

Banff Festival of the Arts



THE ADVANCED ACTORS' WORKSHOP
Program Head: *Patricia Hamilton*
presents
Baal

by Bertolt Brecht, translated by Peter Tegel

August 10-12, 14-19, 21-25 / August 11, 18 & 25: 2:00 and 8:00 p.m.
All other performances: 8:00 p.m., Margaret Greenham Theatre

THE BANFF CENTRE

Paul D. Fleck
President, The Banff Centre

Neil Armstrong, C.M.
Vice President, Education, The Banff Centre
Director, The Banff Centre for the Arts

presents

Baal

by Bertolt Brecht
Translated by Peter Tegel

Directed by - **Uta Birnbaum**
Set & Costume Design by - **Michael Eagan**
Lighting Design by - **Allan Stichbury**
Stage Manager - **Sarah Stanley**
Assistant to Ms. Birnbaum - **Marrie Mumford**
Directing Assistant - **Mark Christmann**
Assistant Stage Manager - **Lynn McQueen**

BAAL

Prologue: Hymn of Baal the Great

Baal

Brian Furlong*, Marvin L. Ishmael*, Andrew Scorer*

1: Dining Room

Emilie - Kate Hennig*
A Young Woman - Joanne Miller*
Mech - Michael Healey*
Dr. Piller - Randall Read*
Pschierer - Vieslav A. Krystyan*
Young Man - Frank Zotter
Johannes - Eric Armstrong
Baal - Brian Furlong
Servants - Pamela Haig*, Sharon Heath*

2: Baal's Garage

Baal - Brian Furlong
Johannes - Eric Armstrong

3: An Inn

Johanna - Joanne Miller
Emilie - Kate Hennig
Luise - Natasha Bloomberg
Baal - Brian Furlong
Ekart - James Kirchner*
Johannes - Eric Armstrong
Drivers - Michael Healey, Marvin L. Ishmael,
Vieslav A. Krystyan, Randall Read, Andrew Scorer, Frank Zotter
**Appearing through the courtesy of the Canadian Actors' Equity Association*

4: Baal's Garage

Johanna - Joanne Miller
Baal - Brian Furlong

5: Baal's Garage

Older Sister - Natasha Bloomberg
Younger Sister - Joanne MacInnes
Landlady - Pamela Haig
Baal - Brian Furlong

6: *Baal's Garage*

Sophie - Sharon Heath
Baal - Brian Furlong
Johannes - Eric Armstrong

7: *Spring Night Beneath Trees*

Sophie - Sharon Heath
Baal - Marvin L. Ishmael

8: *A Club Called 'The Night Cloud'*

Savetka - Joanne MacInnes
Baal - Marvin L. Ishmael
Lupu - Frank Zotter
Mjurk - Michael Healey
Pianist - Andrew Scorer

9: *Green Fields. Blue Plum Trees*

Baal - Marvin L. Ishmael
Ekart - James Kirchner

10: *Village Inn*

Landlady - Pamela Haig
Baal - Marvin L. Ishmael
Ekart - James Kirchner
Parson - Randall Read
Farmers - Natasha Bloomberg, Kate Hennig, Joanne Miller,
Eric Armstrong, Brian Furlong, Michael Healey,
Vieslav A. Krystyan, Andrew Scorer, Frank Zotter

INTERMISSION

11: *Trees in the Evening*

Baal - Marvin L. Ishmael
Teddy - Randall Read
Woodcutters - Eric Armstrong, Brian Furlong, Michael Healey,
Vieslav A. Krystyan, Frank Zotter

12: *A Plain. Sky*

Sophie - Sharon Heath
Baal - Andrew Scorer
Ekart - James Kirchner

13: *Country Road. Willows*

Baal - Andrew Scorer
Ekart - James Kirchner

14: *Young Hazel Shrubs*

Young Red-Haired Woman - Kate Hennig
Baal - Andrew Scorer

15: *Maple Trees in the Wind*

Baal - Andrew Scorer
Ekart - James Kirchner
Natasha Bloomberg, Pamela Haig, Sharon Heath, Kate Hennig,
Joanne MacInnes, Joanne Miller

16: *Inn*

The Waitress - Natasha Bloomberg, Sharon Heath
Emilie - Kate Hennig
Baal - Andrew Scorer
Ekart - James Kirchner
Watzmann - Vieslav A. Krystyan
Johannes - Eric Armstrong

