33,361
b. Visiting Companies	<u>2</u>	<u>24</u>	<u>15,974</u>
	6	114	49,335
2. Non Subscription			
a. NAC Productions	2	40	3,502
b. Visiting Companies	1	2	1,614
c. Films	<u>1</u>	<u>1</u>	<u>2,166</u>
	4	43	7,282
3. Tours	<u>6</u>	<u>268</u>	<u>94,511</u>
	16	385	151,128
Total	35	703	303,683

APPENDIX X
ANALYSIS OF 1978-79 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
III DANCE			
A. Subscription Series			
1. Canadian Companies	3	9	17,925
2. Foreign Companies	<u>*1</u>	<u>3</u>	<u>3,498</u>
	4	12	21,423
B. Non Subscription			
1. Canadian Companies	11	40	33,027
2. Foreign Companies	<u>*</u>	<u>2</u>	<u>2,333</u>
	11	42	35,360
Total	15	54	56,783

* Same Programme for all Performances

APPENDIX X
ANALYSIS OF 1978-79 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
IV VARIETY			
A. Subscription Series			
1. Canadian Companies	0	0	0
2. Foreign Companies	<u>4</u>	<u>20</u>	<u>34,694</u>
	4	20	34,694
B. Non-Subscription			
1. Canadian Companies/Performers	20	39	54,645
2. Foreign Companies/Performers	33	70	125,393
3. Films			
a. Canadian	2	2	2,838
b. Foreign	<u>9</u>	<u>9</u>	<u>16,219</u>
	64	120	199,095
Total	68	140	233,789

APP: X.11
(81.1.09)

APPENDIX X

ANALYSIS OF 1978-79 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
V. FESTIVAL			
A. Operas	3	12	21,471
B. Chamber Music and Recitals			
1. Canadian Artists and Ensembles	1	2	937
2. Foreign Artists and Ensembles	<u>4</u>	<u>7</u>	<u>3,035</u>
	5	9	3,972
Total	8	21	25,443

APPENDIX X
FINANCIAL ANALYSIS OF 1978-79 SEASON - NOTES
SUMMARY

I TALENT EXPENSE

A. NAC Orchestra	\$ 1,177,700
B. Performers Engaged for NAC Productions	1,388,800
C. Visiting Performers, Companies and Orchestras	2,516,800
D. Direction and Design Artists	<u>247,600</u>
Total	\$ 5,330,900

II SUBSIDY

A. Expenses

1. Talent	\$ 5,330,900
2. Other (e.g. Stagehands, advertising, ushers)	3,270,100
3. Production (Theatre)	637,700
4. Administration	<u>1,057,300</u>
Total	\$10,296,000

B. Earned Revenues

1. Ticket Sales	\$ 3,882,500
2. Fees and Other	<u>540,600</u>
Total	\$ 4,423,100

C. Subsidy

\$ 5,872,900

D. Distribution of Expenses (Per Patron)

	<u>Subsidy</u>	<u>Contribution</u>
1. Performances at NAC	\$ 7.33	\$ 6.59
2. Performances on Tour	\$ 10.78	

APPENDIX X
FINANCIAL ANALYSIS OF 1978-79 SEASON - NOTES
BREAKDOWN OF SUMMARY

I MUSIC

A. Talent Expense

1. NAC Orchestra	\$ 1,177,700
2. Other Musicians	77,400
3. Guest Performers and Conductors	401,300
4. Visiting Orchestras	<u>59,100</u>
Total	\$ 1,715,500

B. Subsidy

1. Expenses

a. Talent	\$ 1,715,500
b. Other (e.g. stagehands, advertising, ushers)	392,400
c. Administration	<u>202,800</u>
Total	\$ 2,310,700

2. Earned Revenues

a. Ticket Sales	\$ 489,800
b. Fees	<u>282,300</u>
Total	\$ 772,100

3. Subsidy

\$ 1,538,600

4. Distribution of Expenses (Per Patron)

	<u>Subsidy</u>	<u>Contribution</u>
a. Performances at NAC	\$ 12.85	\$ 4.81
b. Performances on Tour	\$ 20.01	

APPENDIX X
FINANCIAL ANALYSIS OF 1978-79 SEASON - NOTES
BREAKDOWN OF SUMMARY

II THEATRE

A. Talent Expense

1. Performers Engaged for NAC Productions	\$ 853,800
2. Visiting Companies	352,800
3. Direction and Design Artists	<u>140,200</u>
Total	\$1,346,800

B. Subsidy

1. Expenses

a. Talent	\$ 1,346,800
b. Other (e.g. stagehands, advertising, ushers)	1,721,700
c. Production	637,700
d. Administration	<u>560,600</u>
Total	\$ 4,266,800

2. Earned Revenues

a. Ticket Sales	\$ 876,300
b. Fees	<u>187,800</u>
Total	\$ 1,064,100

3. Subsidy \$ 3,202,700

4. Distribution of Expenses (Per Patron)

	<u>Subsidy</u>	<u>Contribution</u>
a. Performances at NAC	\$ 10.98	\$ 5.12
b. Performances on Tour	\$ 9.99	

APPENDIX X
FINANCIAL ANALYSIS OF 1978-79 SEASON - NOTES
BREAKDOWN OF SUMMARY

III DANCE

A. Talent Expense

1. Canadian Companies	\$ 294,700
2. Foreign Companies	<u>62,400</u>
Total	\$ 357,100

B. Subsidy

1. Expenses	
a. Talent	\$ 357,100
b. Other (e.g. stagehands, advertising, ushers)	153,100
c. Administration	<u>32,900</u>
Total	\$ 543,100

2. Earned Revenues

a. Ticket Sales	\$ 383,500
b. Other	<u>1,300</u>
Total	\$ 384,800

3. Subsidy \$ 158,300

4. Subsidy - Per Patron \$ 2.79
Contribution - Per Patron \$ 6.75

APPENDIX X

FINANCIAL ANALYSIS OF 1978-79 SEASON - NOTES
BREAKDOWN OF SUMMARY

IV VARIETY

A. Talent Expense

1. Canadian Performers	\$ 277,600
2. Foreign Performers	<u>1,042,800</u>
Total	\$1,320,400

B. Surplus

1. Expenses

a. Talent	\$ 1,320,400
b. Other (e.g. stagehands, advertising, ushers)	357,300
c. Administration	<u>130,900</u>
Total	\$ 1,808,600

2. Earned Revenues

a. Ticket Sales	\$ 1,830,800
b. Other	<u>7,200</u>
Total	\$ 1,838,000

3. Surplus \$ 29,400

4. Surplus - Per Patron \$ 0.13

Contribution - Per Patron \$ 7.83

APPENDIX X
FINANCIAL ANALYSIS OF 1978-79 SEASON - NOTES
BREAKDOWN OF SUMMARY

V. FESTIVAL

A. Talent Expense

1. Performers, Musicians and Conductors	\$ 457,600
2. Direction and Design Artists	107,400
3. Visiting Ensemble	
a. Canadian	5,400
b. Foreign	<u>20,700</u>
Total	\$ 591,100

B. Subsidy

1. Expenses	
a. Talent	\$ 591,100
b. Other (e.g. stagehands, advertising, ushers)	645,600
c. Administration	<u>130,100</u>
Total	\$1,366,800
2. Earned Revenues	
a. Ticket Sales	\$ 302,100
b. Other	<u>62,000</u>
Total	\$ 364,100
3. Subsidy	\$1,002,700
4. Subsidy - Per Patron	\$ 39.41
Contribution - Per Patron	\$ 11.87

APP: X.18
(81.1.09)

APPENDIX X
ANALYSIS OF 1977-78 SEASON - FINANCIAL
SUMMARY (\$000's)

	<u>EXPENSES</u>	<u>%</u>	<u>REVENUES</u>	<u>%</u>	<u>NET EXPENSES</u>	<u>%</u>
					(Revenues)	
I	PRE-PROGRAMMING					
	A. Operation & Maintenance of Building	2,726.4	16.1	6.5	0.1	2,719.9 30.8
	B. Operation of the Centre					
	1. General Direction & Administration	1,659.3		15.1		1,644.2
	2. Programming	1,925.8		113.4		1,812.4
	3. Ancillary Services	<u>1,995.8</u>		<u>3,276.3</u>		<u>(1,280.5)</u>
		5,580.9	32.9	3,404.8	41.9	2,176.1 24.7
II	PROGRAMMING					
	A. Music	2,062.3		983.3		1,079.0
	B. Theatre	3,274.2		1,245.9		2,028.3
	C. Dance	385.2		277.3		107.9
	D. Variety	1,810.8		1,790.6		20.2
	E. Festival	<u>1,101.9</u>		<u>404.7</u>		<u>697.2</u>
		8,634.4	51.0	4,701.8	58.0	3,932.6 44.5
	Grand Total	16,941.7	100.0	8,113.1	100.0	8,828.6 100.0

