



Banff Festival of the Arts

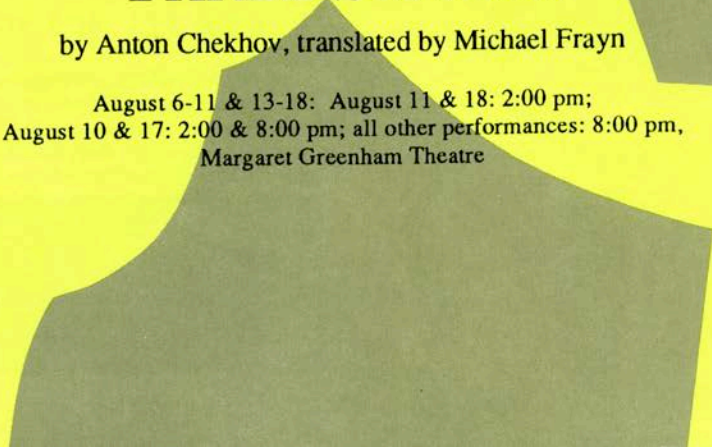


THE ADVANCED ACTORS' WORKSHOP

Program Director: Patricia Hamilton
presents

THREE SISTERS

by Anton Chekhov, translated by Michael Frayn



August 6-11 & 13-18: August 11 & 18: 2:00 pm;
August 10 & 17: 2:00 & 8:00 pm; all other performances: 8:00 pm,
Margaret Greenham Theatre

THE BANFF CENTRE

Paul D. Fleck

President, The Banff Centre
Director, Centre for the Arts

Michael Century

Director of Program Development
Centre for the Arts

Garth Henderson

Director of Operations
Centre for the Arts

presents

THREE SISTERS

by Anton Chekhov

Translated by Michael Frayn

Directed by - Laszlo Marton

Set and Costume Design by - Sue LePage

Lighting Design by - Kevin Lamotte

Assistant Lighting Design Resident - Aisling Sampson*

Stage Manager - Sarah Stanley

Assistant Stage Manager Resident - Maria Popoff*

Assistant Director - John Milton Branton

**Resident in training in the Theatre Production, Design, and
Stage Management programs.*

THE CAST

ANDREY PROZOROV	-----	Stuart Hughes*
NATASHA	-----	Tanja Jacobs*
OLGA	-----	Susan Coyne*
MASHA	-----	Seana McKenna*
IRINA	-----	Robyn Stevan*
KULYGIN	-----	Ric Reid*
LIEUTENANT-COLONEL VERSHININ	-----	Diego Matamoros*
LIEUTENANT THE BARON TUSENBACH	-----	Michael Simpson*
JUNIOR CAPTAIN SOLYONY	-----	Michael Hanrahan*
DR. CHEBUTYKIN	-----	Brian Torpe*
SECOND-LIEUTENANT FEDOTIK	-----	Trevor Schmidt
SECOND-LIEUTENANT RODE	-----	Patrick Conner
FERAPONT	-----	John Milton Branton*
ANFISA	-----	Anne McGrath*
MAID	-----	Carolyn Guillet

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

ACT ONE

The interior of the Prozorovs' house

ACT TWO

The same

INTERMISSION

ACT THREE

Olga's room - now also Irina's

ACT FOUR

The old garden of the Prozorovs' house

FOR THE ADVANCED ACTORS' WORKSHOP PROGRAM

Patricia Hamilton - Program Director

Jane Czarny - Program Coordinator

David Latham - Movement Instructor

Betty Moulton - Voice Instructor

FROM THE PROGRAM DIRECTOR

"My view of the actor is of an absolutely superb human being. Ideally, he needs versatility, truthfulness, openness, vulnerability, common sense, intelligence, imagination, generosity, daring, courage, taste, wisdom, a good body, and a good voice...shall I go on?"

This quote from Mike Alfreds, the first director of The Advanced Actors' Workshop in 1988, gives you an idea of what an actor's preparation must be. The conditions of work in this country put great stress on the actor - short rehearsal periods, unemployment, etc. - and can cause great frustration and frequent burn-out.