17: *10° E. of Greenwich / A Country Road*

Baal - Andrew Scorer
First Policeman - Vieslav A. Krystyan
Second Policeman - Eric Armstrong

18: *Hut in the Forest*

Baal - Andrew Scorer
A Man - Marvin L. Ishmael
Woodcutters - Natasha Bloomberg, Pamela Haig, Sharon Heath,
Kate Hennig, Joanne MacInnes, Joanne Miller, Eric Armstrong,
Brian Furlong, Michael Healey, Vieslav A. Krystyan,
Randall Read, Frank Zotter

FOR THE ADVANCED ACTORS' WORKSHOP PROGRAM

Patricia Hamilton - Program Head
Jane Czarny - Program Coordinator
Mark Christmann - Movement Instructor
Helen Strange - Voice Instructor
Andrew Wade - Voice Instructor
David Boothroyd - Music Instructor
Linda Babins - Lighting Design Assistant
Lorie Broadhead - Sound Intern
Patti Marshall - Production Assistant

FROM THE PROGRAM HEAD

The actor is at the centre of the theatrical experience. As long as you have actors and audience, the possibility of theatre exists. Because theatre is a collaborative art, actors benefit enormously from the work of writers, directors and designers. However, in times of financial restraint in the arts, as now, the art of acting is neglected and the actor suffers accordingly.

The Advanced Actors' Workshop exists to redress this balance and puts its emphasis on providing experienced actors with new tools and fresh enthusiasm. To this end we employ a master director/teacher and expert voice and movement instructors. We investigate, in depth, a great text for six weeks and then perform the results of this work. With this exciting process behind us, we are sure you will enjoy the product.

Patricia Hamilton

FROM THE DIRECTOR: THE STRUGGLE OF THE CANADIAN ACTOR

1990 here in Banff is the fourth time I have worked with Canadian actors and acting students (1985 workshops in Vancouver, Edmonton and Toronto, 1987-88 at the University of Toronto, 1989 at the National Theatre School in Montreal).

I have noticed several things: 1) All over the country there are lots of gifted and extremely gifted actors. 2) These actors' skills are often poorly developed. (In 1987, the acting program of University College at the University of Toronto had no voice or movement classes - that has changed). This means that many graduates are only half professional. 3) When the acting students leave schools and colleges, there is no place where they can, step by step, build up their artistic life. Why? In Canada, permanent ensembles do not exist. So, from the beginning, they are freelancers. To earn money, they are often forced to do plays and other work they don't value. This is only one of the dark sides of this profession.

Another is that there is often only three weeks rehearsal. No one in the world, not even a genius, is able to establish a piece of art on the stage in three weeks. *This means that most actors in Canada are condemned to stay beneath the level of art for their whole lifetime.*

The Alternative theatres in this country are the only hope for theatre art because their members are trying to bring new ideas, new plays, new pieces of art to their small audience.

You may say: these groups are supported by provincial art councils, the Canada Council, etc. Even so, some of the strongest actors can only bear the financial situation for three to five years. They feel they can't have families (how terrifying for the actresses!), they can't travel; an experience which is so important for an artist. Often they must supplement their income with other work, which means 14 or 15 hour days - I could go on.

The difficulty is the system; no permanent ensembles and no directors who have learned to use between six weeks and two months of rehearsal time to bring their theatre work to an artistic life on stage.

I propose: 1) Better financial support to fund permanent ensemble theatres. 2) Better education for directors.

In my opinion, these two things are the keys to bringing the acting profession in Canada to a level where there exists the possibility of theatre art.

FROM THE AUTHOR: BERTOLT BRECHT

BAAL is a play which could present all kinds of difficulties to those who have not learnt to think dialectically. No doubt, they will see it as a glorification of unrelieved egotism and nothing more. Yet here is an individual standing out against the demands and discouragements of a world whose form of production is designed for exploitation rather than usefulness. We cannot tell how Baal would react to having his talents employed; what he is resisting is their misuse. Baal's art of life is subject to the same fate as any other art under capitalism; it is attacked. He is anti-social, but in an anti-social society.



BAAL

BAAL - a god worshipped in many ancient Near Eastern communities.

Knowledge of Baal's personality and functions derives chiefly from a number of tablets uncovered from 1929 onward at Ugarit (modern Ras Shamra), in northern Syria, and dating to the middle of the 2nd millennium B.C. The tablets, although closely attached to the worship of Baal at his local temple, probably represent Canaanite belief generally. Fertility was envisaged in terms of seven-year cycles. In the mythology of Canaan, Baal, the god of life and fertility, was locked in mortal combat with Mot, the god of death and sterility. If Baal triumphed, a seven-year cycle of fertility would ensue; but if he were vanquished by Mot, seven years of famine and drought would ensue.