APPENDIX X
ANALYSIS OF 1977-78 SEASON - FINANCIAL
BREAKDOWN OF SUMMARY (\$000's)

	<u>EXPENSES</u>	<u>%</u>	<u>REVENUES</u>	<u>%</u>	<u>NET EXPENSES</u>	<u>%</u>
					(Revenues)	
I A. Operation & Maintenance of Building						
1. Fixed Assets	846.4		-		846.4	
2. Maintenance	1,655.0		6.5		1,648.5	
3. Administration	57.6		-		57.6	
4. Security and Tours	<u>167.4</u>		<u>-</u>		<u>167.4</u>	
	2,726.4	16.1	6.5	0.1	2,719.9	30.8

APPENDIX X
ANALYSIS OF 1977-78 SEASON - FINANCIAL
BREAKDOWN OF SUMMARY (\$000's)

	<u>EXPENSES</u>	<u>%</u>	<u>REVENUES</u>	<u>%</u>	<u>NET EXPENSE</u> (Revenues)	<u>%</u>
I B. Operation of the Centre						
1. General Direction and Administration						
a. General Direction	457.5		8.0		449.5	
b. Administration						
i. Finance	413.5		5.7		407.8	
ii. Personnel	209.3		-		209.3	
iii. Office Services	<u>579.0</u>		<u>1.4</u>		<u>577.6</u>	
	1,659.3		15.1		1,644.2	
2. Programming Services						
a. Box Office	535.2		31.8		503.4	
b. Production	647.4		12.5		634.9	
c. Public Relations	723.2		49.8		673.4	
d. Checkrooms	<u>20.0</u>		<u>19.3</u>		<u>.7</u>	
	1,925.8		113.4		1,812.4	
3. Ancillary Services						
a. Garage	218.1		771.2		(553.1)	
b. Restaurants	1,578.0		1,659.0		(81.0)	
c. Rentals (Halls)	199.7		308.1		(108.4)	
d. Leases (Boutiques)	-		67.6		(67.6)	
e. Regional Grant	-		127.4		(127.4)	
f. Interest (Short-Term)	<u>-</u>		<u>343.0</u>		<u>(343.0)</u>	
	1,995.8		3,276.3		(1,280.5)	
Total	5,580.9	32.9	3,404.8	41.9	2,176.1	24.7

APP: X.21.
(81.1.09)

APPENDIX X
ANALYSIS OF 1977-78 SEASON - FINANCIAL
BREAKDOWN OF SUMMARY (\$000's)

	EXPENSES	%	REVENUES	%	NET EXPENSE	%
					(Revenue)	
II PROGRAMMING						
A. Music						
1. NAC Orchestra	1,324.8		604.7		720.1	
2. Tours	301.5		196.4		105.1	
3. Special Programmes	258.8		182.2		76.6	
4. Administration	<u>177.2</u>		-		<u>177.2</u>	
	2,062.3		983.3		1,079.0	
B. Theatre						
1. English Theatre	1,182.1		560.6		621.5	
2. French Theatre	1,061.2		626.5		434.7	
3. Other Theatre	54.9		58.8		(3.9)	
4. Production	522.5		-		522.5	
5. Administration	<u>453.5</u>		-		<u>453.5</u>	
	3,274.2		1,245.9		2,028.3	
C. Dance						
1. Programmes	357.6		277.3		80.3	
2. Administration	<u>27.6</u>		-		<u>27.6</u>	
	385.2		277.3		107.9	
D. Variety						
1. Programmes	1,700.3		1,790.6		(90.3)	
2. Administration	<u>110.5</u>		-		<u>110.5</u>	
	1,810.8		1,790.6		20.2	
E. Festival						
1. Programmes	984.1		404.7		579.4	
2. Administration	<u>117.8</u>		-		<u>117.8</u>	
	1,101.9		404.7		697.2	
Total	8,634.4	51.0	4,701.8	58.0	3,932.6	44.5

APPENDIX X
ANALYSIS OF 1977-78 SEASON - ATTENDANCE

SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
I BY NATURE OF PROGRAMME			
A. Music	68	95	129,549
B. Theatre	26	690	294,365
C. Dance	13	29	37,272
D. Variety	64	160	235,701
E. Festival	<u>16</u>	<u>34</u>	<u>32,123</u>
	187	1,008	729,010
II BY LOCATION OF PERFORMANCE			
A. At NAC	175	677	627,347
B. On Tour	<u>12</u>	<u>331</u>	<u>101,663</u>
	187	1,008	729,010
III BY TYPE OF PRESENTATION			
A. NAC Production	64	606	312,278
B. Visiting Attractions	<u>123</u>	<u>402</u>	<u>416,732</u>
	187	1,008	729,010
IV BY NATIONALITY OF PERFORMERS			
A. Canadian	117	839	378,212
B. Foreign	<u>70</u>	<u>169</u>	<u>350,798</u>
	187	1,008	729,010

APPENDIX X
ANALYSIS OF 1977-78 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
I MUSIC			
A. At NAC			
1. Subscription Series			
A. Orchestra			
i. NAC Orchestra	22	33	74,432
ii. Visiting Orchestras			
a. Canadian	3	3	6,257
b. Foreign	-	-	-
B. Chamber Music	<u>5</u>	<u>5</u>	<u>3,650</u>
2. Non-Subscription	30	41	84,339
A. Orchestra			
i. NAC Orchestra Pops	4	4	6,717
ii. Visiting Orchestra			
a. Canadian	-	-	-
b. Foreign	3	3	4,620
B. Opera and Choral	5	7	8,688
C. Recitals			
i. Canadian	4	7	1,478
ii. Foreign	5	5	4,371
D. Young People's Music (NACO)	2	2	4,000
E. Electronic Music Series	<u>6</u>	<u>6</u>	<u>311</u>
	29	34	30,185
B. Tours (20 cities)	<u>9</u>	<u>20</u>	<u>15,025</u>
	68	95	129,549

APPENDIX X
ANALYSIS OF 1977-78 SEASON
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
II THEATRE			
A. English Theatre			
1. Subscription Series			
a. NAC Productions	5	116	69,932
b. Visiting Companies - Canadian	3	80	38,853
c. Visiting - Non-Canadian	<u>1</u>	<u>22</u>	<u>20,002</u>
	9	218	128,787
2. Non-Subscription			
a. NAC Productions	-	-	-
b. Visiting Companies - Canadian	2	12	5,543
3. Youth Theatre	1	9	2,250
4. Tours	<u>*(1)</u>	<u>110</u>	<u>23,202</u>
Total English	12	349	159,782
B.. French Theatre			
1. Subscription Series			
a. NAC Productions	2	55	15,184
b. Visiting Companies - Canadian	4	40	34,013
c. Visiting - Non-Canadian	<u>1</u>	<u>9</u>	<u>8,116</u>
	7	104	57,313
2. Theatre Jeunesse	2	34	9,251
3. Tours	<u>3</u>	<u>201</u>	<u>63,434</u>
Total French	12	339	129,998
C. Other - Mime & Foreign	<u>2</u>	<u>2</u>	<u>4,585</u>
Total	26	690	294,365

* French Production performed in English

APPENDIX X
ANALYSIS OF 1977-78 SEASON
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
III DANCE			
1. Canadian Companies	13	29	37,272
2. Foreign Companies	<u>-</u>	<u>-</u>	<u>-</u>
	13	29	37,272

APPENDIX X
ANALYSIS OF 1977-78 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
IV VARIETY			
A. Subscription Series			
1. Canadian Companies	-	-	-
2. Foreign Companies	<u>4</u>	<u>20</u>	<u>41,799</u>
	4	20	41,799
B. Non-Subscription			
1. Canadian Companies/Performers	14	48	42,329
2. Foreign Co./Performers	45	91	151,329
3. Films			
a. Canadian	-	-	-
b. Foreign	<u>1</u>	<u>1</u>	<u>244</u>
	60	140	193,902
Total	64	160	235,701

APPENDIX X
ANALYSIS OF 1977-78 SEASON - ATTENDANCE
BREAKDOWN OF SUMMARY

	<u>PROGRAMMES</u>	<u>PERFORMANCES</u>	<u>PAID ATTENDANCE</u>
V FESTIVAL			
A. Operas	3	11	24,890
B. Chamber Music & Recitals			
1. Cdn Artists & Ensembles	5	7	3,068
2. Foreign Artists & Ensembles	6	8	3,730
C. Films	<u>2</u>	<u>8</u>	<u>435</u>
	16	34	32,123

