The Banff Centre for Continuing Education

As The Banff Centre embarks on its seventh decade, it carries with it a new image as an internationally renowned centre of creativity.

The Centre continues to stress the imagination's role in a vibrant and prosperous society. It champions artists, business leaders and their gift of creativity. It brings professionals face to face with new ideas, catalyses achievement, experiments with disciplinary boundaries. It takes Canadians and others to the cutting edge – and beyond.

The Banff Centre operates under the authority of The Banff Centre Act, Revised Statutes of Alberta.

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Our Centre is a place for artists. The Banff Centre is dedicated to lifelong learning and professional career development for artists in all their diversity.

We are committed to being a place that really works as a catalyst for creative activity — a place where artistic practices are broadened and invigorated.

Interaction with a live audience is an important part of many artists' professional development. We are proud to share their work with residents and visitors in Banff and the Bow Valley.

Graeme McDonald
President and Chief Executive Officer
The Banff Centre

The Banff Centre
presents

THE LAST COMEDY

by Michael Mackenzie

Directed by - Jean Asselin
Set and Costume Design by - Patrick Clark
 Lighting Design by - Harry Frehner
Set and Costume Design Assistant - Julie Fox*
 Lighting Design Assistant - Susann Hudson*
Stage Manager - Winston Morgan+
Assistant Stage Manager - Jeanne LeSage*+
Production Assistant - David Fuller *

* 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
The Company
(in alphabetical order)

Ted Atherton* ................................................. ALCIBIADES
Drew Carnwath* .............................................. CUTE BOY
Mark Christmann* ............................................ ARISTOPHANES
Andrew Dolha* ............................................... CHORUS LEADER
Carol Dover* .................................................. XANTHIAS
Sharon Heldt* ................................................ THIN WOMAN
Chris Heyerdahl* .............................................. ISOCRATES
James Kirchner* .............................................. THIN MAN
Vieslav Krystyan* ............................................ HERCULES
Andrew Massingham* .................................... STRONG MAN
Vickie Papavs* .............................................. LATE WOMAN/SOCRATES
Valerie Planche* .............................................. STRONG WOMAN
John Ralston* ................................................ POLUS

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

For The Advanced Actors' Workshop

Patricia Hamilton - Program Director
Jane Czarny - Program Coordinator
Judith Koltai - Movement Pedagogue
Andrew Wade - Company Voice Coach
Eric Armstrong - Assistant Voice Coach

From the Program Director

What do actors need to grow? Not beginning actors, but actors who have been acting for some time -- advanced actors. This was the question we asked seven years ago at the inception of the Advanced Actors' Workshop. From my own personal experience I felt that actors needed three things: more rehearsal time (generally in Canada we get two - four weeks), excellent direction and a challenging text. Here at The Banff Centre we have had all these things and more -- great voice and movement coaches, a supportive environment and wonderful design and production standards.

This summer (which will be the last for the program) we are completing a three year cycle which saw the same actors return to Banff for three summers and work toward an ensemble experience while dealing with the demands of a Shakespearian text (Twelfth Night), a Restoration comedy (The School for Scandal) and now a trip to ancient Greece with a modern writer. Michael Mackenzie (author) and Jean Asselin (director) have explored this work with the actors for the last six weeks. Our design team of Patrick Clark and Harry Frehner (who have also been with us for three years) have produced the exciting set and lights that will greet you as you enter the theatre.

The play is new, but the ideas are old -- it is, at least partly, about making art. The Advanced Actors' Workshop has been doing that here for seven years. It feels appropriate to say goodbye with The Last Comedy.
"The muse, looking for eternal repose, found it in the soul of Aristophanes."

So it was in a time of extraordinary artistic achievement the philosopher Plato reserved his most unalloyed acclaim for one of the characters in our play - a comic. But what a comic. Take the Marx brothers, now imagine that their victims are highly revered contemporaries -- Franklin D. Roosevelt, Tosca, Picasso. Now imagine that ridicule augmented in its precision, cleverness and viciousness by about ten times and add some outrageous sexual and scatological references -- that might give you some idea of Aristophanes' plays.