THE DIRECTOR / MS. BIRNBAUM

After studying acting at the Institute for Theatre in Weimar and theatre at the Academy of Theatre in Leipzig, Ms. Birnbaum apprenticed at the Berliner Ensemble under the direction of Bertolt Brecht himself. After her apprenticeship, she was engaged by the Ensemble for ten years, first as an assistant director and assistant dramaturge, then as a director. During that time, she also directed at various theatres in the German Democratic Republic and taught acting at the State Academy for Drama in East Berlin.

In addition to her numerous directing engagements, Ms. Birnbaum has worked as a freelance television director, taught drama and stage production at Humboldt University in East Berlin and taught, lectured and conducted workshops at theatres and universities across North America, Great Britain and Europe.

From 1968-70, Ms. Birnbaum was Director at the Deutsches Theatre in Berlin and between 1973 and 1978, she was Artistic Director at the Hans Otto Theatre in Potsdam. Since 1984 she has been a professor at the Hochschule für Musik und Theatre in Hannover, West Germany. Ms. Birnbaum spent the 1987-88 academic year teaching in Toronto at the University of Toronto Drama program, and she taught at the National Theatre School in 1989.

1956-68 - Berliner Ensemble. Assisted in several Brecht productions; 'Fear and Misery of the Third Reich', 'The Resistable Rise of Arturo Ui', 'The Days of Commune' (co-director).

1966 - Production of Brecht's 'The Exception and the Rule' at the Berliner Ensemble.

1967 - Production of 'Man Equals Man' at the Berliner Ensemble.

1973-78 - Artistic Director - Hans Otto Theatre in Potsdam. Major productions: 'Zement' (Heiner Müller), 'Saint Joan' (G.B. Shaw), 'Fabrik Im Walde' (S. Schütz), 'Les Femmes Savantes' (Molière), 'Amphitryon' (H.v. Kleist), 'Tinka' (Volker Braun).

1980 - Production of Georg Kaiser's 'Von Morgens Bis Mitternacht', Volksbühne, E. Berlin.

1981-82 - Director with Wuppertal Theatre. Productions: 'Odysseus Heimkehr' (S. Schütz), 'Sappa' (S. Schütz), 'Medea' (Euripides).

1982 - Production of Kaiser's 'Nebeneinander' for the Schillertheater, West Berlin. Teacher of directing at the University of Cologne.

1984 - Actors' workshop in Cologne. Production of project, 'Clowns', with texts by Bertolt Brecht and Heiner Müller. Première of 'Spectacle Cressida' (S. Schütz). Teacher at Mozarteum in Salzburg, Austria.

1987 - Production of Fassbinder's 'The Blood on the Throat of the Cat', Hannover, West Germany.

1988-89 - Again Professor at the Hochschule für Musik und Theatre, Hannover.

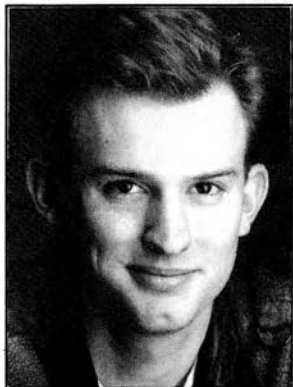


ERIC ARMSTRONG

Born in Ottawa, Eric has lived, trained and worked in Montreal, Toronto, London (U.K.), Italy, France and most recently in Vancouver. Since arriving in Lotus-Land, his endeavours include the Pink Ink Co-op productions of 'Mass Appeal' and 'Steel Kiss'. This past year marked Eric's break into television and film acting, with appearances on '21 Jump Street', 'Neon Rider' and 'Kootenai Brown'.

NATASHA BLOOMBERG

After studying drama at the University of Toronto, Natasha founded a company: The Other Theatre of Toronto. She acted in and directed 'The Impossible Can Happen', 'Paper Flowers', and 'The Medea Project'. Now embarking on its third season, the company hopes to workshop Rainer Werner Fassbinder's 'Pre-Paradise Sorry Now'.



BRIAN FURLONG

Brian came to Banff to participate in a wonderful process. Hopefully, the skills Uta and the others have instilled in him will be with him when he returns to Montreal.