APPENDIX X

FINANCIAL ANALYSIS OF 1977-78 SEASON - NOTES

SUMMARY

I	TALENT EXPENSE		
	a. NAC Orchestra	\$1,164,900	
	b. Performers Engaged for NAC Productions	1,017,800	
	c. Visiting Performers, Companies & Orchestras	2,329,900	
	d. Direction and Design Artists	<u>200,300</u>	
	Total	\$4,712,900	
II	SUBSIDY		
	A. Expense		
	1. Talent	\$4,712,900	
	2. Other (e.g. stagehands, advertising, ushers)	2,512,400	
	3. Production (Theatre)	522,500	
	4. Administration	<u>886,600</u>	
	Total	\$8,634,400	
	B. Earned Revenues		
	1. Ticket Sales	\$3,704,800	
	2. Fees and Other	<u>997,000</u>	
	Total	\$4,701,800	
	C. Subsidy	\$3,932,600	
	D. Distribution of Expenses (Per Patron)		
		<u>Subsidy</u>	<u>Contribution</u>
	1. Performances at NAC	\$ 5.71	\$ 5.91
	2. Performances on Tour	\$ 3.43	

APPENDIX X
FINANCIAL ANALYSIS OF 1977-78 SEASON - NOTES
BREAKDOWN OF SUMMARY

I MUSIC

A. Talent Expense

1. NAC Orchestra	\$1,164,900
2. Other Musicians	70,500
3. Guest Performances & Conductors	320,800
4. Visiting Orchestras	<u>56,400</u>
	\$1,612,600

B. Subsidy

1. Expenses

a. Talent	\$1,612,600
b. Other	272,500
c. Administration	<u>177,200</u>
	\$2,062,300

2. Earned Revenues

a. Ticket Sales	\$ 508,800
b. Fees & Other	<u>474,500</u>
	\$ 983,300

3. Subsidy

\$1,079,000

4. Distribution of Expenses (Per Patron)

	<u>Subsidy</u>	<u>Contribution</u>
a. Performances at NAC	\$ 8.50	\$ 4.44
b. Performances on Tour	\$ 7.00	

APPENDIX X
FINANCIAL ANALYSIS OF 1977-78 SEASON - NOTES
BREAKDOWN OF SUMMARY

II THEATRE

A. Talent Expense

1. Performers Engaged for NAC Productions	\$ 572,100
2. Visiting Companies	349,900
3. Direction and Design Artists	<u>126,700</u>
	\$1,048,700

B. Subsidy

1. Expenses

A. Talent	\$1,048,700
B. Other (e.g. stagehands, advertising, ushers)	1,249,500
C. Production	522,500
D. Administration	<u>453,500</u>
	\$3,274,200

2. Earned Revenues

A. Ticket Sales	\$ 908,800
B. Fees & Other	<u>337,100</u>
	\$1,245,900

3. Subsidy

\$2,028,300

4. Distribution of Expenses (Per Patron)

	<u>Subsidy</u>	<u>Contribution</u>
A. Performances at NAC	\$ 8.59	\$ 4.37
B. Performances on Tour	\$ 2.82	

APPENDIX X
FINANCIAL ANALYSIS OF 1977-78 SEASON - NOTES
BREAKDOWN OF SUMMARY

III DANCE

A. Talent Expense

1. Canadian Companies	\$ 265,700
2. Foreign Companies	<u> -</u>
	\$ 265,700

B. Subsidy

1. Expenses

A. Talent	\$ 265,700
B. Other (e.g. stagehands, ushers, advertising)	91,900
C. Administration	<u>27,600</u>
	\$ 385,200

2. Earned Revenues

A. Ticket Sales	\$ 245,700
B. Other	<u>31,600</u>
	\$ 277,300

3. Subsidy \$ 107,900

4. Subsidy - Per Patron \$2.89

Contribution - Per Patron \$6.60

APPENDIX X
FINANCIAL ANALYSIS OF 1977-78 SEASON - NOTES
BREAKDOWN OF SUMMARY

IV VARIETY

A. Talent Expense

1. Canadian Performers	\$ 188,100
2. Foreign Performers	<u>1,075,700</u>
Total	\$1,263,800

B. Surplus

1. Expenses

A. Talent	\$1,263,800
B. Other (e.g. stagehands, advertising, ushers)	436,500
C. Administration	<u>110,500</u>
Total	\$1,810,800

2. Earned Revenues

A. Ticket Sales	\$1,735,800
B. Other	<u>54,800</u>
Total	\$1,790,600

3. Surplus \$ 20,200

4. Surplus - Per Patron \$ 0.09
Contribution - Per Patron \$ 7.36

APPENDIX X

FINANCIAL ANALYSIS OF 1977-78 SEASON - NOTES

BREAKDOWN OF SUMMARY

V FESTIVAL

A. Talent Expense

1. Performers, Musicians & Conductors	\$ 375,200
2. Direction and Design Artists	73,600
3. Visiting Ensembles	
A. Canadian	50,900
B. Foreign	<u>22,400</u>
	\$ 522,100

B. Subsidy

1. Expenses	
A. Talent	\$ 522,100
B. Other (stagehands, advertising, ushers)	462,000
C. Administration	<u>117,800</u>
	\$1,101,900
2. Earned Revenues	
A. Ticket Sales	\$ 305,700
B. Other	<u>99,000</u>
	\$ 404,700
3. Subsidy	\$ 697,200
4. Subsidy - Per Patron	\$21.70
Contribution - Per Patron	\$ 9.52

Appendix Y
National Arts Centre

GRANTS OF THE REGIONAL MUNICIPALITY
OF OTTAWA-CARLETON

1979 - 80	159,000
1978 - 79	135,000
1977 - 78	127,375
1976 - 77	165,000
1975 - 76	100,000
1974 - 75	100,000

App: Z.1
(81.1.09)

Appendix Z
National Arts Centre
"FESTIVAL OTTAWA" OPERA REPERTORY:

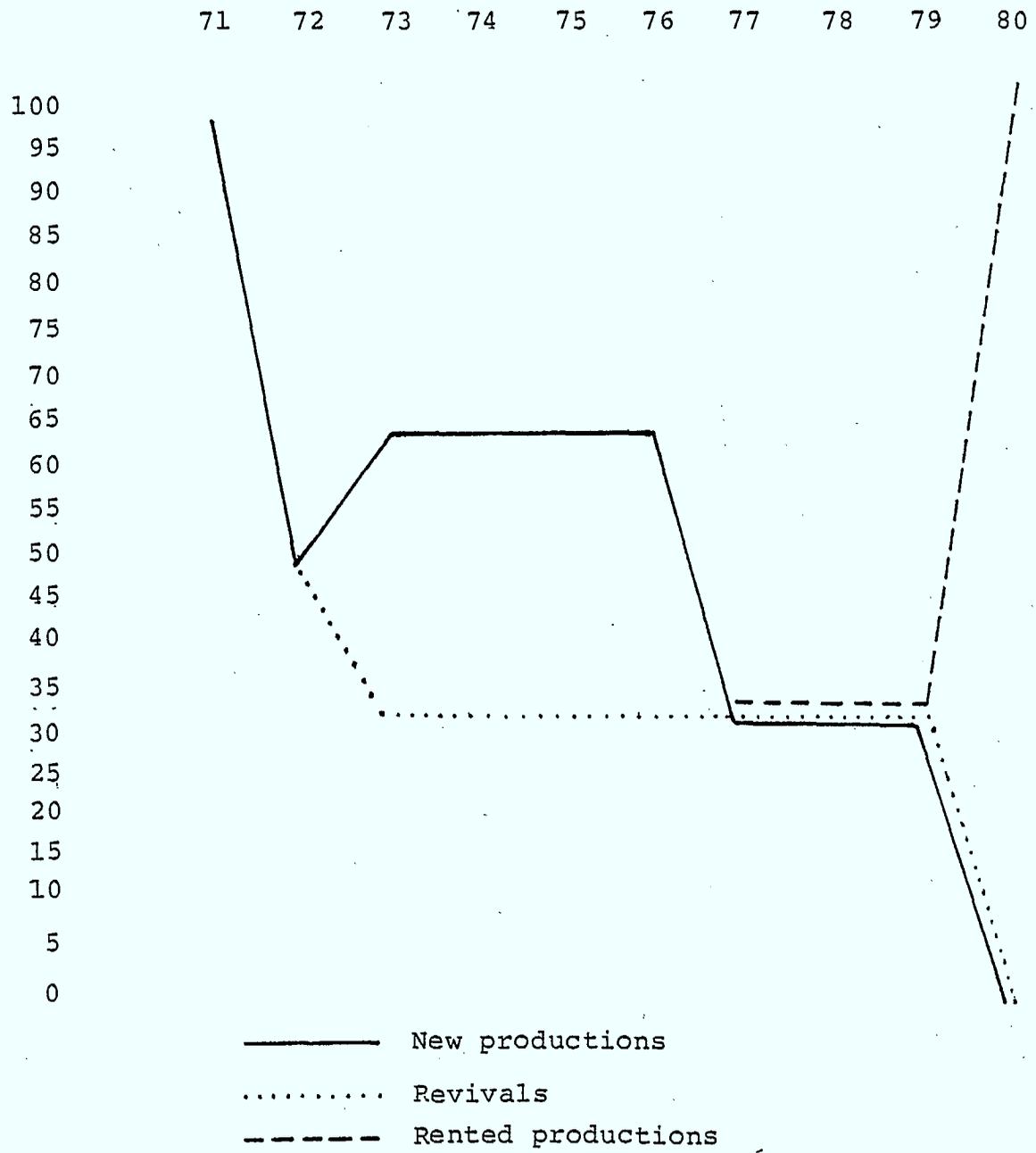
THE MARRIAGE OF FIGARO	(1971 - 1972 - 1976)	Mozart
COSI FAN TUTTE	(1972 - 1973 - 1979)	Mozart
LA BELLE HELENE	(1973 - 1975)	Offenbach
DON GIOVANNI	(1973 - 1974)	Mozart
LE COMTE ORY	(1974 - 1976)	Rossini
THE ABDUCTION FROM THE SERAGLIO	(1974)	Mozart
LA TRAVIATA	(1975 - 1978)	Verdi
THE MAGIC FLUTE	(1975 - 1977)	Mozart
THE QUEEN OF SPADES	(1976 - 1979)	Tchaikovsky
ARIADNE AUF NAXOS	(1974)	Strauss
DON PASQUALE	(1977)	Donizetti
A MIDSUMMER NIGHT'S DREAM	(1978)	Britten
IL BARBIERE DI SEVIGLIA	(1978)	Rossini
CENDRILLON	(1979)	