The Advanced Actors' Workshop offers actors in mid-career the opportunity to step away from the problems of a professional career and spend six weeks in the creative atmosphere of Banff, working in depth on a great text with a master director, and voice and movement coaches. A busman's holiday you say? Another remarkable thing about good actors is that they seek not less work but more.

This year, as well as the *Three Sisters* which you will see tonight, this group of splendid actors is rehearsing *Les Liaisons Dangereuses*. In co-production with Equity Showcase Theatre in Toronto, they will present both shows in repertory at Toronto's Factory Theatre in September.

DIRECTOR'S NOTES

1. When I was little I liked the top. That was my favourite toy. Time passes by.
2. "We shall be forgotten - our faces, our voices, even how many of us there were."
Is there any bigger question mark or fear in our minds. In the minds of the people who work in art, in theatre?
3. About the duel. They all know about it. They all reproach it. They all have real moral anger against it. But they don't stop it. And so the only person who dares to change is killed at the end of the play.
4. The tension of the play is that life is not formed as desired, as hoped. Simultaneously there exists belief and bitterness, deep desire and total disappointment.
5. Time doesn't pass without effect.
6. Andrey. Talent is fragile.. you don't have to waste it. It disappears.
7. The intelligence of the three sisters was born with them. But after all, what they represent simply doesn't function in this world. This world is for Natasha and Protopopov.
8. I think that the cake Protopopov sent is pink. Plus thick cream.
9. Natasha's first clothes. Pink?
10. I just imagine Vershinin - how he wakes up every morning at 6:00 a.m. He goes to the local grocery shop. He buys milk for his daughters. Quarrels with his wife. He slams the door, runs away. He arrives late for the army. He is late for the party of the town mayor. And he is late to say goodbye to Masha.
He is a slave of his duties and his own weaknesses. But he is special.
11. Natasha and the three sisters. Incredible gap. Andrey knows it exactly. But he is in love. Instinct!

12. Act I: The first name day without the father. But they keep the old tradition.
- Act II: The mummers are not coming. First time in many years. Natasha breaks the old tradition. And Andrey has to tell this news to his sisters.
- Act III: The fire. The disaster reveals the true feelings of our characters.
- Act IV: Olga: "Nothing works out as we would have it. I didn't want to be headmistress, but headmistress I've nonetheless become. So there's no question of my living in Moscow..."

A NOTE ON THE AUTHOR

Anton Pavlovitch Chekhov was born in Taganrog on the northeast coast of Russia in 1860 and died in Badenweiler, Germany in 1904 of tuberculosis. After a difficult childhood, he moved to Moscow to begin the study of medicine, and from the age of 20 was advisor and supporter of his large family. He began to write humorous pieces for the newspapers of the day as a way of making money and moved from there to short stories and plays. Although he qualified as a doctor and never lost interest in medicine (he said - "Medicine is my wife and literature is my mistress") he rarely practised for money but would treat patients for free near his country estate and worked diligently through several cholera and typhus epidemics. His great quartet of mature masterpieces (*Uncle Vanya*, *The Seagull*, *Three Sisters*, and *The Cherry Orchard*) were written in the last 10 years of his life. His success as a playwright is associated with his relationship with Stanislavsky and the Moscow Art Theatre, but he always disagreed with the famous director's interpretations. Today his plays are beloved of actors for their wonderful characters and their rich insights into human nature.

P.H.

THE DIRECTOR



Laszlo Marton

Laszlo Marton, a native of Budapest, Hungary, graduated as a stage director from the Budapest Academy of Dramatic Art in 1967. He has been director-in-chief of the Vigszhaz (Comedy Theatre of Budapest) since 1979. A dynamic and inventive artist, Mr. Marton has been named one of his country's Merited Artists, and has received the Jaszai Mari prize for his artistic achievement. His international directing has included: the Helsinki National Theatre where he produced *The School For Wives*, *Before Sunset*, and *Measure for Measure*; *Pop Festival* at

