BANFF FESTIVAL OF THE ARTS

THE SCHOOL FOR SCANDAL

by Richard Brinsley Sheridan

August 13 - 22, 1993
Margaret Greenham Theatre
THE BANFF CENTRE
presents

THE SCHOOL FOR SCANDAL

by Richard Brinsley Sheridan

Directed by - Joe Dowling
Set and Costume Design by - Patrick Clark
Lighting Design by - Harry Frehner
Set and Costume Design Assistant - Francesca Callow*
Lighting Design Assistant - Tim Gorman
Stage Manager - Winston Morgan+
Assistant Stage Manager - Jeanne LeSage*+
Assistant Stage Manager - David Osawabine*
Original Compositions and Arrangements - Drew Carnwath

*A resident in training in the Theatre Production, Design and Stage Management programs.
+Appearing through the courtesy of the Canadian Actors' Equity Association.

There will be one fifteen minute intermission

We would like to thank
The Canada Council
for their ongoing support of the
Advanced Actors' Workshop
CHARACTERS
in order of their appearance

PROLOGUE .................................................. Maureen Kirkpatrick
CAMERA MAN ............................................. Daniel Giverin
SOUND MAN .................................................. Christopher Royal
LADY SNEERWELL ......................................... Vickie Papav* 
SNAKE .......................................................... Mark Christmann* 
MAID .......................................................... Maureen Kirkpatrick
JOSEPH SURFACE ........................................... Ted Atherton*
MARTA .......................................................... Laura de Carteret
MRS. CANDOUR .............................................. Valerie Planche*
CRABTREE ..................................................... Vieslav Krystyan*
SIR BENJAMIN BACKBITE .................................. John Ralston*
SIR PETER TEAZLE ......................................... James Kirchner*
ROWLEY ......................................................... Chris Heyerdahl*
LADY TEAZLE ................................................ Carol Dover*
SIR OLIVER SURFACE ....................................... Andrew Massingham*
WAITER .......................................................... Drew Carnwath
MOSES .......................................................... Mark Christmann*
TRIP .............................................................. Drew Carnwath
CHARLES SURFACE ......................................... Andrew Dolha*
CARELESS ......................................................... Christopher Royal
SIR FRANCIS PLAICE ......................................... Daniel Giverin
WILLIAM .......................................................... Daniel Giverin
MR. FLEETFOOT ............................................... Mike Hessler
MR. HORSEFEATHERS ........................................ Mac Keith
MR. NIMBLEFINGERS ......................................... Clare Prosser
MR. COMELATELY .............................................. Andrew Smith
FOOTMEN ............ Drew Carnwath, Daniel Giverin, Christopher Royal

*Appearing through the courtesy of the Canadian Actors' Equity Association

The scene is set in London, 1777

Thanks to Moe Koffman for permission to use his arrangement of Gigue from a French Suite by Bach.

Catering by Mike
FOR THE ADVANCED ACTOR'S WORKSHOP

Patricia Hamilton - Program Director
Jane Czarny - Program Coordinator
Judith Koltai - Movement Pedagogue
David Smukler - Voice Coach to the Company for The School For Scandal
Andrew Wade - Company Voice Coach
Dallis Wright - Period Dance Instructor/Choreographer
Peter C. Wylde - Period Consultant

FROM THE PROGRAM DIRECTOR

For six years, the Advanced Actors' Workshop has provided mid-career actors with a place where they could relax from the pressures of a stressful profession and upgrade their skills with a great text, director and movement & voice coaches. This year we are in the middle of a cycle which sees the same actors returning to work together for three summers.

Why a "three year plan"? What advantages are to be gained for the actor, the program, and ultimately the audience?

The finest acting, in my view, is ensemble acting - acting where the group, collectively, tells the story. Acting where the audience says "what a fascinating character" before they say "what a fabulous actor". This kind of acting is hard to achieve, depends on trust and time spent working together. But it results in a truer approach to the playwright's intentions and a better experience for the audience. By bringing the same actors and teachers together for three summers we are working to achieve this "ensemble" effect.

There is another bonus for the audience when they see a company at work. Those of you who saw Twelfth Night last year will remember Malvolio, Belch, Sir Andrew, Viola and her brother Sebastian, the clown Feste and all the other wonderful characters who inhabited
Illyria. You will see these actors again tonight in very different guise. Some you may not recognize, and this is the art of the actor wonderfully demonstrated.

We also have four new faces in the company and next year the entire group will return to work with master director Jean Asselin. We hope you enjoy your evening and will join us again in ‘94.

Patricia Hamilton

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THE SCHOOL FOR SCANDAL
DIRECTOR'S NOTE

If theatre is to have any meaning in our busy lives, it must be an unique experience which happens at a specific moment in a particular place. Its impact only survives in our memories. The very ephemeral nature of the art is its greatest strength. Each play we see should speak directly to us and reflect that mirror of nature which touches a chord within us. A new play written about our world and from the perspective of our generation is expected to tell us something about the way we live. We hope to see our own frailties, hopes, and ambitions played out by the actor in that magic communication of live performance.