Appendix A
National Arts Centre

"FESTIVAL OTTAWA" 1971 - 1980

New Productions	13
Revivals	8
Rented productions	6

The curve of new productions, although prestigious to the NAC goes down with the inclusion of revivals, and lowers to 0 in favor of rented productions needed to lower costs.



APPENDIX BB

Artists and Staff of National Arts Centre Theatre Company — 1979-1980

Ackerman, Rae	Production Director
Amiot, Pierrette	Regisseur
Ashley, Bob	Musical Director
Atlenza, Edward	Actor
Anderson, Jocelyn	Wardrobe
Barleben, Peter	Atelier
Bechard, Carl	Actor
Benson, Susan	Designer
Burgess, Deborah	Actress
Campanaro, Paddy	Actress
Campbell, Ben	Actor
Campbell, Douglas	Actor
Celms, Andis	Administrator
Champagne, Laurie	Stage Manager
Clapp, Gordon	Actor
Clapp, Gail	Publicity
Clark, Patrick	Props
Collin, Pierre	Actor
Concannon-Dague, Jill	Wardrobe
Cushing, Al	Assistant to Production Director
Danis, Louison	Actress
Dezy, Victor	Actor
Difelice, Rosa	Seamstress
Dljs, Aja	Wardrobe
Dorais, Elisabeth	Milliner
Drolet, Chrystiane	Actress
Eppstadt, Karen	Seamstress
Ertmanis, Victor	Actor
Faubert, Claire	Actress
Fawcett, Alan	Actor
Ferguson, John	Designer
Fijalkowski, Maciej	Workshop
Filion, Ghyslain	Actor
Fletcher, Charles Page	Actor
Fortier, Lou	Regisseur
Gagnon, Hubert	Actor
Galloway, Carole	Actress
Gardiner, Craig	Actor
Garick, Peter	Company Manager
Gascon, Jean	Director of Theatre
Gingras, René	Actor
Glenn, Carl	Technical Coordinator
Gossage, Abigail	Technical Assistant
Gosselin, Sylvie	Actress
Gravel, Diane	Actress
Grandmaitre, Linda	Tailor
Guadagni, Nicky	Actress
Guay, Jean-Marie	Props
Hanna, Paul	Assistant Administrator
Harris, Kathy	Dyer
Hemblen, David	Literary Manager
Herbiet, Hedwige	Actress
Herbiet, Jean	Artistic Director
Hiebert, Norma	Cutter
Hirsch, John	Director
Howell, Rita	Actress
Jewers, Ray	Actor
Kerr, Nancy	Actress
Kemeid, Alain	Actor

APPENDIX BB

Koensgen, John	Actor
Lamontagne, Marthe	Wardrobe
Laroche, Paule	Publicity
Latreille, Paul	Actor
Leclerc, Paul	Regisseur
L'Écuyer, Guy	Actor
Lefebvre, Suzanne	Assistant Administrator
Legal, Jean-Claude	Regisseur
Lucas, Joan	Choreographer
Ludwick, Patricia	Actress
Lushington, Sonia	Alexander Teacher
MacNeil, Peter	Actor
Malmo, William	Choreographer
Marcus, Jean-Claude	Youth Programming
Marquis, Claude	Actor
Maxwell, Jackie	Youth Coordinator
McGlynn, Kathy	Actress
McLaurin, Donna	Stage Manager
McLellan, Nora	Actress
Ménard, Denise	Actress
Mignault, Charles	Actor
Mignault, Guy	Actor
Miller, Craig	Designer
Miron, Pierre	Regisseur
Munro, John	Designer
Munro, Neil	Actor/Writer
Ohama, Natsuko	Voice/Movement Coach
Oglov, Linda	Publicity
Orenstein, Joan	Actress
Perkins, Roger	Musical Director
Peters, John	Actor
Pooi, Ian	Technical Coordinator
Prevost, Robert	Designer
Pruner, Kari	Actor
Rain, Mariene	Props
Raiston, Derek	Actor
Ranger, Claude	Tour Coordinator
Richard, Joei	Hairdresser
Roy, Bertrand	Actor
Russoid, Werner	Wardrobe Supervisor
Rusmiser, Lydia	Props
Saint-Germain, Claude	Actor
Saivy, Jean	Director
Sauvageau, Jean	Music
Shaw, Paul	Production Stage Manager
Simon, Jack	Designer
Simpson, Denis	Actor
Sly, Keith	Props
Sorgini, Linda	Actress
Stoillee, Glonilda	Props
Therlault, Réjeanne	Publicity
Thomas, Pat	Stage Manager
Trainor, Mary	Actress
Wood, Carol	Wardrobe
Wood, John	Artistic Director
Wood, Karen	Actress
Young, Valerie	Wardrobe
Zacharko, Larry	Writer
Zeinicker, Michael	Actor

Note:

Of the above personnel two are non-Canadian

App: 3B.3
(81.1.09)

