



BANFF FESTIVAL OF THE ARTS

THE ADVANCED ACTORS WORKSHOP

Program Head: Patricia Hamilton

BLOOD WEDDING
by Federico Garcia Lorca

Directed by: Mike Alfreds

August 9-14, 16-20, 1988
Margaret Greenham Theatre, 8:00 pm
(August 13 & 20: 2:00 pm and 8:00 pm)
(August 14: 2:00 pm only)

A CELEBRATION OF YOUNG TALENT
June 4 through August 20, 1988

THE BANFF CENTRE

Paul D. Fleck
President
The Banff Centre

Neil Armstrong
Vice-President, Education
The Banff Centre
Director, School of Fine Arts

presents

BLOOD WEDDING

by
Federico Garcia Lorca

Translated by
James Graham-Luján
and
Richard L. O'Connell

Directed by MIKE ALFREDS*
Set & Costume Design by ASTRID JANSON**
Lighting Design by GEOFFREY DUNBAR
Music Composed by ILONA SEKACZ
Stage Manager SHERRYL CLELLAND***
Assistant Director JOHN MILTON BRANTON***

Assistant Stage Manager JILL CROSS+
Assistant Set Designer JENNIFER PULLIUM GREEN+
Assistant Lighting Designer ANNIE WEEKS+

**Courtesy of British Actors' Equity.*

Mr. Alfreds' air fare provided courtesy of The British Council.

***Member of Associated Designers of Canada.*

****Courtesy of the Canadian Actors' Equity Association.*

+Participant of the Theatre Production and Design Internship program.

CAST

(In order of appearance)

BRIDEGROOM	Derek Boyes*
MOTHER	Clare Coulter*
NEIGHBOUR	Ellen-Ray Hennessy*
MOTHER-IN-LAW	Jane Roth-Casson*
WIFE	Agi Gallus
LEONARDO	Max McLaughlin*
GIRL	Debbie Friedman
SERVANT	Pat Armstrong*
FATHER	Mark Christmann*
BRIDE	Martha Burns*
1st GIRL	Paulina Abarca
2nd GIRL	Angela Nevard
3rd GIRL	Debbie Friedman
1st YOUTH	Andrew Akman
2nd YOUTH	John Weisgerber
3rd YOUTH	Dean Dawson
1st WOODCUTTER	John Weisgerber
2nd WOODCUTTER	Dean Dawson
3rd WOODCUTTER	Andrew Akman
MOON	Diego Matamoros*
BEGGAR WOMAN (DEATH)	Tanja Jacobs*
1st LITTLE GIRL	Debbie Friedman
2nd LITTLE GIRL	Paulina Abarca
3rd LITTLE GIRL	Angela Nevard
GUITAR/MUSICAL DIRECTOR	Anders Madsen
GUITAR	Jacob Salomons
VIOLIN	Igor Motchalov

THERE WILL BE NO INTERMISSION

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

ADVANCED ACTORS WORKSHOP PROGRAM

Mike Alfreds	Director
Patricia Hamilton	Program Head
David Boothroyd	Music Coach
Candace Burley	Program Coordinator
David Latham	Movement Instructor
Brydon Paige	Flamenco Instructor
Jo Jo Rideout	Vocal Instructor
Anne Skinner	Vocal Instructor

FROM THE PROGRAM HEAD

The Advanced Actors Workshop is a national program which allows advanced actors to become students again for a summer and upgrade their skills by an in-depth examination of a classical text with the aid of a master director. Six weeks are spent in various methods of actor training known to the director and with support staff chosen for their expertise and the appropriateness of their discipline related to the project. For *Blood Wedding* we used voice, movement and Flamenco instructors and had original music composed and taught to the actors by the composer. A group of less experienced actors are also chosen to participate fully in the work, benefiting both from the work with the other actors, and the techniques of the master director and the instructors. The members of the program were chosen from 532 applicants in a national audition tour.

What you will see tonight will be the work as it has progressed in six weeks; it is work in progress and would be different if we had worked for eight weeks or twelve weeks. It will also grow and change as the two weeks of the Festival progress. Part of Mike Alfreds' method is to encourage actors to continue their exploration and to be alive to the fresh possibilities of each performance. I hope you will enjoy the performance as much as we have enjoyed the process.