Classic theatre, on the other hand, is often seen as a way to escape from our present realities to a world where things were simpler and less complicated. We have a sense that the theatrical past is a foreign country where things were done differently and where people's emotions were less genuine than our own sophisticated realities. What we often forget is that great writers do not speak only to their own century but reach out unwittingly to posterity because they illumine universal human truths. What was emotionally true in ancient Greece remains so eternally, and we feel the special bond of common humanity which unites all civilisations by witnessing their great drama.
Great plays transcend the age in which they were written and travel through time to convey their meaning as clearly to us as to their contemporary audiences. That is the greatness of theatre and its most beguiling paradox. It must be immediate and shared with our contemporaries and yet, in the great drama of the past, we can identify with the characters and situations without straining our collective imaginations. If, however, we treat classic drama as items more suited to the museum than to the stage and artfully reconstruct the attitudes and artifacts of the period without reference to the things which unite us, we exclude ourselves from the real theatrical joy of recognition and identification. We give signals to our contemporary audiences that the play is a thing apart from them and must be judged on the basis of its historical importance rather than a living and breathing creation which relates to their own emotional and social experience.

*The School For Scandal* is a contemporary play. The ideas and characters which Sheridan developed in 1777 for high class London audiences are equally valid in our high-tech 1993 world of global communication. While Georgian England only had the morning newspaper to circulate the juiciest titbits, we have telephoto lenses and the intrusion of the video camera. But the interest in gossip and scandal remains insatiable. The magazine stands in any city in the world prove the enduring fascination of the keyhole. Who among us does not delight at the peccadillos of others, particularly if they have achieved fame or have a power over our destinies? The toe-sucking Duchess or the shamed Lady Teazle are only distanced by time and the speed with which their infamy is spread and disseminated for our pleasure.

Our fascination with their downfall and with the details of their misdemeanours is eternally lurid. Human behaviour changes very little but as Carson McCullers puts it, "Time, the endless idiot, runs screaming round the world". When we witness a play as skilfully based on human instincts and the foibles of his time as Sheridan's *The School For Scandal*, our world collides with his and we merge with another time and other friends.

What is extraordinary about the achievements of Richard Brinsley Sheridan is not that he wrote two of the most perfect comedies of the
eighteenth century but that he did so at such a young age. His total playwriting career happened between the ages of twenty four and twenty eight. Then he abandoned writing and devoted the rest of his life to politics. The son of a penurious Irish theatre manager, he used all the resources and skills available to him to become a figure in the British establishment. His early experiences included an elopement to France with one of the beauties of the age, Miss Linley, two duels with a rival for her affections and finally, the total failure of his first play The Rivals. Not to be defeated by such a setback, he rewrote and re-rehearsed the play within ten days and presented it to great acclaim. The School For Scandal confirmed his reputation as a great writer of his age and he was expected to go on with many more great favourites. However, he moved on to theatre ownership and to a place in a more influential playhouse, The House of Commons. As a distinguished British critic, Michael Billington puts it;

“Within the space of four years this witty Irish wizard had helped change the face of English theatre replacing the moralising sentimental comedy of his day with something bright, sharp, genial and rooted in timeless human folly... He bequeathed us two marvellous plays that, in their precise observation of their own society, shed fascinating light on our own. Sheridan wrote the truth about what he saw; and that is why his plays have remained theatrically alive for over two centuries.”

Joe Dowling
Banff, August 1993
THE DIRECTOR

JOE DOWLING
A Dubliner, Joe Dowling joined the Abbey Theatre company in 1967 while still a student at University College, Dublin. He founded Ireland’s first theatre in education company, The Young Abbey, in 1970. He was director of the Peacock Theatre from 1973 to 1976 and Artistic Director of the Irish Theatre Company from 1976 to 1978.

He was the youngest ever Artistic Director of the Irish National Theatre, the Abbey Theatre, where he served from 1978 to 1985. Among the plays he directed at the Abbey were the first productions of Aristocrats by Brian Friel and A Life by Hugh Leonard.

He was Managing Director of The Gaiety Theatre, Dublin from 1985 to 1989 and he founded the Gaiety School of Acting. As a director, he has worked with many of Ireland’s most prominent writers including Brian Friel, Hugh Leonard, Tom Murphy and Frank McGuinness.

He has directed many productions for the Gate Theatre including Blithe Spirit, Our Country’s Good, Aristocrats and a much acclaimed version of Twelfth Night set in the 1920’s. His award winning Gate Theatre production of Sean O’Casey’s Juno and the Paycock was acclaimed in Edinburgh, Jerusalem, and on Broadway where Frank Rich described it as “one of the productions of the decade”. This production has been recently seen in the West End of London.