the National Theatre in Weimar, East Germany; and in West Germany, he has directed *The Guardsman* and *The Physicists*. In the United States, Mr. Marton has been a guest director at the Actors' Theatre of Louisville several times including productions of *A Midsummer Night's Dream*, *The School For Wives*, and *Les Liaisons Dangereuses* in 1989. Mr. Marton has directed *The School For Wives*, *The Tower*, and *Mirandolina*, *The Mistress of the Inn* for the Israeli National Theatre, the Habima, in Tel-Aviv. This work with the Habima makes Mr. Marton the first Hungarian director to work with this world-class theatre and lists him among the most outstanding directors of the 20th century who have also received this honour. He has added to his directing credits productions of *Push Up*, a modern analysis of military life, and an overwhelmingly acclaimed new Hungarian musical, *The Attic*, created with composer Gabor Presser. In 1990, the Comedy Theatre became Theatre of the Year, and in the same year, Mr. Marton received the honorary membership of the Guildhall School in London. His new production of *Richard III* at the Comedy Theatre is a major success. His Canadian work has included a production of *Mirandolina*, *The Mistress of the Inn* for Masterclass Theatre in Toronto. For three seasons Mr. Marton has taught professional actor training workshops in Vancouver. Mr. Marton is an associate professor at the Academy of Dramatic Art in Budapest. He has also taught in Germany and Finland. His latest film, "The Man Who Came From Far", was awarded the grand prize at the Plovdiv International and Veszprem Hungarian Television Festival.

BIOGRAPHIES



John Milton Branton

For the past four years, John Milton has been the Artistic Director of Edmonton's Nexus Theatre. This year three of the shows he directed were nominated for a total of seven Sterling awards, including Outstanding New Play (*Cheek To Cheek*), Outstanding Musical (*55 Minutes From Broadway*) and Outstanding Production (*27 Wagons Full of Cotton*). Other recent directing credits include *Crimes of the Heart* (Wm. Davis Centre), *Rock and Roll* (Persephone Theatre) and *The Glorious Twelfth* (actors alive!). John Milton will next direct *Biloxi Blues* to open the season at Persephone Theatre in Saskatoon. He was last seen on stage as Blumer in *The Late Blumer*.



Patrick Conner

Patrick Conner started acting in Kingston, Ontario, at Queen's University and in community theatre. He worked at The Thousand Islands Playhouse, Gananoque, in *Hayfever* and *The Dining Room*. He appeared in *Winners*, *The Dumbwaiter*, and *The Maids* for A. Small Theatre Co. in Kingston and was a participant in the first International Amateur Theatre Festival in Yokohama, Japan. Patrick now resides in Toronto where he has just completed three years at George Brown Theatre School.



Susan Coyne

Susan Coyne's extensive theatre credits have taken her across this country and abroad. Trained at The National Theatre School in Montréal, Susan started her career in Toronto. She appeared in *A Midsummer Night's Dream*, *The Changeling*, and *The Forest* for Toronto Free Theatre. At Tarragon Theatre Susan played Fanny in *On the Verge* and Lemon in *Aunt Dan and Lemon*, for which she won a Dora Award nomination. Michel Tremblay's *Albertine in Five Times* took Susan from Tarragon to Saskatoon, Edmonton, Vancouver, London, England, and the Edinburgh Fringe Festival. At The

Stratford Festival Susan was seen as Laura in *The Glass Menagerie*; and as a member of Robin Phillips' Young Company she played Juliet in *Romeo and Juliet*, Olivia in *Twelfth Night*, Phoebe in *As You Like It*, and Regan in *King Lear* with William Hutt. Most recently Susan played Molly Ralston in *The Mousetrap* at The Citadel Theatre in Edmonton. Also at The Citadel she has played Mary Warren in *The Crucible* and Helena in *A Midsummer Night's Dream* (Sterling nomination). Susan's television and radio credits include "Street Legal", "Mark Twain and Me" with Jason Robards, "Fighting Days", "Forever Yours Mary-Lou", and "Timothy Findley; Anatomy of a Writer".