And none of this was gratuitous, but rather a carefully honed weapon for attacking all he saw as pretentious and corrupt - politicians, artists, philosophers, the citizenry itself - dragged into the public arena and mercilessly eviscerated. His plays were not about politics and morals, they were politics and morals, direct and explicit intercessions in the life of the community where the chorus (and we have one in our play too) would stand in the middle of the debris of custard pies and raw, fractured egos, naming names and warning all against war and hypocrisy in a voice that was the very soul of the city.

Only a community as confident and secure as Athens in the fifth century BC would have not only stood for, but utterly relished these comedies. And that confidence was not inappropriate. Athens was not only the great imperial power of the Aegean, but within the space of two generations a city one-twentieth the size of Calgary produced the three major Western philosophers and four major playwrights for the next two thousand years.

It is a measure of Aristophanes' greatness that, as this era drew to its painful close (for pretty much the reasons he had predicted), he wrote one of his funniest plays, The Frogs. When the defeat of Athens in a long war of its own instigation was finally inevitable, the spectacle of the great Dionysian Theatre Festival was shabbily reduced in the widespread poverty, and the last two great tragic writers (Sophocles and Euripides) died in the same year, Aristophanes sent the blundering god Dionysus and his slave Xanthias (a character in all Aristophanes' plays and in our play too) to Hades to get a tragic Poet, because there were no decent live ones left. The Frogs is an outrageous farce barely concealing the heartfelt prayer that a brightened and battered community would not lose its voice and, finally, its soul.

The Last Comedy is set twenty years after The Frogs, and things had changed. The 'old' comedy of Aristophanes had been replaced by the 'new' comedy of domestic trivia and a diminished chorus, professional rhetoricians such as Isocrates (a character in our play) came to dominate the public arenas and Plato abandoned the market place of his mentor Socrates (another character in our play) for the world of ideas.

Plato did not, however, forget Aristophanes. Despite the relentless satire of Plato's idol, Socrates, the philosopher gives us (in addition to the opening epithet) a deeply sympathetic portrait of the playwright in his dialogue, the Symposium. Another figure in the Symposium is Alcibiades, possibly Socrates' erstwhile lover and as probably the single most notorious figure of this period. No one better symbolizes the brilliance, audacity and finally the fate of Athens. Alcibiades, the most charismatic political figure of his time, died in disgrace and exile as the empire of Athens was beaten back to its own city walls, turning in on itself and destroying its most famous son, Socrates.

Alcibiades, though a character in our play, is strangely absent from the surviving plays of Aristophanes. Why? And what happened to Aristophanes anyway?

He lived on about another twenty years, wrote at least two comedies tending towards the new style, but lacking the verve and teeth of his earlier plays. The rest is speculation or silence. So let's speculate. What is it to be an artist in a time when your art has lost the power and authority to speak to people, because, in some sense, it has failed -- perhaps inevitably? The wellspring of comedy didn't and hasn't changed -- the strong still abuse the weak and the weak still survive and fight back with a sense of humour and irony. But is there, or was there ever, any true recourse in satire against those (like Alcibiades), who embrace political trends to further their careers, or cynically manipulate others for their own ends? Aristophanes must have asked these questions.

And so must we.

M. Mackenzie
BIографICAL NOTES

Michael Mackenzie - Playwright

Michael Mackenzie’s plays have been performed at L’Espace Libre (Montreal), the St. Lawrence Centre (Toronto), the Vancouver Playhouse, the Orange Tree Theatre (London, England), the National Arts Centre (Atelier stage, Ottawa) and the Dejvicke Divadlo (Prague, Czech Republic). Two of his plays, Geometry in Venice and an adaptation of Alexandr Gelman’s We the Undersigned are published in Canada and the U.S./U.K. respectively. The French version of Geometry In Venice (Le Precepteur) - directed and translated by Jean Asselin - will be published and re-mounted in Montreal for Sept.-Dec. 1994, and will tour Quebec in 1995. Directing credits include the Tarragon Theatre mainstage (Toronto), the National Arts Centre, Atelier and the Theatre Centre (Toronto). Supported by The Banff Centre, he recently co-designed a Virtual Reality installation with collaborator Toni Dove, which he is developing as a joint installation/performance with Marie Brassard and Randy Hughson. He also has held a number of appointments in the field of Technology Policy/Theory, including Visiting Fellow at Princeton University and Consultant at the United Nations. As well as holding a Ph.D. from Universite de Montréal, he has co-authored a book and fifteen scholarly papers - some of them now translated into French, Spanish and Portuguese - on science and technology. His current affiliation is as “Conceputeur Collaborator” with the newly founded “Ex Machina” group of Robert Lepage.