After this two-week run in the Banff Festival, *Blood Wedding* will move to the Tarragon Theatre in Toronto for a run from September 6 - 18, 1988.

—Patricia Hamilton

FROM THE DIRECTOR

Theatre is the most human of the arts. It consists of people watching people becoming other people. This art of transformation is the essence of theatre, what is known as its "magic". The capacity for empathy epitomizes the potential of human beings to transcend their own apparent limits and limitations. I believe that, subconsciously at least, people go to theatre to witness their own potential embodied by the actor. We all contain a part of each other within us. The actor's talent is to make this phenomenon manifest.

The raw material of theatre is audience, actors and characters. At the centre of this triumvirate stand the actors giving life to the characters and imaginative energy to the audience. They are the theatre's main creative force. Audience apart, actors are the only element which cannot be removed from a performance. Take away sets, costumes, lighting, music, the stage itself, even the text, and while you still have actors, you still have the possibility of theatre.

Unfortunately, traditional theatre practice seems designed almost entirely to destroy the actor's creativity. The very thing that makes theatre unique — its immediacy, its "live"ness, its humanity — is subjected to procedures that create the opposite: in Peter Brook's phrase, deadly theatre. This theatre simulates the surface of live theatre but bears as much resemblance to it as a cosmetically embalmed corpse does to a living person.

I do not intend to elaborate on all the conditions detrimental to the actor's development (inadequate rehearsal time and space, erratic employment, poor pay, typecasting which reduces the creative actor to a stereotyped commodity, the pressures of publicly perceived success or failure which often has little to do with artistic achievement...); what concerns me here is the actual conduct of rehearsals. From the first day, received theatre wisdom decrees that the actor should be presented with the director's more or less complete vision of the play. The director expects the actors to fulfil a series of results, end-products such as preconceived interpretation of a speech, a scene, a character, decisions as to how a line should be said or when, where and how a move should be made, requests for instant emotion — all before the actor has made any serious acquaintance with the text. Or if such results are not imposed from the outset, it is made clear that they are to be found, fixed and polished as soon as possible. But a director who gives actors results is closing the door on their imaginations; an actor understands what he is told to do far less profoundly than what he discovers for himself. Perversely, the artists on whom the vitality of the theatre depends are

programmed like robots to carry out the director's wishes. (TV and film are mechanical media: does theatre need to become one, too?) Rehearsals can resemble a Procrustean bed on which the actor's limbs (for "limbs", read "imagination, creativity, initiative, emotion, sense of truth, perceptiveness") are lopped off or pulled out of shape to fit a preconception.

But theatre, like it or not, is a collaborative act: the blending of several shared imaginations must be richer than the imposition of one. In this method (or non-method) of work, the actor with the best will in the world can only bring part of himself to the work, usually his external skills and those controlled by the rational part of his brain. Because none of his instincts, emotions, or deeper consciousness has been touched, his creative juices are simply not stirred. Making decisions as to how a production will look and sound before leading one's collaborators through the text on a voyage of discovery is making back-to-front theatre. The results can be slick, efficient, mechanically effective — and deadly.

A director should be neither a dictator, however benign, nor an ultimate authority. He should be a stimulator, an encourager, a coach, an arbitrator. He should guide the actors to discover the play for themselves. My rehearsals start not from the premise that I know everything about the text (or about what I want to do with the text), but that all of us know very little; and what little I do know more than the actors will help me point out, suggest and set up provisional goals and parameters for them. This starting from scratch is vital with classics where misconceptions have become encrusted as eternal truths. A director has to steer a course between clinging uncritically to traditional clichés and lurching wildly after spurious novelty. The only way, and a harder discipline, is to examine the text as if for the first time with and through the actors.