PAMELA HAIG

Originally from Winnipeg, Pam has a BFA from York University (Toronto) and an MFA from Brandeis (Boston). She taught theatre at the University of Saskatchewan and now teaches for Alberta Culture. Based in Edmonton, Pam has enjoyed performing in such productions as 'Girls in the Gang' (ATP Theatre Network), 'Revenger's Tragedy' (Northern Light), 'Steel Magnolias' (Stage West), 'The Taming of the Shrew' (Shakespeare on the Saskatchewan), and 'Sex and Politics' (25th Street Theatre). She is thrilled to be here at Banff, playing a shrew - yet again!

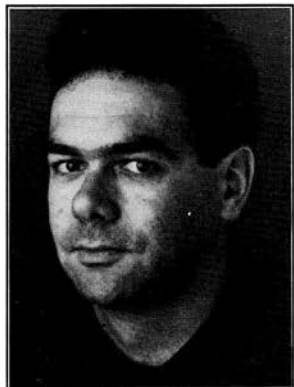


MICHAEL HEALEY

A resident of Toronto, Mr. Healey most recently appeared as the high-haired Trissotin in Molière's 'The Learned Ladies' for Equity Showcase. He killed people in 'Macbeth' (for Skylight Theatre) and killed himself in 'A Midsummer Night's Dream' (for Young Peoples' Theatre). He has also appeared at the Kawartha and Gryphon Festivals. Mr. Healey is a graduate of the Ryerson Theatre School.

SHARON HEATH

Sharon is thrilled to be spending the summer in Banff way away from the city of Vancouver. Lately, she unfurrowed her brow to work on 'A Short History of Night' by John Mighton for Darkhorse Theatre. Before that, she participated in the New Play Centre's Spring Rites Festival. During the festival, she performed in 'The River Lady' by David Widdicombe and workshopped her own script entitled 'Back to Janis' which is based on the life and music of Janis Joplin. Other recent projects include: 'The Cezanne Syndrome' with Pink Ink, touring with The Kaleidoscope Story Theatre Company and proposing a new work for The Women in View Festival '91 which will investigate, through comedy, how women are stereotyped in the media. Sharon is a graduate of The National Theatre School of Canada.

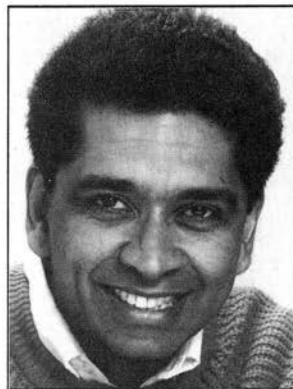


KATE HENNIG

Kate has come a long way from the kooky seventeen-year-old who attended the Musical Theatre program at The Banff Centre in 1980. She has appeared in over forty productions for over twenty theatre companies across Canada in such diverse roles as Charlotte MacBeth in '24 Dunsinane Hill' for the Stratford Fringe and Mistress Fowl in 'Jacob Two Two Meets the Hooded Fang' for Young Peoples' Theatre. Seasons at the Stratford Festival included roles in 'The Taming of the Shrew', 'The Comedy of Errors' and 'Kiss Me Kate'. Kate's personal favourites are the roles of Helen in 'Good' for Equity Showcase and Lulu Baines in 'Oliver Button' for the National Tap Dance Company. Most recently, she appeared in 'A Gift to Last' for the National Arts Centre and as Mary in 'Girls in the Gang' for The Grand Theatre. Although raised in Alberta, Kate makes her home in Stratford, Ontario, with her cat, Ethel.

MARVIN L. ISHMAEL

Marvin L. Ishmael, graduate of Ryerson Theatre Dept., is the artistic director of We Are One Theatre Productions: a company dedicated to third world theatre and non-traditional casting. He closed the critically acclaimed production of 'Playboy of the West Indies' on June 30th before coming to Banff, a production which will be remounted at Canadian Stage in September 1990. Earlier this year, he was Victor Mehta in David Hare's 'A Map of the World' at the National Arts Centre in Ottawa. He was the first actor to speak on the new amphitheatre stage at Earl Bales Park as Oberon/Theseus. He was nominated for a Dora Mavor Moore Award for his play 'Forever Free'. His television and film roles include guest starring roles on 'Night Heat', 'V.H. Adderly', 'Kay O'Brien', NFB's 'Let My Children Go' and 'Street Legal'. He is returning to Toronto to start his new season.