In recent years, Joe Dowling has developed a close relationship with Arena Stage in Washington D.C. where he directed Juno and the Paycock, which was nominated for nine Helen Hayes awards and a hugely successful production of She Stoops to Conquer. He also directed Othello for the New
York Shakespeare Festival with Raul Julia and Christopher Walken.

In Canada he has directed at Stratford, Ontario and at the Centaur Theatre, Montreal. This is his second visit to the Advanced Actors’ Workshop at The Banff Centre where he directed O’Casey’s The Plough and the Stars in 1989.

Joe Dowling is married to Irish Television presenter, Siobhan Cleary and they have two children, Susanna and Ronan.

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THE FACULTY

PATRICK CLARK - Set and Costume Designer

Mr. Clark returns to The Banff Centre where he designed sets and costumes for the 1992 Festival production Twelfth Night. Most recently, he designed the world premiere production of Wrong For Each Other for Theatre New Brunswick where he also designed Norm Foster’s The Motor Trade, The Affections of May and The Melville Boys, as well as Guys and Dolls, Little Foxes and Corpse!. Design credits elsewhere include costumes and set for To Grandmother’s House We Go and costumes for Fallen Angels for Canadian Stage, costumes for Much Ado About Nothing and A Midsummer Night’s Dream for Theatre Calgary, and the Shaw Festival’s productions of A Cuckoo in the Nest and Hit the Deck. For the Stratford Festival Mr. Clark designed A Midsummer Night’s Dream, Pericles, Comedy of Errors, Homeward Bound and Titus Andronicus. He was also Associate Designer of the Toronto production of Phantom of the Opera. Mr. Clark has taught theatre design at Concordia University in Montreal.
JANE CZARNY - Program Coordinator
Jane is delighted to return to work with this wonderful company for a second year. Her coordinating experience includes: four Spring Arts Fairs at Tarragon Theatre; new play workshops; several school productions; workshops for young people; and The Plough and the Stars, Baal, Three Sisters, and Twelfth Night at The Banff Centre. Jane first worked with Patricia Hamilton as Production Assistant in 1986-87 for Masterclass Theatre’s Don Juan Comes Back From the War. She teaches drama and media at The Bishop Strachan School in Toronto, and is proud to be a board member of Theatre Columbus.

HARRY FREHNER - Lighting Designer
Harry Frehner is pleased to return this year to design the lighting for the Festival Drama. Past productions in Banff have been last year’s Festival Ballet and Twelfth Night as well as Cosi Fan Tutte and Guacamayo’s Old Song and Dance. Mr. Frehner has a long relationship with the Stratford Festival, lighting over 35 productions, including Hamlet, Macbeth, Romeo and Juliet and The Pirates of Penzance. In Alberta he has been associated with Calgary Opera on several productions, most recently Nabucco; Theatre Calgary (Evita, A Midsummer Night’s Dream, Les Liaisons Dangereuses); ATP (play RITES ’93 & ’91, Shirley Valentine and The Rez Sisters; The Citadel (Jacob and the Dinosaur). He has worked with many other companies across Canada including Canadian Opera Company, Canadian Stage Co., Manitoba Theatre Centre, the Guelph Festival, Comus Music Theatre and Toronto’s Elgin Theatre where he designed the lighting for The Wizard of Oz.
PATRICIA HAMILTON - Program Director
Born in Regina, Patricia Hamilton trained at Carnegie-Mellon in Pittsburgh and the Central School of Speech and Drama in London, England. Before returning to Canada, she appeared in the American Shakespeare Festival at Stratford, Connecticut, the National Shakespeare Festival in San Diego and several New York theatres including The Circle in the Square. In Canada she has acted in companies from Halifax to Vancouver. In Toronto she has appeared in many productions at Tarragon Theatre, premiering in five of the plays of Michel Tremblay. She has directed The Occupation of Heather Rose and My Memories of You by Wendy Lill at Tarragon, and White Weddings by Marie Lynn Hammond at Factory Theatre. In 1984, she and a group of friends began Masterclass Theatre which was the precursor to the Advanced Actors’ Workshop begun in ’88. She has received the Brenda Donahue Award for distinguished contribution to the Toronto theatre, a Dora (theatre award) for her role in I Am Yours and a Genie (film award) for “A Bird In The House”. Ms. Hamilton this year received a Gemini nomination for her role as Rachel Lynde in the popular television series, “The Road to Avonlea”.