The process is to uncover, together, layer by layer, the clues that will reveal the world of the play. (Discovering the meaning of a text is very much like detective work.) The director's job is to facilitate the creation of worlds, not to make smart interpretations. (There is a difference: the former is the organic growth of a complex, but consistent living reality; the other is an intellectual imposition which makes its points by means of externally placed signs and symbols.) The actors, instead of being forced to justify pre-ordained results — which are static — are encouraged to pursue a network of open-ended drives, needs, purposes, deeds — which are active. An external structure (rigid, closed) is replaced by an internal structure (flexible, open). That is to say, the structure is created within the actor. The actors gain not only greater creative freedom, but also greater responsibility. This, in turn, ensures a greater commitment to

the performance — and of a deeper level because the performance belongs to them. It has been forged by them out of the painful and exhilarating exploration of the text and of themselves to find these aspects of themselves (often deeply buried and uneager to surface) with which they can meet the text's requirements. Go to a show that has run for some time, and you will see (if you look carefully beneath the deceptive surface of deadly theatre) the actors going about their business like bored waiters serving up an endlessly reheated, increasingly tasteless meal, cooked long ago in rehearsal. I am recommending that actors should not be waiters but chefs who cook the audience a fresh meal every night. A live performance must be created, not merely repeated.

What you will see tonight is one performance of *Blood Wedding*. It will not be like last night's, and tomorrow's will be different again. Changes can and may occur, from subtle shifts of nuance to quite large variations of emphasis and tone. But it will still be the same play, the same production, and the actors will always be true to their characters and their world. The closest analogy to an open-ended performance that I can give is that of a football match (or any team sport). All the players know the rules of the game; they train to the peak of their abilities in all the skills they will need; they know their role within the team and their relationship to the other players; they study the form of their opponents, the climate, the condition of the pitch, take into account whether they are playing away or at home, and adjust to all these variations; they know their objectives — to score goals and prevent their opponents from doing so; then they go onto the pitch and improvise, for they cannot anticipate when, where and how the ball will come their way. Similarly, the actor cannot, must not, anticipate how the text will be delivered to him and must be open from performance to performance to adjust to his partners' variations with appropriate and spontaneous responses. Equally, the actor who gains an insight into his role which may have eluded him until now, knows that he can act on that insight within the flexibility of an open-ended performance in the secure knowledge that his partners will adjust to what he plays. In this way, the life of the world of the play can grow, develop, be enriched...all desirable things in the pursuit of live theatre.

- Mike Alfreds

A NOTE ON BLOOD WEDDING

The reason for choosing *Blood Wedding* for our project is quite simple: I like it. (And that's always a good reason for doing things.) It also happens to be a twentieth-century classic by a considerable poet whose plays are somewhat known but scarcely performed here, no doubt because of the daunting cultural gap between late '80s Canada and southern Spain of the early '30s.

The purpose of the Advanced Actors Workshop, in addition to offering experienced actors the chance for a "refresher" course, is to confront them with texts which issue challenges and make the sorts of demands not made by the repertoire in which they usually perform. *Blood Wedding* certainly fits this criterion. Stylistically, it is written in an exciting progression of realities to accommodate the escalating thrust of the action. Lorca's wonderful language (even surviving in translation) moves from terse prose to poetry filled with his particular, vivid imagery. The actors have to move with this language from realism to a sort of archetypal tragedy. At the same time, they have to get inside the skin of this alien culture, as well as embody its outer form. The tendency, when people of one culture perform the play of another, is to pull it towards themselves by means of domesticating choices. In England, for example, Chekhov's characters always seem to belong to the middle class, living on manicured lawns in the Home Counties. But simplistic, one-to-one equivalents distort rather than reveal, and often make the play seem more remote than it actually is. How do Canadians with a relatively short history, social mobility, and a lot of space, transform themselves into Spanish peasants with a tragic sense of their fate, a life whose conduct is minutely proscribed by the rigid codes of the community, and for whom fifteen miles is a long journey? I hope that we will be able to depart from these shores, at least a little, without sinking.