Carolyn Guillet

Carolyn Guillet completed the MFA acting training program at York University in Toronto a year ago, where her favourite roles were Timon in *Timon of Athens* and Masha in *Three Sisters*. Her graduating performance was Clytemnestra in *The Greeks at The Berkeley Street Upstairs* space. Since then she has appeared in *Cal* at Actor's Lab, *Bedtime Stories* at The Theatre Centre, and *Bag Babies* at Theatre Passe Muraille. She also created a performance of musical narratives with musician William Beauvais - consisting of African folktales and Shakespearean characters - which she presented at the Free Times Cafe in Toronto this spring.



Michael Hanrahan

Mr. Hanrahan is a native of Chicago where he spent many years performing in the theatre community. He arrived in Canada in 1986 and worked at The Stratford Festival for four seasons appearing in over a dozen productions ranging from *Macbeth* to *My Fair Lady*. He is now a resident of Toronto and has recently been seen in *The Black Devil*, *A Chorus Line*, and *The Importance of Being Earnest*. He also recently participated in The Word Festival at The Canadian Stage Co. and The Young Playwrights Workshop at The Grand Theatre. After the close of *Three Sisters* and *Les Liaisons Dangereuses*, he will travel to London, Ontario to play in *The Odd Couple*.



Stuart Hughes

Mr. Hughes' select theatre credits include the title role in *Macbeth*, Manitoba Theatre Centre; Billy in *The Collected Works of Billy the Kid* at Tarragon Theatre (for which he was a recipient of a Dora Mavor Moore Award for Best Actor); the title role in *Oedipus*, Edmund in *King Lear*, Stratford Festival Third Stage; and Romeo in *Romeo and Juliet*, Toronto Free Theatre. He has played Mercutio in the same play for The Perth Theatre in Scotland. Other roles include John Proctor in *The Crucible*; Bottom in *A Midsummer Night's Dream*; Tom in *The Glass Menagerie*, Citadel Theatre; Nicky Paradise in *On the Verge*, Tarragon Theatre (Dora Award for Best Actor in a Featured Role); and Valentine in *Kiss of the Spider Woman*, Canadian Stage. In addition to spending four seasons with The Shaw Festival Company, Stuart has worked for The Factory Theatre, Young Peoples' Theatre, Necessary Angel, and Theatre London. Various film and television credits include "Welcome To Hell", "Skate", "Love and Hate", and "The Love Clinic".



Tanja Jacobs

This is Tanja Jacobs' second participation in The Advanced Actors' Workshop. She appeared in Mike Alfred's production of *Blood Wedding* in 1988. She has long associations with Necessary Angel Theatre and Tarragon Theatre. Other theatres include: Theatre Passe Muraille, Nightwood Theatre, The Shaw Festival, Centaur Theatre, Manitoba Theatre Centre, and The Royal Alex. Prior to coming to Banff, she performed Manfred Karge's one-woman show *The Man I Love* at the Festival des Theatres des Amériques in Montréal; a Tarragon Theatre production. She has received a Dora Mavor Moore Award and six Dora nominations. Of the *Three Sisters* acting company, she has worked in other plays with Susan Coyne, Stuart Hughes, Diego Matamoros, Michael Simpson and Brian Torpe. She also works in radio and television. She teaches acting at three professional studios in Toronto.



Diego Matamoros

Three summers ago, at The Banff Centre, Diego Matamoros played the role of The Moon in Mike Alfreds' production of Lorca's *Blood Wedding*. He has performed in various theatres across Canada and in the United States in French, Spanish, and English. Theatres include Tarragon Theatre in Toronto; The Canadian Stage Co.; The Manitoba Theatre Centre; The Globe Theatre in Regina; and The Stratford Shakespeare Festival, where he spent three seasons (1982-1984) playing leading roles in both The Young Company and on the main stage. Based in Toronto, he has worked extensively for the past three years with Theatre Columbus at The Poor Alex Theatre. As well as co-directing their acclaimed production of *Twelfth Night* and playing the role of Malvolio, he was also part of the acting ensemble which performed the award winning creation *Paranoia*. This past March Theatre Columbus produced Mr. Matamoros' first play - *Wildlife*. In the United States, he appeared as Mozart in The Cincinnati Playhouse production of *Amadeus* and most recently Off-Broadway, playing the title role in the J.R.T.'s highly successful production of *Spinoza* by Dmitri Frenkel Frank. This is the second time that Diego has worked with director Laszlo Marton - having appeared five years ago as Fabrizio in his production of *The Mistress of the Inn* with Masterclass Theatre at the Tarragon.