JUDITH KOLTAI - Movement Pedagogue
Born in Budapest, Hungary and trained as an Actor, Movement Educator and Dance/Movement Therapist in Sweden, France, Canada, the United States and China, Judith Koltai is a practitioner and researcher of Movement Education with particular emphasis on the needs of the Performing Artist. For over twenty-five years she has practiced and taught in a wide variety of settings ranging from prisons and psychiatric institutions to universities and professional conservatories. She also specializes in remedial work and private coaching with professional artists in Theatre, Music and Dance. As freelance pedagogue, lecturer and writer she works in Canada, the United States and Europe. Since 1989 Ms. Koltai has been the Movement Coach for the
National Voice Intensive at Simon Fraser University's Centre for the Contemporary Arts co-operating with Mr. Smukler in the development of an integrated training for Body and Voice. This is her second season in Banff with the Advanced Actors' Workshop. She is a member of the Academy of Registered Dance/Movement Therapists and the only Canadian trained and certified to practice the 'Technique Corporelle Thérèse Bertherat'. Her own system integrating remedial work with authentic expressive development is registered in Canada and known as SYNTONICS.

WINSTON MORGAN - Stage Manager
Winston returns to Banff for his second consecutive summer as Stage Manager for The School For Scandal. His many credits include: A Map of the World (National Arts Centre); The Legend of Aero Arrow (N.A.C./Canadian Stage Co.). He has worked across Canada with such theatres as Charlottetown Festival, Shaw Festival and Young People's Theatre. Winston has also stage managed Fanfest, Toronto Arts Awards and First Night.

JEANNE LESAGE - Assistant Stage Manager
Jeanne is pleased to return to Banff as Assistant Stage Manager for The School For Scandal. She has just returned from an extensive tour of Canada and the UK with Theatre Smith-Gilmour’s To Cry Is Not So which included stops in Vancouver, Edmonton, London, Oxford, Brighton and Wales. Jeanne has also stage managed for companies such as Theatre Columbus, Company of Sirens and Danceworks. Upcoming projects include R. Murray Schafer’s Requiems for a Party Girl, and Diane Flacks' By a Thread at Tarragon Extra Space.
DAVID OSAWABINE - Assistant Stage Manager
After leaving The Banff Centre last year, Sonny was thrown into the rehearsal hall once more for a show called Twentieth Century Indian Boy, which then went on tour for three months. He completed a successful tour as Stage Manager. Sonny is honoured and glad to be back in Banff with this very talented company.

DAVID SMUKLER - Voice Coach to the Company for The School For Scandal
David Smukler, one of the senior voice teachers in the Canadian theatre, is on the faculty of York University's Department of Theatre, is Director of Training for the National Voice Intensive held each May in Vancouver, and teaches professional classes at Equity Showcase Theatre. After training at Carnegie Institute of Technology and Columbia University, he then had a Rockefeller Grant to study voice production according to the principles of Iris Warren under Kristin Linklater. Subsequently, as voice coach, he has worked in the entire range of theatre from classical theatre and opera, musical theatre, film, television, radio, to contemporary and experimental theatre and music with such companies as: Stratford Festival (nine seasons), ATP, Centrestage, The National Arts Centre (Canada); the Tyrone Guthrie and the Open Theatre (United States); the Royal Court and the English Opera Group (England); as well as the Apple, Centrum and Globe theatre companies (the Netherlands). He has taught at NYU Tisch School of the Arts and Carnegie-Mellon University in the States, at many of the English drama schools including LAMDA, at the Toneelschool, Amsterdam, and has conducted classes at the National Theatre School, the Native Theatre School, Simon Fraser University, the University of Calgary and other actor training institutions across Canada. In 1989, Mr. Smukler was invited to study in Japan with Tadashi Suzuki, one of that country's leading contemporary theatre directors, and subsequently published an article
in “Theatrum” comparing Japanese and Canadian voice training. At present, he is completing a dictionary book for Canadian actor training and a handbook for working with Canadian Dialects in conjunction with David Ferry. Mr. Smukler’s previous Banff experience was as acting/text coach and stage director with the opera program in 1986 and 1987.

ANDREW WADE - Company Voice Coach
Andrew trained at the Rose Bruford College of Speech and Drama in Kent and in 1980 was appointed Head of the Voice Department at East 15 Acting School in Essex. He became Senior Lecturer at the Arts Educational Schools in London (1985-87). From 1985 to 1987 he worked freelance as a Tutor in various drama schools. Andrew has been involved since 1976 with the Theatre Centre, founded by Brian Way, which is a Young People’s Theatre Company. He is also Founder and Director of the Quayside Theatre Company which runs a series of acting, voice and movement workshops for professional actors. Andrew has worked in America, France, Ireland, Scotland; and Vancouver, Toronto and Edmonton in Canada as voice coach on a variety of projects. He has travelled with the Royal Shakespeare Company on workshop tours of Japan, Poland and Russia, and to the Folger Library in Washington, USA. Andrew joined the Royal Shakespeare Company in 1987 as Assistant Company Voice Director and in 1990 was appointed Head of Voice. Andrew oversees the voice work in the three Stratford theatres, the two London theatres, the annual Newcastle season and the company’s extensive touring programme, working closely with the actors and directors in rehearsal and throughout the life of each production. The Voice Department also provides much input to the RSC’s ongoing Education programme. From 1992 to 1995 Andrew is the External Examiner for the Advanced Diploma in Voice Studies at the Central School of Speech and Drama. This is Andrew’s third time as Voice Coach for the Advanced Actors’ Workshop. In
1990 he worked with the Baal company here in Banff, and with Twelfth Night in 1992.