- Mike Alfreds

THE DIRECTOR

Mike Alfreds was born in London, England, and trained for the theatre at Carnegie-Mellon Institute in Pittsburgh. He has worked for the publicity department of MGM Studios in Los Angeles and directed seasons of summer stock musicals in Maine and winter stock in Arizona. For two seasons, he was Artistic Director of the Cincinnati Playhouse-in-the-Park. Back in England, he taught acting for five years at LAMDA (The London Academy of Music and Dramatic Art), while directing for regional repertory theatres and touring opera companies. He worked in Israel for five years, three of which he spent as Artistic Director of the Khan Theatre, Jerusalem. He taught directing at Tel Aviv University and twice won Israeli theatre awards for his productions. In 1975, he formed Shared Experience, and in his 12 years with the company he became a leading exponent of narrative theatre with productions such as *Arabian Nights*, his four-part version of Dickens' *Bleakhouse* and Evelyn Waugh's *A Handful of Dust*. Other highlights include a five-actor production of *Cymbeline*, a two-actor production of *La Ronde*, and *The Seagull*, which won him a London Drama Critics Award. He was named Best Director of 1986 by both *Plays and Players Magazine* and *Drama Magazine* for *The Cherry Orchard* which he directed for Ian McKellen's company at the National Theatre of Great Britain. He has also run his own group there with *The Wandering Jew* and Goldoni's *Villegiatura* trilogy, *Countrymania*. He has done productions in Germany and Norway, and will direct *A Streetcar Named Desire* in China this autumn, after which he is holding a two-month masterclass for professional directors in Melbourne, Australia. He has directed over 130 productions and is responsible for translations of Chekhov, Gogol, Schnitzler, Goldoni and Ruzante. In Canada, as well as appearing at the 1981 Toronto Festival with his company's *Arabian Nights* and *The Merchant of Venice*, he directed *False Admissions* by Marivaux as the first production of Patricia Hamilton's Masterclass Theatre.

THE CAST

(in order of appearance)

DEREK BOYES

Born, raised and trained in Vancouver, Derek began his professional career in the West working for companies such as The Vancouver Playhouse, The New Play Centre, Touchstone, Phoenix Theatre in Edmonton and Regina's Globe Theatre. 1984 took Derek to the Stratford Festival and he has now made Toronto his home. In the last four years he has performed for many Toronto companies including Theatre Passe Muraille, Nightwood Theatre, Eclectic Theatre, and Masterclass Theatre where he had the pleasure of working with Mike Alfreds on Marivaux's *False Admissions*. Since returning to Stratford last season to play Cassio in *Othello*, Derek has been busy writing and performing various stage projects in Toronto.

CLARE COULTER

Clare Coulter was first seen in Toronto performing with Theatre Passe Muraille under Paul Thompson. Her credits at Passe Muraille include: *1837*, *The Farmer's Revolt*; *Under the Greywacke*; *Them Donnellys* and *The Farm Show*. Since then she has performed in theatres across Canada and has worked extensively at the Tarragon Theatre. She has appeared in the following works by Canadian playwrights: *Damne Manon*, *Sacre Sandra*, *St. Carmen of the Main*, *The Impromptu of Outremount*, *Albertine in Five Times*, and *The Real World*, all by Michel Tremblay; *Jennie's Story* by Betty Lambert and *Peggy's Song* by Jim Garrard; *Waiting for the Parade* by John Murrell; *Le Temps d'une Vie* by Rolano LePage; *White Biting Dog* and *I Am Yours* by Judith Thompson. Other plays include: *Toys in the Attic*, *The Seagull*, *A Dream Play*, *Top Girls*, *A Kind of Alaska*, *A Moon for the Misbegotten*, *The Forest*, and *Aunt Dan and Lemon*.

ELLEN-RAY HENNESSY

Ellen-Ray enjoys Banff for her third summer since 1981. Since then she has worked across Canada, in the United States and in Europe. Her most recent theatre credits include: *Hockey Wives* at Factory Theatre in Toronto; *Winter Play* for the Olympic Arts Festival in Calgary; *B-Movie*, *The Play* and *House of Blue Leaves* at Alberta Theatre Projects; *Beauty and the Beast* at Theatre Calgary; and the Shaw Festival tour of *One for the Pot* at the National Arts Centre in Ottawa. Apart from radio, television and film work, Ellen spends much of her time doing animation voice work for four syndicated American cartoon series. She looks forward to a full season as a resident actor of Alberta Theatre Projects starting in September.