Anne McGrath

Anne was in Banff twelve years ago participating in the Actors' Workshop and is delighted to be back working on Chekhov, surrounded by the energies of such a talented group. Originally from the U.K. she currently resides in Edmonton where she has done the majority of her work for the last decade, with forays to Calgary, Vancouver, and Saskatchewan. Favourite shows include: *Romeo and Juliet*, *Major Barbara*, *Tartuffe*, *Blythe Spirit* and *The Wizard of Oz*. She performs for film, radio, and television, and has just recently completed "Baba's House"; a pilot for children's television in which she played the title role.



Seana McKenna

A graduate of The National Theatre School, Miss McKenna has appeared in almost fifty productions across Canada and the United States. Her most recent work includes the CBC mini-series "Grand Larceny", "Street Legal", and *The Mousetrap* at The Citadel Theatre. In June, she received a Dora Mavor Moore Award for her portrayal of Joan in *St. Joan*. Her eclectic career features leading roles in Anouilh's *Antigone* (Theatre London), *Educating Rita* (The Belfry; TNB), *She Stoops to Conquer* (Court Theater, Chicago), *Passion Play* (The Goodman Theatre, Chicago), and *The Road To Mecca* (Canadian Stage; Dora nomination). Among her roles for The Stratford Festival are Juliet, Viola, Cordelia, and Jessica and Portia in *The Merchant of Venice*. For The Manitoba Theatre Centre, she has played Maggie in *Cat On A Hot Tin Roof*, Billie Dawn in *Born Yesterday* and most recently, Lady Macbeth in *Macbeth*. After The Advanced Actors' Workshop, she will return to the MTC to play the title roles in *Hedda Gabler* and *Medea*.



Ric Reid

There once was an actor named Reid
Who had many tricks up his sleeve
He came to the Centre
In hopes to act better
And now we can't get him to leave.

Ric has worked coast to coast and into the Arctic of Canada. He has performed in the all-star wrestling rock and roll musical *Tafford Tanzi* in Vancouver, Gooper in *Cat On A Hot Tin Roof* in Winnipeg, and Antonio in Dario Fo's *Above Face* for The Globe Theatre in Regina. He can be seen in the feature films "Shoot To Kill" and this summer's release of "Bordertown Cafe", and is currently filming a new series for CBC entitled "Northwood" which will start airing in the fall.



Trevor Schmidt

Trevor is a recent graduate of the University of Calgary Drama Department. Favourite roles during his four years of training include: Argan in *The Imaginary Invalid*, Verezzi in *Zastrozzi*, Jacques in *Jacques and His Master*, and most recently Adelma in *Turandot*. Trevor is delighted to be involved in The Advanced Actors' Workshop, and to be working amongst such an exceptional cast.



Michael Simpson

Michael was last seen in Toronto in the lead role of *A Short History of Night*. With Theatre Columbus he has performed in many shows including *Wildlife*, *Dr. Dappertutto*, *Paranoia*, and as Toby Belch in *Twelfth Night*. At Toronto's Harbourfront Theatre he played the painter in Howard Barker's *The Europeans*. At The Citadel in Edmonton; Casca in *Julius Caesar* and Viney in *The Miracle Worker*. In Saskatoon he played Angelo in *Crime On Goat Island* and the man in *Stevie*. For YPT he toured *A Midsummer Night's Dream*. Michael played at The Factory Theatre in Sally Clark's *Moo*, and at Tarragon Theatre in *Unexpected Moves*. He also spent a season at The Stratford Festival appearing in *The Tempest*, *Julius Caesar*, and *Arms and The Man*. He will appear in Thunder Bay in November as Ernest in *The Anger of Ernest and Ernestine*.