DALLIS WRIGHT - Period Dance Instructor/Choreographer
The School For Scandal marks Dallis’ choreographic debut for The Banff Centre. In addition to working with the Drama Program, she is also movement instructor for the Opera Program and the Academy of Singing. Dallis received a BFA in Dance from York University and has taught at various colleges. Since that time she has performed in and choreographed for musical theatre across Canada. Most recently, Dallis choreographed Brigadoon for Etobicoke Musical Productions and A Midsummer Night’s Dream for Unionville Theatre Company. Dallis is originally from Victoria, B.C. and currently lives in Toronto.

PETER C. WYLDE - Period Consultant
Head of Acting at George Brown Theatre School in Toronto since 1986, Peter Wylde had previously taught for six years at the National Theatre School of Canada in Montreal where he continues to return every year. His professional career began at the Bristol Old Vic in the early 1950’s and he subsequently appeared in repertory at many theatres throughout England and Scotland. He was in the Canadian Stratford’s presentations of Henry V and Oedipus Rex at the Edinburgh Festival in 1956 and on Broadway in Tamburlaine the Great the previous January. After a detour into the Academy during which he taught Russian language and literature at the University of Toronto, Harvard and Smith College, he returned to the theatre as dramaturge at the St. Lawrence Centre in 1973. His most recent stage appearances have been as Kolenkho in You Can’t Take It With You at the National Arts Centre, Penizek in Countess Maritza and Count Bitowski in Wiener Blut, both with the Toronto Operetta Theatre. His directing credits include theatre and opera and it is his special delight to teach stagecraft to young singers. He will direct Der Freischutz at the Pacific Opera, Victoria, in February of 1994.
THE COMPANY

TED ATHERTON
After playing Feste in last year's Twelfth Night, Ted appeared as Claudio in Much Ado About Nothing at Theatre Calgary, Brick in Cat on a Hot Tin Roof at Neptune Theatre in Halifax. Then, at the Centaur Theatre in Montreal, he played Jim in The Glass Menagerie and Sergius in Arms and The Man. Calgarians may also remember Ted as "Jeff" from Theatre Calgary's production of The Sum of Us in which he starred opposite Gordon Pinsent. He has performed on stages across Canada, including the Stratford Festival, the National Arts Centre, and the Bathurst Street Theatre in Toronto. Recently, he received a grant from the Toronto Arts Council in support of his first play, Flesh of my Flesh.

DREW CARNWATH
Drew is thrilled and honoured to return to Banff with such talented colleagues and directors. Since last summer's production of Twelfth Night at The Banff Centre, Drew has played a 17-year-old (Child of the Saver at Nightwood Theatre), a 14-year-old (Till Life Do Us Part at Alumnae Theatre) and a 12-year-old (the title role in The Champion of Oakbank Pond, a new musical by Jim Betts for Theatre on the Move). This fall Drew's own play Pageant - A Musical will be produced at The Arts and Letters Club in Toronto; and from there he will go on a reunion tour with his high school band, Tequila Mockingbird. Drew has studied theatre in Toronto, New York and Wales; and he holds a Bachelor of Arts degree in Film Studies from Queen's University, Kingston. His television credits include: "Class of '96", "Top Cops" and "E.N.G.".
MARK CHRIStMANN
Mark is a graduate of L'École J. Lecoq in Paris France. As an associate artist with Necessary Angel Theatre of Toronto he has appeared and toured in many productions, most recently Not Wanted On The Voyage at Manitoba Theatre Centre and Canadian Stage. Last year he worked with Desrosiers Dance Theatre on Black and White in Color which played the Joyce Theatre in N.Y.C. and tours this fall to Hong Kong. Mark recently played Pa Ubu in Northern Light's production of Ubu Rex. This September he begins creation on a new original work and continues teaching drama at the University of Toronto. Mark shared a Dora Award with Denise Clarke of Calgary for the direction of their dance drama Erotic Irony.

LAURA de CARTERET
A new addition to the Banff Advanced Actors' Workshop, Laura arrives from Toronto having just closed a highly successful run of the critically acclaimed production Two Rooms, directed by Rosemary Dunsmore, in which Laura acted as both producer and performer. A graduate of the York University Theatre Program, Laura has performed at numerous theatres including YPT, Buddies in Bad Times and The Theatre Centre. Recent television credits include: “Counterstrike”, “Top Cops” and “Street Legal”. Laura is delighted to be associated with a group comprised of such talent and generosity.