Jean Asselin - Director

My studies with Etienne Decroux lead me to assist the mime master in his dramaturgical research. Teaching mime has been one of my constant activities.

I co-founded, with Denise Boulanger, the Mime School of Montréal and the theatre company, Omnibus. These two artistic enterprises are devoted to the creation of a modern vocabulary for dramatic movement, as well as its integration with the repertoire of speaking theatre. Omnibus shares its time between touring and production in its Montréal based theatre, Espace Libre, which it co-founded with the Nouveau Théâtre Expérimental and Carbone 14 companies.

I have directed some fifty plays ranging from Shakespeare (ten plays) to Fernando deRojas, Ramon Maria del Valle-Inclan, Corneille, Racine, as well as works of Canadian artists René-Daniel Dubois, Michael Mackenzie, Robert Clasing, adaptations of novels (Lewis Carroll’s Alice, Sebastien Japrisot’s La Dame Dans L’Auto) and numerous creations in pure movement theatre.

My collaboration with Michael Mackenzie began here in Banff one year ago. I consequently translated and directed his play Geometry In Venice. This successful production will be remounted this coming season.

The sad irony of this “last comedy” makes one wonder at the issues of power with and/or against culture. Yet, the irrepresible creativity of this theatrical adventure in its writing, conception and interpretation gives me the reassuring sentiment that culture is healthy and deeply rooted.
THE FACULTY

Eric Armstrong - Assistant Voice Coach

Eric has recently graduated from the York University Master’s program in Acting and the Teaching of Voice to Actors under the supervision of David Smukler. He trained initially at Concordia University (Montreal, PQ) and at The Drama Studio (London, UK) and at Il Stage Internazzionale di Commedia dell’ Arte (Reggio Emilia, Italy). This is Eric’s second adventure with The Banff Centre Advanced Actors’ Workshop; he was an actor in the 1990 production of Baal. As an actor, Eric has worked in Montreal, Toronto and Vancouver in film, television and theatre since 1987, and now is expanding into the field of voice coaching. For the past two years, Eric has taught an introduction to voice and coached the undergraduate acting ensemble productions in the Theatre Department at York University. Eric has assisted the faculty of The National Voice Intensive at Simon Fraser University (Burnaby, BC), for the past two summers where he first collaborated with Judith Koltai. He is delighted to continue that experience and also to assist Andrew Wade. (It was after the insightful work with Andrew Wade on Baal that Eric first thought of specializing in voice.) Eric is an editorial consultant to David Smukler’s written work in Canadian dialects and Speech, and is currently working on his own one-man show, The Transformation of the Goat Man.

Patrick Clark - Set and Costume Designer

Mr. Clark returns to The Banff Centre where he designed sets and costumes for the 1993 Festival production The School for Scandal and the 1992 Festival production Twelfth Night. Most recently he designed the world premiere production of Napoleon at the Elgin Theatre. Design credits elsewhere include costumes and sets for Homeward Bound and 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. Mr. Clark was Associate Designer of the Toronto production of Phantom of the Opera and has also taught theatre design at Concordia University in Montreal.

Jane Czamy - Program Coordinator

Jane is happy to return for a third summer with this wonderful company. She first worked with Patricia Hamilton as Production Assistant in 1986-87 for Masterclass Theatre’s Don Juan Comes Back from the War, and has been privileged to work with Ms. Hamilton for the past six summers at The Banff Centre, coordinating The Plough and the Stars, Baal, Three Sisters, Twelfth Night, The School for Scandal and The Last Comedy. Her other coordinating experience includes several Spring Arts Fairs at Tarragon Theatre, new play workshops and workshops for young people. She teaches drama and media at The
Bishop Strachan School in Toronto, where she has directed several productions including West Side Story and A Midsummer Night's Dream. She is proud to be a board member of Theatre Columbus.