Robyn Stevan

Robyn has worked extensively in Canadian and American film, television, and theatre. Her varied credits include: *Bloody Poetry* (ETP), *The Diary of Anne Frank* (Vancouver Playhouse), the CBC movie "The Squamish Five" (Atlantic Film Festival Award), the TV series "9B" (Gemini nomination), and a television mini-series filmed in Japan. Following her Genie award-winning performance in the film "Bye Bye Blues", she spent a year studying at the Circle in the Square in New York City. She is now waiting for the fall release of Paramount Pictures' film "Stepping Out" in which she co-stars with Liza Minnelli.



Brian Torpe

Brian is enjoying being back at The Banff Centre as an Artist, after several previous visits as a member of the acting company for the Playwrights' Colony. He loves new plays and thinks it's wonderful that of the four productions he worked on last season - three were Canadian plays, and two of those were original productions. Besides work in theatre and film, Brian is one of the co-creators of "Feeling Yes, Feeling No", a child sexual abuse presentation program for schools, which has also become the most widely distributed production in the history of The National Film Board of Canada.

Equity Showcase Theatre was founded in 1960 by Jack Creley, Charmion King, Amelia Hall and Larry McCance to "...encourage and develop any and all arts and techniques of the theatre by creating opportunities for... actors, producers, designers and others engaged in theatrical arts to practice their professions and to establish a centre or centres for the promotion and exchange of ideas, plans or experiments relating to the arts and techniques of the theatre..." and for the last thirty years we have been trying to do just that.

The first Showcase production, *Lady Audley's Secret*, in April of 1960, featured Moira Fenwick, Leslie Yeo and Ron Hastings. The next year, an unknown actor named Gordon Pinsent enlivened *Angels in Love* with "physical elegance and a good sense of timing" - qualities he still brings to the many roles he has played since then! Showcase productions since 1960 have featured a who's who of Canadian theatre - Rosemary Dunsmore, Tanja Jacobs, James Douglas, Charmion King, Brent Carver, Marivn Ishmael, Tom McCamus, Christopher Newton - to name just a few.

Less public, but just as important, is **The Professional Development Program** at Equity Showcase Theatre. On-going classes in voice, movement, scene study, on-camera technique and many more, are designed to keep the professional, working actor "in shape" for the rigorous demands of the profession.

In 1980, Showcase General Director Tim Leary introduced **The International Theatre Training Congress**, a triennial event that brings together master teachers from Canada and around the world for the benefit of Canadian actors. Guests at these events have included Yoshi Oida, a member of Peter Brook's company for the last 15 years; the late, great Canadian director, John Hirsh; Patsy Rodenburg, head of voice for Britain's National Theatre; and Alberto Fortuzzi and Rosa Masciopinto, renowned teachers and practitioners of commedia dell'arte. Ms Rodenburg, Mr. Oida and Mr. Fortuzzi will be returning to teach master classes at EST in '91/'92.

In 1981, Equity Showcase Theatre introduced a new program - **The Conservatory Project**. The Conservatory Project used a studio production of a full-length play as a means of developing acting skills and featured a classic script, a master director and skilled teachers in voice and movement. The first such project was *A Midsummer Nights' Dream*, directed by Michelle George with voice teacher David Smukler and movement coach Paula Thomson. Subsequent projects have been directed by Robin Phillips, Steven Kent, from the U.S.A. and the Munich Kammerspeile's Sigrid Herzog.

Equity Showcase Theatre has moved beyond Toronto in recent years by its

association with the Voice Intensive at Simon Fraser University, held every May, and with The Directors Workshop held at the Stratford Festival.