ANDREW DOLHA
Last summer Andrew played Sebastian in Twelfth Night and he is very excited to return to The Banff Centre to play Charles Surface in The School For Scandal. During the last few months Andrew has been pursuing film and television and was seen on “Beyond Reality”, “Class of '96” and got shot on “Top Cops”. He was in the film “Variations on the Key to Life” and his voice made its cartoon debut on “X Men”. He also hit the boards at
Theatre Aquarius in *Robin Hood* playing Alan-A-Dale. Andrew is a recipient of a Sterling Award for best actor.

**CAROL DOVER**
Carol is very pleased to return to the Advanced Actors' Workshop. Last season's audiences may *not* recognize Carol as the stable boy Fabian from *Twelfth Night*. Recently, in Toronto, she was Assistant Director on the World Premier of *Dinosaur Dreams*. Written by David Widdicombe, *Dinosaur Dreams* was originally workshopped here at The Banff Centre. Carol was also Assistant Director on Walking Shadows Theatre production of *King Lear* and *Night Light* at Y.P.T. Acting credits include: *Lend Me A Tenor* and *The Man Who Came To Dinner* (Theatre Aquarius); *One in a Million* and *Reading the Signs* (YPT); *The Fighting Days* and *Garbage Delight* (PTE); and productions with The Grand, Tapestry Music Theatre and the Muskoka Festival.

**DANIEL GIVERIN**
Daniel Giverin studied theatre at Concordia University in Montreal. Since leaving Concordia some eighteen months ago he has had the joy of working with both Jean-Louis Roux and Maurice Podbrey in the Centaur Theatre's production of Chekhov's *Uncle Vanya*; played Matt in Harold Pinter's *Silence* with the Quebec Drama Federation; and has twice worked with Theatre 1774, as Malcolm Fraser in Marianne Ackerman's *L'Affaire Tartuffe* and as Duke Vincentio in *Measure for Measure*. He also has two little boys, Gordon and Liam who, even at their tender ages, are respectively dividing the violin and theatre between them. He is, of course, delighted to have been invited to be a part of the Advanced Actors' Workshop this summer.
CHRIS HEYERDAHL
After playing Aguecheek in last year’s production of Twelfth Night, Chris returned to Montreal where he played Victor in the Award winning La Repitition; Ernest in The Anger in Ernest and Ernestine; Psycholog in L’Orgasm de L’Esprit; and Nosferatu in “Are You Afraid of the Dark” which will be shown on Y.T.V. this fall. Other credits include: Don Armado in Love’s Labours Lost, Venture Well in The Knight of the Burning Pestle, Vermandero in The Changeling, and The Prisoner in The Grand Inquisitor at Stratford; as well as Algernon in The Importance of Being Earnest, Romeo in Romeo and Juliet, Jim in The Glass Menagerie and his one man show Olaf’s Norge. Chris is a graduate of Studio 58 in Vancouver.

JAMES KIRCHNER
James is delighted to be back in Banff this summer for Year Two with this wonderful company. A Montreal native now based in Toronto, he has performed on stage from Newfoundland to B.C. Some credits include: Caliban in The Tempest (Theatre Calgary); Lucifer in Dr. Faustus (Centaur Theatre, Montreal); Antonio in Much Ado About Nothing (Stratford Young Company); Frank Little in The Wobby (Toronto Workshop Productions); Ekart in Baal (Banff Festival) and Phillip & Wisehammer in Our Country’s Good (Alberta Theatre Projects). He was last seen as James Tyrone in A Moon For The Misbegotten (Theatre Newfoundland & Labrador). James is a graduate of the National Theatre School.
MAUREEN KIRKPATRICK
Maureen has recently graduated from George Brown Theatre School where she played such roles as: Madame de Montreuil in Madame de Sade; the Princess Puffer in The Mystery of Edwin Drood; Mrs. Wadhurst in Hands Across The Sea; Meg in Rites; and The First God in The Good Person of Szechuan. Upon her return from Banff Maureen will appear in The Dresser at Theatre Aquarius. She is thrilled to be a part of the Advanced Actors' Workshop and would like to thank everyone involved.

VIESLAV KRISTYAN
This is Vieslav's third appearance at The Banff Centre and he feels honoured to be a part of this grand adventure in this really special company. Vieslav is a native of Poland and a graduate (M.F.A.) of the National Theatrical Academy in Krakow. Before leaving his country he did extensive film, television and theatre work. Stage credits in Poland include: The Taming of the Shrew (Petruchio); The Servant of Two Masters (Florindo); A Streetcar Named Desire (Stanley). Since joining the ranks of Canadian actors he has performed in theatres across the country. Some of his credits include: Boom Baby, Boom (DuMaurier World Festival); Emigrants (Prairie Theatre Exchange); Macbeth (Equity Showcase Theatre); Baal, Twelfth Night (Banff Centre); and most recently Machiavelli in Love (Canadian Stage Co.). Film and T.V. credits include: "Inside Stories", "Street Legal", "Civil Servant", Vita Cane". After graduating from The School for Scandal he will travel to Toronto to complete work on the feature film "Year of the Sheep", where he plays an obsessed scientist, and he will also appear in the premiere of The Legend of Dr. Faustus at the Kensington Carnival Theatre.
ANDREW MASSINGHAM
Andrew graduated from George Brown Theatre School in 1986, and studied subsequently with Richard Pochinko. He is honoured to be back with the Advanced Actors’ Workshop, having appeared last year as Sir Toby Belch in Twelfth Night. Andrew has been a member of YPT’s resident acting company for the past two years, appearing in A Midsummer Night’s Dream, Pinocchio, The Secret of Shhh, Naomi’s Road, The Servant of Two Masters. Other credits include: Get Off The Stage!, (which he co-wrote at the Factory Theatre Studio Cafe); The Anger in Ernest and Ernestine, (Magnus Theatre); Twelfth Night (Theatre Columbus); Tarragon Theatre’s Somewhere I Have Never Travelled, and Unexpected Moves (for which he received a Dora Award nomination). He has also appeared in episodes of “The Kids in the Hall”, and has taught at the Tarragon Studio.