APPENDIX B3
Acting Company

English Language Ensemble
French Language Ensemble

28 performers
23 performers

APPENDIX BB

**Creative Artists Hired by NAC for Theatre Productions
1969-80**

Ackerman, Rae	Gallant, Eugène	Mercure, Marthe	Thibault, Andrée
Aitkens, Andrew	Garan, Serge	Miller, Craig	Thompson, Eric
Ashley, Robert	Garcia, Juan	Miller, Joel	Thompson, Robert
Bawtree, Michael	Garneau, Jean-François	Mills-Cockell, John	Toguri, David
Barbeau, François	Gascon, Jean	Mirbt, Felix	Tousignant, François
Bastien, Jean-Luc	Geoffrey, Alfred	Munro, John	Turnbull, Keith
Beaulieu, Michel	Georgé, Pierre	Murgia, Carla	Turner, Edwin, N.
Bédard, François	Gibson, Jeremy	Murrell, John	Turner, Pauline
Bellavance, Ginette	Giguère, Roland	Nachoff, Georgi L.M.	Vachon, Marie
Benson, Susan	Glassco, Bill	Negin, Mark	Vivier, Claude
Blais, Gaston	Goupil, Pierre-René	Neveu, Yves	Wallett, David
Bond, Timothy	Graham, Maxine	Neville, John	Ward, Kevin
Bonin, Jean-Pierre	Gray, John	Nichol, James	Weber, Carl
Bouzek, Donald	Green, Keith	Noiseu, Renée	Werner, Phillip
Brassard, André	Grise, Claude	Ouellet, Gyshlaine	White, Ian
Brighton, Pam	Guay, Marie	Ouellette, Réal	Wingate, Peter
Bronskill, Richard	Hadfield, Penny	Parkou, Susan	Winkfield, Gregson
Brown, Nancy	Hayes, Dennis	Pelletier, Claude	Winter, Jack
Burt, Christine	Hemblen, David	Pelletier, Denise	Wood, John
Canino, Frank	Hendriksón, Cynthia	Penson, Art	Yakimovich, Peter
Cashman, Cheryl	Herbiet, Hedwige	Perkins, Roger	Zacharko, Larry
Catudal, Michel	Herbiet, Jean	Perraud, Jean	Zouvi, Jacques
Celms, Andis	Hirsch, John	Peyton Ward, Judy	
Cernovitch, Nick	Hinton, Michel	Picard, Claudette	
Charlesworth, Marigold	Hopking, Gerard	Piedra, Julio	
Charpentier, Gabriel	Hopkins, Bernard	Piller, Heinar	
Cloutier, Jean-Marie	Hopps, Stuart	Pochinko, Richard	
Collin, Pierre	Horne, Peter	Pointard, Philippe	
Comtois, Guy	Hyde, Lynne	Poujoi, Irene	
Cselenyi, Joseph	Ibbotson, Anthony	Prévost, Robert	
Cusson, Chantale	Jackson, Brian	Provost, Gilles	
Davis, Carolyn	Jones, Anthony	Rae, Allan	
Davis, Donald	Johnstone, David	Rattray, Carol	
Demers, Maurice	Kerr, Mary	Reichenbach, Olivier	
Demers, Michel	King, Jack	Reinholdt, Robert	
Desvoyault, Claude	Kraul, Earl	Robert, Jean	
Dennison, Richard	Kudelka, Jan	Robert, Marthe	
Depatie, François	Lafleur, Jacques	Robertson, Tim	
Dews, Peter	Laing, Alan	Ronfard, Jean-Pierre	
Déziel-Hupé, Gaby	Laplante, François	Rosen, Sheldon	
Dionne, Francine	Laroche, Roland	Rothwell, Marlot	
Doucet, Clive	Leblanc, Jean-Claude	Roy, Réjean	
Dubé, Marcel	Lee, Alexander	Ruff, Herbert	
Dufour, Renéjean	Legendre, Solange	Sabourin, Jean-Gui	
Dunlop, Charles	Léger, Robert	Saint-Denis, Claire	
Eagan, Michael	Lepage, Gilbert	Saint-Denis, Denys	
Egervari, Tibor	Lepage, Roland	Salvy, Jean	
Elliott, Glenn	Lewis, Don	Sauvageau, Jean	
Fairfield, Michèle	Lip, Tina	Sherrin, Robert	
Feheregyhazi, Tibor	Logan, Janet	Silver, Philip	
Ferguson, John	Lucas, Joan Morton	Sime, Robert	
Ferruzzi, Paolo	Lynn, Maureen	Simon, Jack	
Fiorucci, Vittorio	Macdonald, Brian	Singer, Ron	
Flagel, Claude	Malmö, William Merton	Siretta, Daniele	
Flood, Pat	Maltis, Robert	Smith, Campbell	
Fortin, Claude	Marchant, Christopher	Spence, Barbara	
Fredriksen, Erik	Marcus, Jean-Claude	Strike, Maurice	
Gagnon, André	Mathieu, Pierre	Thérien, Alfred	

APPENDIX B3

**Performers Hired by NAC for Theatre Productions
1969-1980**

Accolas, Raymond
Albani, Raphaël
Amiot, Louis
Anderson, Gérard
Anderson, Mia
Anglin, Anne
Arbour, France
Archambault, Jean
Ardal, Maja
Arau, Yves
Arsenault, Madeleine
Atienza, Edward
Aubin, Loise
Aubrey, Larry
Auger, Jacques
Ayres, Richard
Baillie, Charles
Bali, Michael
Baiser, Irene
Bannerman, Guy
Barton, Margaret
Baud, Jacques
Beauchamp, Monique
Beauchamp-Rank, Hélène
Beaudoin, Céline
Beaudry, Pierre
Beaulieu, Josée
Bede, Claude
Bégin, Catherine
Bégin, Jean-Luc
Bélisle, Monique
Bell, Mary
Bellows Ayoub, Mary
Benedict, Lawrence
Berns, Vincent
Bess, Ardon
Blais, Denis
Blake, Mervyn
Blay, Roger
Boden, Rexiné P.
Boies, Markita
Bolton, Michael
Boretski, Paul
Bonhill, Patrick
Bossac, Serge
Bouchard, Raymond
Bradford, Alick
Bradford, James
Bradley, Brenda
Brasseur, Monique
Brault, Micheline
Brewer, David G.
Brind'Amour, Nicole
Brind'Amour, Yvette
Brook, Pamela
Bruce, Catherine
Buccos, Daniel
Burgess, Deborah Templeton

Burgess, Michael
Burnett, Wayne
Burns, Helen
Buss, Jane
Calvé, Pierre
Cameron, Robin
Campanaro, Paddy
Campbell, Benedict
Campbell, Douglas
Campbell, Lee J.
Campion, Joyce
Canino, Frank
Carpenter-Grover, Cathy
Carter, Christopher Patrick
Cartier, André
Cartier, Jean-Pierre
Cashman, Cheryl
Casson, Jane
Chamberlain, Douglas
Charlesworth, Marigold
Christopher, Patrick
Clapp, Gordon
Clarke, Raymond
Claude, Isabelle
Clément, Sophie
Clothier, Robert
Cloutier, Raymond
Cole, Beth Anne
Collin, Pierre
Côté, Michel
Côté, Robert
Coulter, Clare
Courtois, Colette
Cox, Thomas
Crawford, Eve
Croft, Paddy
Dainard, Neil
Dale, Jennifer
Dalmain, Jean
Danis, Louison
Davis, Donald
Davis, Vance
Delaney, Malcolm
Della Sorte, Joseph
Demontigny, Robert
de Santis, Locus
Descombes, José
Desjardins, Fernand
Desmarais, Mario
De Vreeze, Tamara
Désy, Victor
di Bianco, Louis
Dion, Paul
Dompiere, Françoise G.
Donkin, Eric
Dorge, Claude
Doyon, Jean
Drolet, Chrystiane

Dubé, Wilfrid
Dufour, Lisette
Dufour, Renéjean
Dumont, Michel
Duncan, Bob
Dunlop, Ian
Dunsmore, Rosemary
Dupont, Suzanne
Durant, Luc
Edmond, James
Ella, Luc
Ellwand, Gregory
Ertmanis, Victor
Ewer, Donald
Fahey, Michael
Farron, Donna
Faubert, Claire
Faucher, Sophie
Fawcett, Alan
Fenwick, Gillie
Fergusson, Denise
Fichaud, Danielle
Files, Gary
Filion, Ghyslain
Fisher, John
Fitzgerald, Maureen
Flagel, Claude
Fletcher, Charles Page
Foster, Herbert
Foster, Miles
Fox, Colin
Freedman, Ben
Franken, Jerry
Frontin, David
Fujs, Jean-Louis
Fusco, Angela
Gage, Patricia
Gagnon, Bertrand
Gagnon, Hubert
Gagnon, René
Galipeau, Jacques
Galliland, John
Galloway, Carole Munro
Gardiner, John
Gardner, Craig
Garneau, Michèle
Gascon, Gabriel
Gascon, Jean
Genay, Julien
Gérin, Micheline
Gingras, Luc
Gingras, René
Girard, Marcel
Gobell, Pierre
Gold, Rona
Goodspeed, Don
Gordon, Alan
Gordon, Barbara

APPENDIX BB

Gordon, Joyce
Gott, Wayne
Goy, Lynba
Grant, Diane
Gravel, Diane
Graves, Arthur
Greenblatt, Richard
Grégoire, Marc
Grenon, Yves
Griffin, Margaret
Griffiths, Roger A.
Grisé, Claude
Gromoff, Brian
Guadagni, Nicky
Guillier, François
Guénette, Réjean
Hall, Amelia
Hamilton, Patricia
Haney, Mary
Hayes, Dennis
Hayes, Thom
Hearn, Roma
Hébert, Marc
Hemblen, David
Henderson, Jan
Herbiet, Hedwige
Hewgill, Roland
Hitch, Mary
Hoover, Elva Mai
Hope, William
Horton, John
Hosie, Bill
House, Eric
Howell, Rita
Hughes, Allen
Hughes, D.M.
Hunkin, Donald G.
Hurdle, James
Hyland, Frances
Ilial, Léo
Jacques, Yves
James, Kenneth
Jewers, Ray
Johnstone, David
Joly, Jean-Charles
Kane, Shea (Candy, Edna)
Kardolas, Paul
Keegan, Barry
Kelly, Mona
Kelly, Neil
Kemp, Lynda Gail
Kerr, Charles
Kerr, Nancy
Kerneid, Alain
Klusche, Erika
Koensgen, John
Kudelka, Jan
Lachapelle, Andrée
Kneebone, Tom
Lachapelle, Andrée
Lackey, Robert