Now, in the summer of '91, and in a joint venture with the Banff Centre for the Arts, Equity Showcase Theatre has begun to fulfil a long-held dream - the implementation of **The Sabbatical Company**. Though not an entirely apt name - actors, of course, do not have a guaranteed job to return to - the idea behind The Sabbatical Company was to give seasoned actors a chance to take time out from the demands of the "marketplace" - to allow them the opportunity to explore and experiment; to seek out the furthest boundaries of their talent and imagination. The company of actors, director, stage managers and designers that is presenting *Three Sisters* here in Banff has already begun rehearsals on a second show, *Les Liaisons Dangereuses* by Christopher Hampton. The company will move to Toronto to finish rehearsals on *Liaisons* and will then present the two plays "in rep" for three weeks at Factory Theatre. The ideal scenario for The Sabbatical Company would be to work together for six months or a year. This joint venture with The Banff Centre for the Arts will last fourteen weeks in total - not our ideal yet, but a very good start!

Equity Showcase Theatre would not, on its own, have been able to fund this "company". The Advanced Actors Workshop at the Banff Centre for the Arts has been pursuing many of the same goals and with the unflagging support and enthusiasm of Patricia Hamilton, Program Head of the Advanced Actors Workshop and George Ross, Theatre Arts Administration Manager, this joint venture was created. Our thanks for their initiative and cooperation go to everyone at the Banff Centre for the Arts, but we would especially like to thank Patricia and George - without them this extraordinary opportunity for both the actors and the audience would not have been possible.

Three Sisters
by Anton Chekhov
&
Les Liaisons Dangereuses
by Christopher Hampton
will be presented "in rep"
in Toronto at Factory Theatre

September 11 - September 29, 1991

Equity Showcase Theatre wishes to acknowledge with thanks supporters of this project: The Canada Council, The Ontario Arts Council, The Ministry of Culture and Communications, The Municipality of Metropolitan Toronto, The Toronto Arts Council and our corporate supporters:



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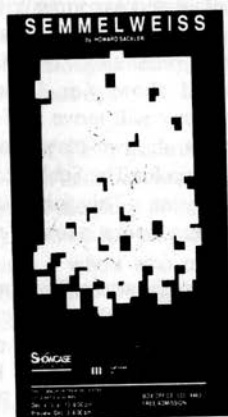
Investing in the Making of Great Canadian Performers



October 1986



February 1989



December 1987



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Research and development is vital to the health of a good corporation - as it is vital to the health of a vibrant theatre community. We at Robin Hood Multifoods Inc. believe strongly in this concept and applaud Equity Showcase Theatre for its commitment to the on-going training and development of professional theatre artists. We've supported this unique company since 1981 - and we are proud to support this new, national initiative of Equity Showcase Theatre and the Banff Centre for the Arts Advanced Actors Workshop.

Congratulations to all involved in this exciting project!

EQUITY SHOWCASE THEATRE 221 DUFFERIN ST., STE. 303A TORONTO, ONTARIO M6K 1Y9 533 6100

Faculty and Staff
Theatre Complex
1991 Festival of the Arts

Administration

William Pappas - General Manager
Tomas Montvila - Program Coordinator
Becky Allan - Administrative Secretary
Sharon Dyck - Administrative Clerk
Dianne Pallagi - Festival Assistant

Production Staff

Jacqueline Dawson - Production Manager
John Avery - Technical Director
Jeff Henderson* - Technical Director Resident
Tomas Montvila - Production Stage Manager
Barbara Bates - Festival Assistant

Scenic Carpenters

Hans Kuper - Construction Coordinator
Clare Prosser - Scenic Carpenter
Greg Kenny - Scenic Carpenter
Darrell Cooksey - Scenic Carpenter
Derek Capitaine* - Scenic Carpentry Resident
Brian Hills* - Scenic Carpentry Resident

Stage Carpenters

Mac Keith - Stage Carpenter

Electricians

Marc Anderson - Head of Electrics
David Rowan - Lighting Technican
Ian Rye* - Electrics Resident

Properties

Peter Higgins - Properties Master
Jim Meers - Properties Builder
Darrell Cooksey - Properties Builder
David Botten* - Properties Resident
Kevin Harrison* - Properties Resident