VICKIE PAPAVS
Vickie is ‘scandalously’ thrilled to be playing Lady Sneerwell in The School For Scandal; celebrating Year Two of the Banff Advanced Actors’ Workshop. Last summer Banff audiences will remember her as Viola in the company’s acclaimed production of Twelfth Night. Recent theatre credits include: Power Play (Tarragon); Cold Comfort (Sudbury Theatre Centre); She Stoops To Conquer (Magnus Theatre); The Rich Man (Workshop West); Penguins (Theatre Network). Vickie also spent three seasons at the Stratford Festival in such notable productions as Ahi! Wilderness, Murder in the Cathedral, The Merry Wives of Windsor, and The Shoemaker’s Holiday. She is a proud graduate of the University of Alberta’s BFA Acting Program. And her words to live by: “...be constant to one roguery at a time.”
VALERIE PLANCHE
Recently, Calgary audiences would have seen Valerie as Marta in Alberta Theatre Project’s production of *Man of the Moment*. Previously she appeared in *The Tomorrow Box* for the Garry Theatre and *A Christmas Carol* and *Much Ado About Nothing* for Theatre Calgary. Outside of Calgary, Valerie has done work for Theatre Plus, Toronto Free Theatre and Centre Stage in Toronto, and a number of theatres in the Western provinces. After enjoying her role as Maria in last year’s *Twelfth Night*, she is pleased to be back at Banff to continue the work.

JOHN RALSTON
1993 marks John Ralston’s third summer as a member of the Advanced Actors’ Workshop. Last year he performed Orsino in *Twelfth Night*, and in 1989 had the pleasure of performing the role of Jack Clitheroe in Joe Dowling’s production of *The Plough and the Stars*. In 1988 John was also at Banff as part of the acting company in the Playwrights’ Colony. Most recently Mr. Ralston originated the role of Hawthorne in the premiere of *Stephen and Mister Wilde* at Persephone Theatre, under the direction of Bill Glassco. Other theatres that John has performed for include: Alberta Theatre Projects, Theatre Calgary, Globe Theatre (Regina), Theatre Smith-Gilmour (Toronto), Theatre New Brunswick, Neptune Theatre (Halifax), Rising Tide Theatre (St. John’s), Alleyway Theatre (Buffalo) and Honolulu Theatre for Youth. John hails from St. Andrews, N.B. and attended the University of New Brunswick, and St. Francis Xavier University in Nova Scotia. He now resides in Toronto.
CHRISTOPHER ROYAL
Christopher graduated from George Brown Theatre School in Toronto where he played Creon in Antigone, Polixenes in The Winter’s Tale and Platonov in Wild Honey. Professional theatre credits include: Jack in Two Worlds; Jake in Yankee Notions (Blyth Festival); various credits in The Winter’s Tale (Theatre New Brunswick); Capt. Scammon and various credits in Whale (Young People’s Theatre).

The preview on Thursday, August 12 will be a benefit performance for Equity Fights AIDS

Saturday, August 21, 2:00 p.m. will be a benefit performance for the Actors’ Fund of Canada.
THE BANFF CENTRE

Graeme McDonald - President and CEO, The Banff Centre
Carol Phillips - Vice President and Director, Centre for the Arts

THEATRE/LITERARY ARTS

George Ross - Manager
Myra Ferguson - Assistant Manager
Eadie Russell - Coordinator
Rose Shakotko - Coordinator
Sharon Lindo - Administrative Secretary

DRAMA

Patrick Clark - Set and Costume Designer
Harry Frehner - Lighting Designer
Francesca Callow* - Set and Costume Design Assistant
Tim Gorman* - Lighting Design Assistant
Winston Morgan - Stage Manager
Jeanne Lesage* - Assistant Stage Manager
David Osawabine* - Assistant Stage Manager