Lacroix, Denis
Lafontaine, Rita
Lalande, Louis
Lamberts, Heath
Laprade, Louise
Larkin, Sheena
Latreille, Paul
Lavallée, Jacques
Laver, Donald
Lebel, Jacques
Leblanc, Yvon
Lefebvre, Bob
Lefebvre, Louis
Leboeuf, Marcel
Leclerc, Jean
L'Ecuyer, Guy
Leduc, Jean-Denis
Lefebvre, Claude
LeFlaguais, Véronique
Legros, Don
Leighton, Betty
Lemieux, Jacques
Lemieux, Jean-Marie
Lenoir, Pierre
Lepage, Monique
Lewis, Marion
Leyden, Leo
Lipman, Nocola
Lloyd, Bernard
Lockhart, Araby
Lortie, Michel
Ludwick, Patricia
Lussier, Alain
MacDonald, Dan
Mackay, Frank
MacKay-Smith, Nancy
Mackenzie, Ron
MacNeil, Peter
Magny, Michelle
Magory, Lorne
Maher, Claude
Malmo, William Merton
Maltais, Jean-Luc
Mappin, Jefferson
Maraden, Frank
Marchessault, Yolande
Marcoux, Bonfield
Marion, David
Markle, Stephen
Marleau, Louise
Marquis, Claude
Marshak, Judy
Marshall, Robin
Martin, Pauline
Maviglea, Peter
Mayesca, Irena
Mazumdar, Maxim
McGlynn, Kathy Michael
McIndoo, Jane
McKay, Brian
McLellan, Nora

McManus, Don
McMillan, Richard
Medley, Jack
Mead, Mark
Ménard, Denise
Mercier, Denis
Mercure, Monique
Messinger, Jack
Meuse, Alan
Meyers, Donald
Mignault, Charles
Mignault, Guy
Milford, Dale
Millaire, Albert
Millard, Peter
Miller, Colin
Mirbt, Felix
Moncelet, Jean-Marie
Moore, Tedde
More, Robert
Morelle, Denise
Morin, Ginette
Morisset, Luc
Mortifee, Ann
Mougeot, Philippe
Mumford, Marrie I.
Munro, Neil
Muskynski, Jan
Nadon, Guy
Negin, Louis
Nesrallah, Stephen
Neville, John
Newton, Christopher
Nicol (Macdonald), Louise
Northmore, Jack
Nunn, Alan
Odele, Charlotte
Ohama, Natsuko
Onderet, Marie-Josée
Orenstein, Joan
Pallascio, Aubert
Paris, Jean-Louis
Parent, Marie Daniëlle
Parkes, Gerard
Partington, Richard
Pelletier, Denise
Pelletier, Nicole
Pelletier, Pol
Peregrine, Richard
Perraun, Jean
Petchey, Brian
Peters, John
Peterson, Coleen
Petrie, Doris
Peuvian, Patrick
Phillips, Patricia
Phipps, Jennifer
Picard, Diane
Pickthome, Elsa M.
Pimparé, Claire
Pinard, Diane

APPENDIX BB

Pintal, Lorraine
Pochinko, Richard
Pownall, Leon
Prentice, Jefferey
Provost, Gilles
Pruner, Karl
Querel, Jo-Ann
Ralston, Derek
Rankin, Jim
Raymond, Christiane
Régimbald, Evelyn
Reid, Fiona R.
Reineke, Gary A.
Renaud, Gilles
Reynal, Philippe
Reynolds, Larry
Richard, Jean
Richer, Daniel
Robert, Denise
Roberts, Jack
Robertson, Margaret
Robin, Paul
Robinson, Geoff
Rocaur, Claude
Roll, Grant
Rolland, Emmanuelle
Ronfard, Jean-Pierre
Roper, Evan
Rose, Geoffrey
Ross, Jean-Michel
Rossignol, Michelle
Roy, Bertrand
Roy, Réjean
Rubes, Jan
Rudder, Michael
Russell, Mark
Russell, Stephen
Ryngaert, Jean-Pierre
Sabourin, Marcel
Saint-Denis, Jocelyne
Saint-Germain, Claude
Saintonge, Yvan
Sandoz, Claude
Savoie, Paul
Savidge, Mary
Scofflé, Lénie
Seale, Robert
Selkirk, Robert
Shaw, Don
Shaw, Joseph
Shepherd, Elizabeth
Sharieff, George
Shore, Sylvia
Simard, Anouk
Simard, Daniel
Simons, Nicholas
Simpson, Denis
Smith, Dean
Smith, Wendell
Sorgini, Linda
Spence, Bruce
Stapley (Chudley), Diane
St-Laurent, Andrée
Stephens, Gary L.
Stephenson, Edwin
St-Pierre, Sylvie
Still, Dana O.
Stratton, Douglas
Strickland, John
Sutherland, Don
Sutherland, Jane
Sway, Edward
Swinton, Mary
Tessler, Denise
Thatcher, Dennis
Thériault, Claudia
Thériault, Luc
Thériault, Pierre
Thériault, Richard
Thériault, Yves
Thibeault, Jean-Jacques
Thibodeau, André
Thiel, Gene
Thisdale, Jacques
Thomas, Clifford
Thomas, Russ
Thuot, Yvette
Totaro, Joseph
Trainor, Mary
Tree, Brian
Tremblay, Daniel
Turp, Gilbert
Tyler, Ian
Ulrick, Ron
Urquhart, Philippa
Vallée, Françoise
Van Bridge, Tony
Van Till, Béatrix
Vauthier, Guy
Vidosa, Christian
Vinson, Charles
Vipond, Neil
Wallace, Ritchie B.
Ward, Robin
Watson, David
Webster, Alexander R.
Webster, Andy
Webster, Bill
Webster, Hugh
Welsh, Kenneth
Welsh, Norman
White, Ian
Wildgen, Lee
Winkfield, Gregson
Wickes, Kenneth
Wood, Angela B.
Wood, Karen
Woods, Jane
Woodsworth, Roy
Yaroshevskaya, Kim
Zelniker, Michael
Zouvi, Jacques

APPENDIX CC

**Presentations at the National Arts Centre
1969 – 1980**

Le Théâtre du Nouveau-Monde

1969-1970

- **Lysistrata** d'après Aristophane adaptation de André Brassard et Michel Tremblay

The Playhouse Theatre Company of Vancouver

- **The Ecstasy of Rita Joe** by George Ryga

Instantheatre, Centaur Foundation

- **Land Before Time** by Charles Cohen
- **The Recluse**, by Paul Foster
- **Quebec Say Fair** by Peter Desbarats

Shaw Festival

The Guardsman by Ferenc Molnar
English version by Frank Marcus

The Stratford National Theatre of Canada

Hamlet by William Shakespeare
The Alchemist by Ben Jonson

Young People's Theatre

Dog and Stone

Marcel Marceau

Le Théâtre Populaire du Québec

- **Encore cinq minutes** de Francoise Loranger

The Land of the Young

The Hat by Brian Way

The Stratford National Theatre of Canada

The Merchant of Venice by William Shakespeare

The Stratford National Theatre of Canada

The School of Scandal by Richard Brinsley Sheridan

Theatre Aquarius

The Knack by Ann Jellicoe

Theatre Calgary

- **You two stay here, the rest come with me** by Christopher Newton

Shaw Festival

Candida by G.B. Shaw

Montreal International Theatre/Le Théâtre International de Montréal

- **The Amorous Flea/La Puce amoureuse** (A musical adaptation of Molière's **A School of Wives**)

Le Cercle Molière de Saint Boniface

Du vent dans les branches de sassafras de René de Obaldia

Theatre Aquarius

Who is Afraid of Virginia Woolf? by Edward Albee

Marcel Marceau

- Canadian plays or adaptations

APPENDIX CC

1970-1971

Theatre Aquarius
The Fantasticks by Tom Jones and Harvey Schmidt

Ontario Youththeatre Summer Company '70
Babel by G.V. Galway

Ottawa Little Theatre
Hay Fever by Noel Coward

Le Tréteau de Paris
Calligula d'Alibert Camus

The Stratford National Theatre of Canada
Cymbeline by William Shakespeare

The Stratford National Theatre of Canada
Tartuffe by Molière, translated by Richard Wilbur

Le Théâtre du Rideau Vert
La Dame de chez Maxim's de Georges Feydeau

Young People's Theatre
• **Popcorn Man** by Dodi Robb and Pat Patterson

Le Théâtre du Rideau Vert
L'Oiseau bleu de Maurice Maeterlink

Les Comédiens Associés du Québec
• **L'Effet des rayons gamma sur les vieux garçons** de Paul Zindel adapté par Michel Tremblay

The St. Lawrence Centre for the Arts
• **An Enemy of the People** by Henrik Ibsen
a new version of Betty Jane Wylie