Scenic Paint

Jennifer Hedge - Scenic Painter

Sound

Grant Bardsley - Head of Sound
Allen Veen - Sound Technician

Production Assistants

Carla Dyck
Hal Harley

Wigs and Make-up

Jenny Barnett - Wig Mistress
Brenda Boutet - Wigs & Make-up Assistant

Wardrobe

Anne Moore - Head of Wardrobe
Karen Crogie - Wardrobe Manager
Christine Greusard* - Wardrobe Mistress Resident
Lynn Kristmanson - Dyer
Kathleen Lynch* - Dye Resident
Anna Campioni - Milliner
Patricia Walton* - Millinery Resident
Andrea Jenkins - Accessorist
Fredmike Comrie - Boots and Shoes Person
Mary Galbraith - Cutter
Sharon McCormack - Tailor
Josée Comeau - First Hand
Nancy Malott - First Hand
Marke Decoste - Seamster
Jessie Anne Toynbee - Seamstress
Marilyn Lindsay - Buyer

Stagecraft I & II

Janice Dique - Stagecraft II
Denise Bolduc - Stagecraft I
Elizabeth Burning - Stagecraft I
Claudio Cacciatti - Stagecraft I
Elisa Filippetto - Stagecraft I
Angela Froese - Stagecraft I
Janet Gregor - Stagecraft I
Andrew Moro - Stagecraft I
A.S. Naomi Narvey - Stagecraft I
Nobuyuki Ito - Stagecraft I
Cathy Ott - Stagecraft I
Robert Sondergaard - Stagecraft I
Richard Tremblay - Stagecraft I

**Resident in training in the Theatre Production, Design, and
Stage Management programs.*

Front of House
Peter Holzinger - House Manager

Ushers

Carol Ross
Ann Luise Lemieux
Luc Perreault
Yves Morin
Ange Zhang
Shelley Alexander
Maria Boni
Clare White
Kathie Penner
Michelle Beleyne
Joanne Boreham
Jill Durie
Heather Richards
Nathalie Girard
Dallis Wright

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and Photographic Services.**

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Stratford Shakespearean Festival
J.V. Productions Ltd.
Tarragon Theatre
Manitoba Theatre Centre
Nelle Meers
University of Alberta, Properties Department
Citadel Theatre

*House programs are produced by The Banff Centre
Communications department.*

ARTS AND ENTERTAINMENT

AT THE BANFF CENTRE

The **Banff Festival of the Arts**, from early June through August, is one of North America's leading summer festivals. It provides a unique opportunity for nearly 800 artists to perform and exhibit in a professional context alongside distinguished visiting faculty. For lovers of the performing and visual arts, there is a continual feast of events to enjoy. Dance, opera, and drama are presented in full productions. There are studio presentations in dance, recitals by musicians and singers, jazz sessions, gallery exhibitions, lectures and presentations by artists and critics from around the world.

From October through May, the **Playbill Series** presents ballet, modern dance, drama, musical revues, jazz, folk, rock, comedy and children's entertainment. Artists from the **music** program are featured in concerts from October to March with distinguished visiting musicians. There are also **music theatre** productions, multi-disciplinary performances and **visual arts** exhibitions and lectures. A **film series** presents both new releases and classic features. Special events are also presented in a **Summer Playbill Series**.

The annual **Banff Festival of Mountain Films**, a movie marathon for lovers of mountains and adventure sports, is held the first weekend in November.

The **Walter Phillips Gallery**, located in Glyde Hall, presents exhibitions of contemporary art throughout the year. For gallery information call 762-6281.

The **Fourth Banff International String Quartet Competition** will be held April 19 to 25, 1992, featuring ten young quartets from around the world competing before a distinguished jury.

THE BANFF CENTRE FOR CONTINUING EDUCATION

The Banff Centre for Continuing Education is a unique Canadian institution playing a special role in the advancement of cultural and professional life, internationally recognized for its advanced work in arts and management, and for developing and hosting conferences on contemporary issues. The Banff Centre operates under the authority of The Banff Centre Act, Revised Statutes of Alberta.

For information on arts programs call 762-6180, management programs 762-6119, conference services 762-6204.



**The Banff Centre
for the Arts**

JUNE 5 THROUGH AUGUST 18, 1991



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