JANE ROTH-CASSON

Jane Roth-Casson lives in Saskatoon. She taught at the University of Saskatchewan Drama Department for five years and headed the Drama Department for the new Saskatchewan School of Performing Arts. She came to Canada from Australia in 1965 and has since played at The Vancouver Playhouse, Theatre Calgary, Theatre Network, Persephone Theatre, The Victory Burlesque, The Old Crest Theatre, The National Arts Centre, La Poudrière in Montreal and at the Charlottetown, Stratford and Shaw Festivals. She also spent some years in England doing poetry and song recitals at Pitlochary Festival, Windsor Castle, Stratford-upon-Avon, Fishmonger's Hall, Holland House and Kenwood House. She belonged to Foyles Lecture Agency for five years doing her own brand of ballads and acapella song. She presently works for 25th Street Theatre in Saskatoon where she originated an apprentice program under the direction of Tom Bentley-Fisher.

AGI GALLUS

Agi Gallus last appeared on stage as Solange in *The Maids*. Other roles include: Yelena in *Uncle Vanya*, the Bride in *Blood Wedding*, Chrissy in *The Boom Boom Room*, Maria in *Boom/Woyzeck*, Madame X in *The Stronger* and Myra in *Hayfever*. Film credits include *Psycho Girls*, *Desperately Seeking Susan*, and, soon to be released, *To Die For*. She is very happy to be part of this

MAX MCLAUGHLIN

Max McLaughlin was last seen on stage in Banff as Philinte in the 1985 production of *The Misanthrope*. He returned to the Centre in 1986 as a participant of the Playwriting Colony. Recent stage credits include Jed in *Fifth of July*, The Prince in *Beauty and the Beast* (Canadian premiere), Daniel in *Souvenirs*, and Tommy Boatwright in *The Normal Heart* (also a Canadian premiere). He also appeared in John Murrell's production of *New World* at Alberta Theatre Projects. Mr. McLaughlin returns to Calgary in January to play The Gentleman Caller in *The Glass Menagerie*.

DEBBIE FRIEDMAN

Debbie is a graduate of Concordia University and a native of Montreal where she has appeared in such shows as *The Trojan Women*, *The Country Wife*, *Cole Porter*, and *Calm Down Mother*. Now living in Toronto, Debbie has recently appeared in a production of *The Threepenny Opera*.

PAT ARMSTRONG

During this past season, Pat has appeared in three international festivals: her Jessie Award Nominee performance of Polonius in Tamahnous' *The Haunted House Hamlet* for the International Festival of the Americas in Montreal; in two world premieres for Alberta Theatre Projects at the Olympic Arts Festival in Calgary; and her cameo appearance in the Francis Mankiewicz film *And Then You Die* for the Film Festival in Toronto. Pat's varied career includes: The Artistic and Managing Director of White Rock Summer Festival Theatre; Co-Artistic Director of The Belfry Theatre; Founding Communications Director of Theatre Calgary; as well as acting on stage in England, South Africa and Canada. She is the recipient of two Canada Council Awards. Pat will appear next in *Bordertown Cafe* and *Blithe Spirit* for Western Canada Theatre Company, and *Bette and Boo* for Alberta Theatre Projects.

MARK CHRISTMANN

Mark Christmann is a graduate of L'Ecole J. Lecoq in Paris. He is an Associate Artist with Necessary Angel Theatre Company of Toronto and a guest artist with Desrosiers Dance Theatre. Most recently he played twin brothers in Theatre New Brunswick's production of *Corpse!* He returns (happily) to Alberta later this year to create an original work with Denise Clark in Calgary.

MARTHA BURNS

Martha is a graduate of the Vancouver Playhouse Acting School where she was taught by David Latham and Jo Jo Rideout. She has performed at the Stratford Festival (Imogene in *Cymbeline*) and at the Shaw Festival (Barbara in *Major Barbara*). Miss Burns is the recipient of two Dora Mavor Moore Awards: for Tanzi in *Trafford Tanzi* and for Annie Sullivan in *The Miracle Worker*. She was in the first Masterclass production in Toronto, *False Admissions*, directed by Mike Alfreds.