Le Théâtre du Nouveau-Monde
Tambours et trompettes de Bertolt Brecht
texte français de Geneviève Serreau

L'Atelier d'Ottawa
• **Les Paons** de Michel Tremblay

Théâtre du Même Nom
• **Si Aurore m'était contée . . .** Création collective des Enfants de Chénier texte définitif
de Jean-Claude Germain

Ballets Modernes du Québec
• **Bozarts-Québec** (La poésie)

Le Centre d'essai des Auteurs dramatiques de Montréal
• **Les Maquerelles** de Gaby Déziel-Hupé

La Troupe de l'Arabesque
• **Le Lit des Dieux**, conception de Serge Marois

Salzburg Marionette Theatre
The Magic Flute
Snow White
La Flûte enchantée
Blanche-neige

APPENDIX CC

Le Théâtre du Rideau Vert
La Cerisale d'Anton Tchekhov

Noh Theatre of Japan

The Stratford National Theatre of Canada
Much Ado About Nothing by William Shakespeare

The Stratford National Theatre of Canada
The Duchess of Malfi by John Webster

• **Matters, Manners and Mauve Tea** compiled and arranged by Jane Casson, Eric Donkin, Alan Laing

• **G.K.C.** compiled by Tony Van Bridge

Yiddish Drama Theatre Corporation
The Sages of Chem

Shaw
The Philanderer by G.B. Shaw

Shaw Festival
• **Summer Days** by Romain Weingarten
translated by Suzanne Grossman

Le Théâtre du Nouveau Monde
Le Misanthrope de Molière

The Canadian Mime Theatre
• **The Lamplighter** by Alex Nagy

Out of Africa by Maria Corvin
based on the writing of Karen Blixen (Isak Dinesen)

Le Théâtre du Rideau Vert
• **Les Belles-soeurs** de Michel Tremblay

• **An Evening of Poetry** written by Gail Fox, Christopher Levenson, Tom Marshall

Toronto Arts Foundation
Mary, Mary by Jean Kerr

Toronto Arts Foundation
The Effect of Gamma Rays on Man-in-the-Moon Marigolds by Paul Zindel

Ontario Youtheatre Summer Company '71
• **Alice** by Lewis Carroll
adapted by Bob Handforth

Black Theatre of Prague

1971-1972

Les Productions Paul Buissonneau
• . . . **et Mademoiselle Roberge boit un peu** de Paul Zindel
adaptation de Michel Tremblay

Neptune Theatre
The Servant of Two Masters by Carlo Goldoni

APPENDIX CC

Théâtre international de Montréal
Jeu Strindberg de Friedrich Durrenmatt
traduction de Walter Weideli

Manitoba Theatre Centre
What the Butler Saw by Joe Orton

Le Théâtre du Rideau Vert
Beckett de Jean Anouilh

Marcel Marceau

The Black Box Theatre
• **Joey the Clown** by J. Blazkova and M. Kravjansky

The Black Box Theatre
• **Le Petit Bouffon** de J. Blazkova and M. Kravjansky
traduction de Gilles Provost

La Compagnie André Tahon

The Playhouse Theatre Company of Vancouver
Treasure Island by Robert L. Stevenson
adapted by Sir Bernard Miles

Les P'tits Enfants Laliberté du Théâtre du Même Nom
• **Rodéo et Juliette** de Jean-Claude Germain

• **Les Jeunes s'toute des fous!**

Le Théâtre Actuel du Québec
• **Ça-dit-qu'essa-à-dire** textes de Jacqueline Barrette

• **En effet, on est des sauvages** texte et paroles des chansons par Léandre Bergeron

Le Théâtre du Nouveau-Monde
Le Mariage de Figaro de Beaumarchais

Le Théâtre du Rideau Vert
Feue la mère de madame et **On purge bébé** de Georges Feydeau

The Stratford National Theatre of Canada
As You Like It by William Shakespeare

The Stratford National Theatre of Canada
Lorenzaccio by Alfred de Musset
English version by John Lewin

Canadian Puppet Festival
Aladdin

La Compagnie Renaud-Barrault
L'Amante anglaise de Marguerite Duras

Shaw Festival
Misalliance by G.B. Shaw

APPENDIX CC

The Young Vic Productions
The Taming of the Shrew by William Shakespeare

The Young Vic Productions
The Alchemist by Ben Jonson

Les Productions Paul Buissonneau
* **Demain matin, Montréal m'attend** de Michel Tremblay et Francois Dompiere

Creation 2
* **Midway Priest** by Louis Capson

1972-1973

Ontario Youtheatre Summer Company '72
* **The Devil's Instrument** by W.O. Mitchell

Neptune Theatre
* **Colour the Flesh the Colour of Dust** by Michael Cook

Jewish State Theatre of Roumania

Marcel Marceau

Le Théâtre du Rideau Vert
La Celestine de Fernando de Rochas
adaptation française de Paul Achard

Manitoba Theatre Centre
Sleuth by Anthony Shaffer

Les Productions Paul Buissonneau
* **Le Septième commandement ou Tu voleras un peu moins** de Dario Fo
adaptation de Michel Pierre Boucher

Canadian Puppet Festivals
* **Beauty and the Beast/La Belle et la bête**

Tandarica Puppet Theatre

Les Comédiens Associés du Québec
* **Hier, les enfants dansaient** de Gratien Gélinas

Factory Lab Theatre
* **Brussels Sprouts** by Larry Kardish

The Playhouse Theatre Company of Vancouver
* **Pillar of Sand** by Eric Nichol

Polish Mime Ballet Theatre

Le Théâtre du Nouveau Monde
Macbett de Eugène Ionesco

Bunraku National Puppet Theatre of Japan

The Toronto Arts Foundation
A Touch of the Poet by Eugene O'Neill

Mark Twain Tonight by Hal Holbrook

Tarragon Theatre
* **Battering Ram** by David Freeman

APPENDIX CC

Le Théâtre National de Belgique
Vendredi de Hugo Claus
adaptation française de Jean Sigrîd

Le Centre de la Culture, Moncton, N.B.
* **La Sagouine** d'Antoine Maillet

Signature Productions
Shay Duffin as **Brendan Behan**

Théâtre du Rideau Vert
M. de Pourceaugnac

Touring Office of the Canada Council
* **Mia Anderson**

Paul Elliott
Brief Lives

Ontario Youth Theatre
The Madwoman of Chailiot

Theatre Passe Muraille
* **The Farm Show**

Shaw Festival
You Never Can Tell by G.B. Shaw

Kathakali Kerala Kalamandalam Company

Toronto Workshop Productions
* **Letters from the Earth** by Mark Twain
dramatized by Jack Winter

Anna Russell

1973-1974

Le Théâtre du Rideau Vert
La Dame aux caméllas d'Alexandre Dumas fils

Hansel and Gretel

The Black Theatre of Prague
* **Diluvium** by Jiri Srnec

Marcel Marceau

La Comédie Française
Le Malade imaginaire de Molière

La Comédie Française
On ne saurait penser à tout d'Alfred Musset

Royal Shakespeare Company
The Hollow Crown by John Barton

La Comédie Française
La Station Chambaudet de Eugène Labiche

La Comédie Française
Mais n'te promène donc pas toute nue de Georges Feydeau

APPENDIX CC

The Playhouse Theatre Centre of B.C.
A Doll's House by Henrik Ibsen

Le Théâtre du Nouveau Monde
• **Mésalliance** de G.B. Shaw
traduction et adaptation de Jean-Louis Roux

The Citadel Theatre
Oedipus Rex by Sophocles
translated by Paul Roche

The Citadel Theatre
• **Scapin** based on Molière's **The Tricks of Scapin** by Richard Ouzounian

The Ramayana

Quatre Pièces sur jardin

Lloyd George Knew my Father

La Compagnie des Deux Chaises
• **Bonjour là, bonjour** de Michel Tremblay

1974-1975

Ontario Youtheatre Showcase Company
Chatsky by Sergeevich Griboyedc

Manitoba Theatre Centre
• **Jubalay** by Patrick Rose and Merv Campone

The National Theatre of Great Britain
As You Like It by William Shakespeare

La Compagnie Jean Duceppe
• **Charbonneau et le Chef** de John Thomas McDonough
adaptation de Paul Hébert et Pierre Morency

Toronto Workshop Productions
• **Ten Lost years** based on the book by Barry Broadfoot
dramatized by Jack Winter and Cedric Smith

• **Canadian Silent Players**

Shaw Festival
Charley's Aunt by Brandon Thomas

Manitoba Theatre Centre
• **The Dybbuk** by Ansky
adapted by John Hirsch

The Many Faces of Love

Toronto Arts Productions & Young People's Theatre
Winnie the Pooh by A.A. Milne
adapted by Julian Slade