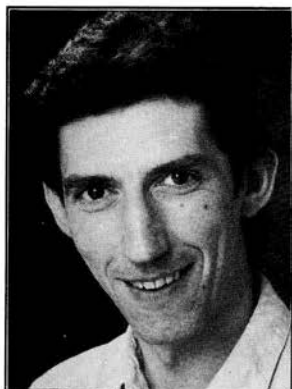


JAMES KIRCHNER

James is a Montreal native now residing in Toronto. He has acted in theatres across the country. Some credits include Caliban in 'The Tempest' at Theatre Calgary, the Chorus and Lucifer in 'Dr. Faustus' at Centaur Theatre in Montreal, Antonio in 'Much Ado About Nothing' with the Stratford Young Company and Frank Little in 'The Wobbly' at Toronto Workshop Productions. He was last seen as Bill in 'Toronto, Mississippi' at Magnus Theatre in Thunder Bay. James is a graduate of the National Theatre School.

VIESLAV A. KRSTYAN

Vieslav A. Krystyan is a Polish-born actor, a graduate (M.F.A.) of the National Theatrical Academy in Cracov, Poland. While studying, and after graduation, he did intensive stage, film, television and radio work. His theatrical credits in Poland include: 'A Streetcar Named Desire', 'War and Peace' and 'The Taming of the Shrew'. Since his coming to Canada in 1986, he has worked in the stage productions of: 'Dracula', 'Simmelweiss' (directed by Robin Phillips), 'Primary English Class', 'Boom Baby, Boom!' (world première - DuMaurier World Festival), and 'Emigrants'. He was also featured in starring roles of the television series 'Inside Stories' and 'Street Legal' (CBC) as well as a feature film 'Civil Servant'. Following 'Baal', Vieslav is off to shoot a film 'Nacrophobia' in the wilds of Northern Ontario.



JOANNE MACINNES

Joanne graduated from the National Theatre School in May of this year. During her final year, Joanne and several of her classmates organized a very successful tour to Western Canada. While at NTS, Joanne enjoyed such roles as Ellen/Lin in 'Cloud 9', Nastaya in 'The Idiot' and especially Mary Shelley in 'Bloody Poetry'. But beyond doubt, Joanne's most breath-taking performance was as Girl #4 in 'Princes in Exile' for the NFB.

JOANNE MILLER

Joanne Miller, a native of Halifax, comes to Banff after appearing in 'Toronto, Mississippi' and 'Brass Rubbings' for Neptune Theatre, Halifax. Other theatre credits include 'Abingdon Square' (Theatre Passe Muraille, Toronto), 'Scapino' (Theatre New Brunswick), 'The Maids' (Alive Theatre) and 'Nicholas Nickelby' (Stephenville Festival, Newfoundland). Last summer, Joanne appeared as Diaphanta in 'The Changeling' and as Katherine in 'Love's Labours Lost' for the Stratford Festival. In the fall, she will be appearing in The Grand Theatre's production of 'Farther West'.



RANDALL READ

Randall Read lives in Edmonton where he most recently appeared in Theatre Network's cross-country tour of 'The Third Ascent', Nexus Theatre's 'The Sexton of Dingley Dell' and Robin Phillip's productions of 'A Midsummer Night's Dream' and 'The Crucible' at the Citadel Theatre. Having never attended theatre school, Mr. Read is very excited to be part of the Banff process where he can finally learn how to walk and talk on stage, and hopefully act as well.

ANDREW SCORER

Andrew Scorer is from Toronto and has worked with small theatre companies since 1968.



FRANK ZOTTER

Having just graduated from the National Theatre School, Frank Zotter is delighted to further his training as an apprentice in 'Baal'. Favourite roles at the National include: Touchstone ('As You Like It'), Betty/Edward ('Cloud 9'), and Lord Byron ('Bloody Poetry'). Previous to NTS, Frank studied theatre at York University and performed at the Kawartha Summer Theatre. Frank looks forward to remaining in the west and working at Theatre Calgary in the fall.