PAULINA ABARCA

Paulina's stage credits include: *Something in the Air* for Toronto Workshop Productions; *The Tempest* and *The Little Prince* for Skylight Theatre; the role of Jennie in *Jennie's Story* for the Victoria Playhouse in P.E.I.; and Street People Theatre's production of *Talking With...* at the Centaur Theatre, which she also directed. Other directing credits include: *The Fairies are Thirsty* at the National Theatre School and *Lone Star* at St. Michael's College. She recently completed a translation for Theatre Plus and is currently writing a play in conjunction with the same company. Pauline is a graduate of the National Theatre School.

ANGELA NEVARD

Angela, a native of Montreal, is a graduate of the Circle in the Square Professional Workshop in New York City where she appeared as Marguerite in Tennessee Williams' *Camino Real*. She has also appeared in Liviu Ciulei's production of *A Midsummer Night's Dream*. Her other acting credits include: Edna in *June Moon* and Maria in *Twelfth Night*.

JOHN WEISGERBER

Blood Wedding is John's second professional venture. Last year was spent primarily as an apprentice actor at the Stratford Festival where he took part in *Much Ado about Nothing*, *Troilus and Cressida*, *Intimate Admirations* and *Nora*. He is a graduate of York University's B.F.A. performance program and studied in England at the London Academy of Music and Dramatic Art.

DEAN DAWSON

Having previously studied at The Centre in the summer Drama Program from 1984 to 1986, Dean has returned after completing his B.F.A. in Drama at the University of Calgary. Dean appeared in several university productions including a title role in *Peer Gynt*, Michael James in *Playboy of the Western World*, Guiderius in *Cymbeline*, Combe in *Bingo*, Baxter in *The Churchill Play* and Ellis in *Curse of the Starving Class*.

ANDREW AKMAN

Andrew graduated from the University of Alberta B.F.A. Acting Program a year ago. Since then, he has appeared in *Penguins* at Theatre Network, *Feeling Yes, Feeling No: A Sexual Assault Prevention Program* with Catalyst Theatre, *Jessica* at Northern Light Theatre, and *Geeks in Love* with The Mock Chicken and/or Theatre Loaf.

DIEGO MATAMOROS

Diego Matamoros spent three seasons with the Stratford Shakespearean Festival Company in Stratford, Ontario. Since then, he has appeared mostly in Toronto, acting in several Tarragon Theatre productions; as Fabrizio in Goldoni's *The Mistress of the Inn* for Masterclass Theatre; as The Chaplain in the Equity Conservatory Project presentation of *Mother Courage and her Children* for the Brecht Festival; as Renzo in Theatre Smith-Gilmour's production of Gozzi's comedia play *The Green Bird*, which he also co-adapted; and most recently, the roles of Frank and Hank in the collaborative creation *Paranoia* for Theatre Columbus.

TANJA JACOBS

Tanja Jacobs is an Associate Artist with Necessary Angel Theatre in Toronto and has appeared in many of their productions: *Dog and Crow*, *The Castle*, *Mr. Nice Guy*, *Mein*, *The Seagull*, *Sid's Kids*, *Censored* and others. For Tarragon Theatre in Toronto she was seen in *Prague* and *Aunt Dan and Lemon*. Recently she performed at the National Arts Centre in Stravinsky's *The Soldier's Story*, Nightwood Theatre's *Goodnight Desdemona*, *Good Morning Juliet* in Toronto, and Robin Phillips' production of *Semmelweis*, also in Toronto. She has been nominated for three Dora Mavor Moore Awards.

ANDERS MADSEN

Anders began playing guitar at the age of eleven. For the first twelve years of his young career, he experimented with various musical genres and at the age of 23 decided to pursue a career in classical music and enrolled at the University of Calgary. For the past four years, Anders has juggled an academic musical career with teaching guitar, composing and performing music for local playwrights, and performing in Calgary nightspots with fellow artists and as a solo performer.