Productions Mercedes Palomino
• **La Sagouine II** d'Antonine Maillet

Mermaid Theatre
• **Le Monde de Glooscap** de Elizabeth Jones et Evelyn Garbary

Marcel Marceau

APPENDIX CC

- Mermaid Theatre
* **The Journey** by Evelyn Garbary

Big Bad Mouse

Le Théâtre du Nouveau Monde
La Main passe de Georges Feydeau

Pinocchio

Gertrude Stein's Gertrude Stein

All About Words

- Canadian Mime Theatre
* **Mime by Four**

- La Compagnie des Deux Chaises
* **La Maison de Bernarda Alba** de Federico Garcia Lorca
traduction de André Bellamich
adaptation de Michel Garneau

Stratford Festival
The Comedy of Errors by William Shakespeare

Kyogen National Comic Theatre of Japan

- Le Théâtre du Nouveau Monde
* **Manon Leacock** de Jean Barbeau
* **Jouez-mois d'amour** de Jean Barbeau

- Voyagement
* **Les Voyagements** de Michel Garneau

- La Compagnie Gilles Provost
* **Alpha Beta** de E.A. Whitehead
adapté par Gaby Déziel-Hupé

- * **Au pays des enfants rois, il était cinq fois**

Le Théâtre du Rideau Vert
Le deuil sied à Electre de Eugène O'Neill
textes français de Louis Lanoix

- Centaur Theatre
* **On the Job** by David Fennario

Toronto Arts Productions
Trelawney of the Wells by Sir Arthur Wing Pinero

-
- Les Productions Belle Isle
* **La Divine Sarah** by Jacques Beyderwellen

1975-1976

- Toronto Workshop Productions
* **Ten Lost Years** based on the book by Barry Broadfoot
dramatized by Jack Winter and Cedric Smith

La Compagnie Jean Duceppe
La Mort d'un commis voyageur d'Arthur Miller
adaptation de Eric Kahane

Shaw Festival
Caesar and Cleopatra by G.B. Shaw

APPENDIX CC

Charles Woodward
Sabrina Fair by Samuel Taylor

Le Théâtre du Rideau Vert
L'Hôtel du Libre-Échange de Georges Feydeau

Dimitri Clown

The Black Box Theatre
* **The Bluebird**

The Black Box Theatre
* **L'Oiseau bleu**
adaptation de Jeanne Sabourin

Aladdin

Neptune Theatre
* **The Collected Works of Billy the Kid** by Michael Ondaatje

Arthur Cantor Production
* **Emlyn Williams as Charles Dickens**

Le Théâtre du Nouveau Monde
* **Marche, Laura Secord!** de Claude Roussin
scénario de Claude Roussin et James Rousselle

* **Mademoiselle Marguerite** de Roberto Athayde
traduction et adaptation de Michel Tremblay

* **David Watmough: Monodramas**

The Polish Mime Ballet Theatre
Menagerie of the Empress Phyllissa adapted, choreographed and directed by Henryk Tomaszewski

Mummenschanz

Stratford Festival
Hamlet by William Shakespeare

Les Productions Mercedes Palomino
* **Evangeline deusse** d'Antonine Maillet

Theatre London
* **The Donnelllys** by Peter Colley

L'Atelier d'Ottawa
* **Salut Gaiarneau** de Jacques Godbout
adaptation de Denis Chouinard

Anna Russell

* **Sarah Menard par eux-mêmes** de Jean-Claude Germain

Le Théâtre du Nouveau Monde
Equus de Peter Shaffer

La Compagnie Jean Duceppe
* **Bousille et les justes** de Gratien Gélinas

1976-1977

Codco
Laugh Your Guts Out With Total Strangers conceived, written by Codco Company

APPENDIX CC

Bastion Theatre

- * **A Stitch in Time** by Georges Feydeau
translated and adapted by Brian Blakey

Paul Elliott Productions
Shakespeare's People

Theatre Passe Muraille
1837: The Farmers' Revolt (a collective play by Theatre Passe Muraille and Rick Salutin)

- * **The Blues** by Hrant Allanak
- * **Canadian Heroes Series 2: John Hornby** (a collective play by Theatre Passe Muraille)
- * **Naked on the North Shore** by Ted Johns

Le Théâtre du Nouveau Monde
L'Ouvre-Boîte de Victor Lanoux

- Théâtre l'Avant-Pays
- * **Il était une fois en Neuve-France** de Diane Bouchard

- Vancouver East Cultural Centre
- * **Hosanna** by Michel Tremblay
translated by John Van Burek and Bill Glassco

Salzburg Marionette Theatre
The Magic Flute by Mozart
Die Fledermaus by Strauss
Snow White and the Seven Dwarfs by the Brothers Grimm

Les Productions Mercedes Palomino
Gapi d'Antonine Maillet

Mark Twain Tonight

Reuben Budrow
Aladdin by A. Miller and B. Clark

Paul Elliott Productions
An Ideal Husband by Oscar Wilde

Arthur Sharman International Ltd.
Mummenschanz

- Le Théâtre du Nouveau Monde
- * **Pygmalion** de G.B. Shaw
adaptation de Eloi de Grandmont

- Les Pissenlits
- * **Gulliver**

Le Théâtre de la Ville
La Guerre de Troie n'aura pas lieu

Les Marionettes de Salzburg
La Flûte enchantée
Chauve Souris
Bianche-neige

Le Théâtre du Rideau Vert
Le Lion en hiver de James Goldman

APPENDIX CC

Toronto Arts Productions
Let's get a Divorce by Victorien Sardou

Le Théâtre Populaire du Québec
* **Le temps d'une vie** de Roland Lepage

Le Théâtre du P'tit Bonheur
Un Festival Ionesco

Le Théâtre Populaire d'Acadie
* **Cochu et le soleil** création de Jules Boudreau

Kébec Spec
Raymond Devos

1977-1978

National Theatre of Japan
Grand Kabuki

Festival Lennoxville
* **Sqrieux-de-deux** by Betty Lambert

Barbara Rush, Tom Troupe
Same Time Next Year by Bernard Slade

The Neptune Theatre Company
* **Back to Beulah** by W.O. Mitchell

Théâtre Populaire du Québec
Le Medecin volant et Le Medicin malgré lui de Molière

Théâtre Avant Pays
* **L'enfant de l'étoile**, adaptation de Diane Bouchard

Les Productions Mercedes Palomino
* **La Veuve enragée** d'Antonine Maillet

Centaur Theatre Company
Sizwe Bansi Is Dead by Athol Fugard, John Kani, Winston Ntshona

Marcel Marceau

Théâtre du Carrousel
* **La Chanson improvisée** texte de Suzanne Lebau

The Mummers Troupe of Newfoundland
* **They Club Seals, Don't They** by Mummers Theatre

Le Théâtre du Nouveau Monde
* **La Cruche Cassée** de Henri Kleist
traduction de Alfred de Lostalot
adaptation de Jean-Louis Roux

Shaw Festival
Thark by Ben Travers

Théâtre du Rideau Vert
Un Otage de Brendan Behan

Compagnie Jean Duceppe Inc.
Des Frites, des frites, des frites . . . de Arnold Wesker
adaptation de Michel Beaulieu

1978-1979

APPENDIX CC

Théâtre du Nouveau Monde
Le Dindon de Georges Feydeau

Concerts & Artistes Canadiens
Bâteau pour Lipaïa de Alexie Arbouzov

Theatre Network
* **Hard Hats and Stolen Hearts** by Theatre Network

Vincent Price Production
Diversions and Delights with Vincent Price by Oscar Wilde

Shaw Festival
Heartbreak House by G.B. Shaw

Paul Elliot Productions
Lady Windermere's Fan by Oscar Wilde

Albert St. Productions
* **The Wonderful World of Sarah Binks** by Eric Donkin

Theatre Passe Muraille
Les Canadiens by Rick Salutin, assisted by Ken Dryden

Playhouse Theatre Centre of B.C.
Travesties by Tom Stoppard

25th Street House Theatre
* **Paper Wheat**

1979-1980

Vancouver East Cultural Centre
* **Billy Bishop Goes to War** by John Gray

Centaur Theatre
* **Balonville** by David Fennario

Compagnie Jean Duceppe
Pauvre Assassin de Pavel Kohout

Théâtre Populaire du Québec
La Crique de Guy Foissy

Le Théâtre du Nouveau Monde
* **L'Impromptu d'Outremont** de Michel Tremblay

APPENDIX DD
Supplements

A supplement to this Report is available on request and is the final report of the first national tour of the NAC Theatre Company 1978-79.

Another supplement to this Report is also available on request and is the summary report on Community Activities in the National Capital Region and the reactions thereto (June 1980).