FACULTY AND STAFF
THEATRE COMPLEX
1990 FESTIVAL OF THE ARTS

ADMINISTRATION

William Pappas - General Manager
Lorena McCallum - Administrative Secretary
Dianne Pallagi - Festival Assistant

PRODUCTION STAFF

Ihor Sychylo - Production Manager
John Avery - Technical Director
Jeff Henderson - Technical Director Intern**
Tomas Montvila - Stage Manager/Program Coordinator
Kathleen Specht - Administrative Assistant/Production
Cynthia Hughes - Production Secretary
Carla Dyck - Production Assistant
Frank Guadagno - Production Assistant
Patti Marshall - Assistant Stage Manager*

SCENIC CARPENTERS

Hans Kuper - Head Carpenter
Gerry Gerlinsky - Head Shop Carpenter
Gord Young - Scenic Carpenter
Bryan Boyer - Scenic Carpentry Intern**
Joao Carlos D'Almeida - Scenic Carpentry Intern**

STAGE CARPENTERS

Bob Stewart - Head Stage Carpenter
Mac Keith - Show Stage Carpenter

ELECTRICIANS

Marc Anderson - Head of Electrics
Tom Heemskerk - Lighting Technician
Celine Scheede - Head Show Electrician*

PROPERTIES

Werner Karsten - Properties Master
Michelle Dias - Properties Assistant
Shellie Goldsack - Properties Intern**
Kathie Penner - Properties Intern**
Marilyn Lindsay - Properties/Wardrobe Buyer

SCENIC PAINT

Linda Alix Rodrigues - Head Scenic Artist
Christine Branyik - Scenic Paint Intern**
David Rayfield - Scenic Paint Intern**

SOUND

Grant Bardsley - Head of Sound
Lorie Broadhead - Sound Intern**
Theresa Leonard - Sound Technician

WIGS AND MAKE-UP

Sharon Ryman - Wig Artist
Brenda Boutet - Wigs & Make-up Assistant
David Jones - Wigs and Make-up Intern**

WARDROBE

Anne Moore - Head of Wardrobe
Karen Crogie - Wardrobe Manager
Glenna Owen - Wardrobe Management Intern**
Suzanne Johnston - Wardrobe Mistress
Anna Campioni - Milliner
Amanda Stapells - Millinery Intern**
Andrea Jenkins/Aurora Dyeworks - Dyer
Lynn Kristmanson - Dye Intern**
Lisa World - Boots and Shoes
Francois Rollin - Accessories/Dresser
Marilyn Lindsay - Buyer
Charlotte Veillette - Tailor
Avril Stevenson - Dresser
Kim Crossley - Cutter
Sharon McCormack - Cutter
Sylvia Crowhurst - Firsthand
Josee Comeau - Firsthand
Manon De Gagne - Firsthand
Shirley Fuchs - Firsthand
Denise Barret - Seamstress
Louise Belzile - Seamstress
Roslyn Brown - Seamstress
Ellen Bennett - Seamstress
Angela Colburne - Seamstress
Mark De Coste - Seamster
Laura Magagnin - Seamstress
Helene Tessier - Seamstress
Lois Van Koughnet - Seamstress

STAGECRAFT I & II

Erika Beatty - Stagecraft I
Sylvain Bedard - Stagecraft I
Holly Broadbent - Stagecraft I
Angela David - Stagecraft I
Anton Di Giusti - Stagecraft I
Randy Desrochers - Stagecraft I
Alain Freud - Stagecraft I
Ian Henderson - Stagecraft I
Amanda Holmes - Stagecraft I
Yvette LeClair - Stagecraft I
Patti Marshall - Stagecraft I
Ian Rye - Stagecraft I
Celine Scheede - Stagecraft II*
Warren Whitlow - Stagecraft I
Ian Wilson - Stagecraft I
Ian Yovdoshuk - Stagecraft I

** Indicates a participant in the Theatre Stagecraft Program*

*** Indicates a resident in training in the Theatre Production,
Design and Stage Management Programs.*

FRONT OF HOUSE

Peter Holzinger - House Manager

USHERS

Carol Ross, Elizabeth Kundert-Cameron, Sherry Vailancourt,
Luc Perrault, Diana Schlotzer, Ann Luise Lemieux, Daniel Paradis,
Greg Perry, Robert Gordon, Kathleen Specht, Debbie Winter,
Garry Snelgrove, Yves Morin, Sylvia Andrychuk,
Michaela Edwards, Joanne Boreham

BOX OFFICE

Georgina Guadagno - Box Office Supervisor
Tasia Geras - Attendant
Jason Ross - Attendant
Bob Snowdon - Attendant

SPECIAL THANKS
John Goulart (*Guitar Instruction*),
Alberta Theatre Projects
Theatre Calgary
JV Theatre Productions
University of Calgary
Tony Chotem, Stefan Brecht, *Technical Services, Support Services*

*House Programs are produced by
The Banff Centre Communications Department*