JACOB SALOMONS

Born in the Netherlands, Mr. Salomons began his musical studies on the violin, which he gave up to pursue study of the guitar. He attended the University of Calgary where he majored in guitar performance. His studies continued at The Banff Centre, where he studied with Alirio Diaz and Oscar Ghiglia. He has been the winner of two concerto competitions. Mr. Salomons has toured Canada and the United States as a soloist and as a chamber musician, having appeared with such leading chamber ensembles as the Fine Arts Quartet. He is currently on the faculty of the Department of Music at the University of Calgary, where he is instructor of classical guitar.

IGOR MOTCHALOV

Igor Motchalov was born in Novosiborsk, U.S.S.R., where he played at the Opera House for five years. In 1972 he emigrated to Canada. After playing for a year with the Winnipeg Symphony Orchestra, he performed with the Calgary Philharmonic from 1974 to 1981. Since 1981 Igor has been active as a teacher and a player with numerous ensembles and orchestras throughout Alberta and British Columbia, including a previous engagement at The Banff Centre where he was involved in the 1981 Drama Production of *Drummer*.

THEATRE ARTS ADMINISTRATION

George Ross	Manager
Richard Green	Assistant Manager
Eadie Russell	Theatre Arts Coordinator
Marguerite Holmes	Administrative Secretary

THEATRE COMPLEX

Training in Theatre Production and Design: All of the production elements of this performance, from sets and costumes to sound and lights, serve two purposes: first, to provide a professional performing environment for the actors on stage; and second, to provide an intensive hands-on learning experience for young theatre technicians and designers. They learn by working alongside professional staff and designers of the Theatre Complex.

There are two technical theatre programs at The Banff Centre: Introduction to Stagecraft, which gives participants the opportunity to work in various aspects of theatre production throughout the Festival; and the Theatre Production and Design Internship for advanced participants (interns) who specialize in individual areas of theatre production and design, working with professionals in their chosen areas.

*In the listings following, * indicates a
participant of the
Theatre Production and Design
Internship program*

William Pappas
General Manager

Production Office

Ihor Sychylo	Production Manager
Brian Low	Technical Director
Tomas Montvila	Production Stage Manager
Michael Miller	Production Manager*
Jennifer Pullium Green	Design Assistant*

Carpenters

Hans Kuper	Head Carpenter
D. Pops Fukakusa	Head Shop Carpenter
Gerald Gerlinsky	Carpenter
Wayne Wentzloff	Carpenter
Robert Emery	Carpenter
Gordon Young	Carpenter*

Electricians

Marc Anderson	Head Electrician
Bruce Halliday	Lighting Technician
Bonnie Beecher	Electrician*
Devin Jain	Electrician*

Sound

Grant Bardsley	Head of Sound
James B. Cormack	Sound Technician
Mark A. Carmody	Sound Technician
Richard Purcell	Show Sound Technician
Wendy York	Sound Technician*

Properties

Peter Higgins	Properties Master
Werner Karsten	Assistant Head of Properties
Pamela Lampkin	Buyer
Michelle Dias	Properties Builder
Teresita Doucet	Builder*
Michael Guard	Builder*
William Rasmussen	Builder*

Scenic Painting

Myles McCarthy	Head Scenic Artist
Linda Rodrigues	Assistant Scenic Artist
Leslie Furness	Scenic Artist*
Gwyneth Stark	Scenic Artist*

Wigs and Make-up

Richard J. Mucha	Wig Master
Sharon Ryman	Assistant to the Wig Master
Brenda Lee Fogarty	Wigmaker/Makeup Assistant
Catherine Graham	Wigs and Makeup*

Wardrobe

Anne Moore	Head of Wardrobe
Raz Zemitis	Wardrobe Assistant
Robert Fenwick	Cutter
M. Elaine MacKay	Tailor
Lori Kenney	First Hand
Mary L. Galbraith	First Hand
Sylvia Defend	Seamstress
Maura Hamill	Seamstress
Alexia Klysh	Seamstress
Jane Bull	Seamstress
Paul Breckenridge	Seamster*

Andrea Jenkins Dyer
 Kimberley Hamin Assistant Dyer*
 Wulf Accessories
 Catherine King Accessories*
 Anna J. Campioni Milliner
 Carolyn Devin Boots and Shoes
 Margaret Brook Wardrobe Mistress