THEATRE COMPLEX

ADMINISTRATION
William Pappas - General Manager
Becky Allan - Administrative Secretary
Tomas Montvila - Program Coordinator
Harlan Harley - Front of House Manager
Dianne Pallagi - Festival Housing Assistant

PRODUCTION STAFF
Jacqueline Dawson - Production Manager
John Avery - Technical Director
Marjorie McDonald* - Assistant Technical Director
Tomas Montvila - Production Stage Manager
Sharon Dyck - Administrative Clerk
Rose Brow - Festival Assistant

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SCENIC CARPENTERS
Hans Kuper - Construction Coordinator
Clare Prosser - Scenic Carpenter
Greg Kenny - Scenic Carpenter
Ian LeMaistre - Scenic Carpenter
Derek Capitaine* - Apprentice Scenic Carpenter
Richard Tremblay* - Apprentice Scenic Carpenter

STAGE CARPENTERS
Marc Anderson - Head Stage Carpenter
Malcolm Keith - Stage Carpenter
Colin Cooper* - Apprentice Stage Carpenter

ELECTRICIANS
David Ingraham - Head of Electrics
David Rowan - Lighting Technician

PROPERTIES
Wulf - Head of Properties
Stephanie Tjelios - Properties Supervisor
Andrew Wallace - Properties Builder
Allison Dunn* - Properties Apprentice
Louise Fournier* - Properties Apprentice

SCENIC PAINT
Jennifer Hedge - Head Scenic Artist
Allan Collette* - Scenic Artist Apprentice

SOUND
Lyle Fish - Lead Sound Technician
Patrick Jackman - Sound Technician
Suzanne Clampett - Audio Technician

PRODUCTION ASSISTANTS
Carla Dyck
Mike Hessler

WIGS AND MAKEUP
Martha Gleeson - Head Wig and Makeup Artist
Isaac Gryphon - Wig and Makeup Artist
Michelle McClinton* - Wig and Makeup Apprentice
WARDROBE
Anne Moore - Head of Wardrobe
Karen Crogie - Wardrobe Manager
Lesley MacCan* - Wardrobe Management Apprentice
Patsy Thomas - Wardrobe Mistress
Anna Campioni - Milliner
Susan Rainsford* - Millinery Apprentice
Francois Rollin - Boots and Shoes Person
Kevin Harrison - Accessorist
Kathleen Lynch - Dyer
Emily Parke* - Dyeing Apprentice
Marilyn Lindsay - Buyer
Kim Crossley - Cutter
Judy Darough - Cutter
Stephanie Woods - Cutter
Karen Steele - Novice Cutter
Sharon McCormack - Tailor
Elaine McKay - Tailor
Jane Ng - Tailor
Deanna Anthony - First Hand
Carolyn Devins - First Hand
Shirley Fuchs - First Hand
Mary Galbraith - First Hand
Lynette Schlichting - First Hand
Evan Stillwater - First Hand
Joanne Venart - First Hand
Kathleen Babcock - Stitcher
Denise Barrett - Stitcher
Isabel Bloor - Stitcher
Roslyn Brown - Stitcher
Quynh Chestnut - Stitcher
Laurie Delaney - Stitcher
Deanna Doonanco - Stitcher
Patrice Godin - Stitcher
Danica Gulin - Stitcher
Sandra Hum - Stitcher
Arlene Innes - Stitcher
Barbara Keenan - Stitcher
Laura Lee MacKay - Stitcher
Paulette McCollum - Stitcher
Carol Millet - Stitcher
Pat Nuell - Stitcher
Andrea Richardson - Stitcher
Jessie Toynbee - Stitcher
Monique Wiebe - Stitcher
Julia Dyck - Junior Stitcher
Rick Holloway - Junior Stitcher
Thryza Richardson - Junior Stitcher

STAGECRAFT I & II
Amadea Edwards - Stagecraft I
Martin Elfert - Stagecraft I
Karen Fluery - Stagecraft I
Ingrid Kroll - Stagecraft I
Tammy Lee - Stagecraft I
Anne Marie McConney - Stagecraft I
Michael Park - Stagecraft I
Sandra Stoliar - Stagecraft I
Mathew Whelan - Stagecraft I
Jacob Epp - Stagecraft II
Elaine Normandie - Stagecraft II
Jeremy Price - Stagecraft II
Ron Richan - Stagecraft II

* Indicates an Assistant/Apprentice in training in the Theatre Production, Design
and Stage Management Programs.

USHERS
Shelley Alexander, Katherine Bennett, Barb Burghardt, Connie Brill, Gary
De' Ath, Sonja Haenni, Kevin Harrison, Andrew Hill, Monica Kiil, Sarah
Knight, Beatrice Lefevre, Mike Martinot, Carol McCormack, Wendy Popowich,
Tamara Ross, Anne Ryall, Denise Sequin, Anne Wilson, Beth Woolley

BOX OFFICE
Georgina Guadagno - Box Office Supervisor
Louise Borrie, Jason Ross - Box Office Attendants