Margaret Greenham Theatre

Kathryn Kerr Crew Chief
 Wes Jenkins Stage Carpenter

Stagecraft I

Cherryl Blood	Darren Copeland
Louis-Phillipe Demers	Amethyst First Rider
Fred Gyapjas	Tracy Major
Joyce McPherson	Sheila Munn
Cherie Oldenburg	Kate Stein
Nadine Valcin	Linda Walcer

Stagecraft II

Linda Beech Dennis Garnhum

Production Assistants

David Bloxham Production Assistant
 Micheal Hughes Production Assistant
 Terry Wall Production Assistant

Administration

Jay Simpson Audience Development
 A. Alexander England Audience Development Assistant
 Doreen Oke Program Editor
 Kurt Bagnell Administrative Assistant - Events
 Kristin Clarke Postering/Troubador Coordinator
 Kathleen Specht Administrative Assistant - Production
 Lloyd Montour House Manager
 Rick Caulfield Box Office
 Kate Tavender Box Office
 Julie Poskitt Box Office
 Elizabeth Kundert Administrative Secretary
 Cynthia Hughes Secretary
 Dianne Kennedy Festival Assistant

Special Acknowledgements

JV Productions
Citadel Theatre
University of Victoria
University of Lethbridge
Theatre Calgary

Each year The Banff Centre makes available in excess of \$1,750,000.00 in scholarships. Most of the young artists and production people whose work and performance you've enjoyed could not have come here without scholarship assistance. If you would like to help, please leave a donation in the special boxes or envelopes available in the foyers of the Eric Harvie and Margaret Greenham Theatres. **All donations are much appreciated and are matched by the Province of Alberta's Endowment and Incentive Fund.** Income tax receipts will be issued if you desire. If you wish further information, contact Patrick Judge, Vice President, Development, at (403) 762-6154 or write to him at The Banff Centre, Box 1020, Banff, Alberta, Canada T0L 0C0.

Please ensure that your watch alarm is turned off during the performance.
Pagers may be left with the House Manager.

The Banff Centre for Continuing Education is a unique institution playing a special role in the advancement of Canadian cultural and professional life. Concentrating on intensive, residential training of a practical, non-degree nature, the School of Fine Arts, School of Management and Education and Conference Services all seek to meet national and international standards of excellence, while continuing to serve the people of Alberta and beyond in the areas of fine arts, management studies, arts management, environmental studies and educational conferences.

WHAT IS THERE FOR YOU AT THE BANFF CENTRE?

Winter

From October through April, the School of Fine Arts participants of the winter cycle programs participate in "post-graduate" work based on their individual artistic needs. In addition, they prepare for a number of public performances and exhibitions. The Music Theatre Program presents two major productions during the winter, plus a mini-festival that includes new works performed by The Music Theatre Workshop. The Advanced Studies in Music Program presents two weekly recitals: free Lunchbox concerts and Salon Series concerts. Distinguished guest artists regularly share the stage. The Inter-Arts program presents a variety of special events, lectures and concerts. The Visual Arts programs provide individual studio spaces and equipment for artists to complete a body of work; also, critiques and presentations are made by national and international visiting artists, critics, curators and other artworld professionals. The Walter Phillips Gallery, located in Glyde Hall, produces eleven contemporary art exhibitions per year — three of these feature the work of Visual Arts participants.

The Playbill Series, which is offered on a subscription basis, brings you major dance companies, jazz, folk and blues artists, musical revues, comedy shows and popular recording stars. Rounding out the winter season is our popular Banff Centre movie series.

Summer

The annual Banff Festival of the Arts is a celebration of music, ballet, theatre, opera, jazz, visual arts and more. There are over 100 events between June and August. Hundreds of aspiring young performers gather at The Banff Centre to study and perform under the direction of some of the world's finest professional artists, attending classes and rehearsals and working toward the public performances and exhibitions of the Festival. The Festival has become an international experience, capturing the imagination of visitors from around the world, as well as our own doorstep. We invite you — the audience — to participate in our celebration.



The Banff Centre
School of
Fine Arts

The use of cameras, flashes and mechanical recording devices of any kind is strictly prohibited in the theatres. No smoking or refreshments.