**Julie Fox - Set and Costume Design Assistant**

Julie is a recent graduate of the National Theatre School, where she designed costumes for The Miser and the set for Edmond. She has designed the set and costumes for productions in various festivals, including the Fringe of Toronto, Under the Umbrella, Summerworks and The Gathering at Theatre Passe Muraille. She also designed the set and costumes for Head a Tete and How I Wonder for Theatre New Brunswick, as well as for Derailed for the Stiletto Company.

**Harry Frehner - Lighting Designer**

Harry Frehner is pleased to return this year to design the lighting for the Festival Drama. Past productions include The School for Scandal, White Rose, Twelfth Night, Cosi fan tutte, Guacamayo's Old Song and Dance as well as the Festival Ballet '92 to '94. 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 Lucia di Lammermoor; Theatre Calgary (Evita, A Midsummer Night's Dream, Les Liaisons Dangereuses); Alberta Theatre Projects (playRITES '94, '93, '91, Shirley Valentine, The Rez Sisters); and The Citadel (Jacob and the Dinosaur). He has worked with many other companies across Canada, including Canadian Opera Company, Canadian Stage Company, Manitoba Theatre Centre, the Guelph Festival, Comus Music Theatre, Toronto's Elgin Theatre, where he designed the lighting for The Wizard of Oz, and the Neptune Theatre (Les Miserables). He recently collaborated with Lola MacLaughlin (Clifford E. Lee Award Winner '92) on Angelus Novus / Shifting Ground.

**Patricia Hamilton - Program Director**

Patricia Hamilton is an actress, director, teacher, and the founder and producer of Masterclass Theatre. For the past seven years she has been the director of the Advanced Actors' Workshop at The Banff Centre for the Arts. She has acted in theatres from coast to coast, most recently in the Canadian Stage/Vancouver Playhouse co-production of If We Are Women by Joanna Glass, and as the King in Necessary Angel's workshop production of King Lear, which will have a full production in '95. She is the recipient of several awards including The Brenda Donahue Award for distinguished contribution to the Toronto Theatre, a Dora (theatre award) and a Genie (film award), plus Dora, Gemini (television) and Jessie (Vancouver theatre) nominations. She is also known for her role of Rachel Lynde in the television series The Road to Avonlea.
Susann Hudson - Lighting Design Assistant

Susann Hudson is the Assistant to Harry Frehner on this production. Prior to this she was Assistant Lighting Designer to Paul Mathiesen on the tenth anniversary production of *White Biting Dog*, which was part of the World Stage Festival in Toronto this spring. Previous credits include: *Irene and Lilian Forever* (The Gathering Festival, Toronto); *Women Among Women* (The Discovery Players, Toronto); *Money, Power, Murder, Lust, Revenge and Marvelous Clothes* (The King’s Theatre Society, Halifax). Susann’s next project is *Here We Are On The Moon*, with Sitting Duck Productions late in August in Toronto.

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 taught in a wide variety of settings ranging from universities and professional conservatories to prisons and psychiatric institutions. She 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 third 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 and known in Canada as SYNTONICS.

Jeanne LeSage - Assistant Stage Manager

Jeanne is pleased to return to Banff for her third summer as Assistant Stage Manager on *The Last Comedy*. Her stage management credits include: Diane Flacks’ *By a Thread* (Tarragon Theatre); *Still, Knee Plays I* (Theatre Columbus); *Requiem for the Party Girl* (Autumn Leaf Performance); *To Cry is Not So, In the Wings of Eden* (Theatre Smith-Gilmour). Upcoming projects include *Kafka* at Theatre Passe Muraille and a new musical about Marshall McLuhan at The Great Canadian Theatre Company.
Winston Morgan - Stage Manager

Winston returns to Banff for his third consecutive summer as Stage Manager for The Last Comedy. His many credits include: A Map of the World (National Arts Centre); The Legend of the Avro Arrow (N.A.C./Canadian Stage Co.); Trafford Tanzi (Toronto Free Theatre). He has worked across Canada with such theatres as Charlottetown Festival, Shaw Festival, Young People’s Theatre and Theatre Passe Muraille. Winston has also stage managed Fanfest, Toronto Arts Awards and First Night.

Andrew Wade - Company Voice Coach

Andrew is Head of Voice for the Royal Shakespeare Theatre in England. He oversees the company voice work in the three Stratford theatres, the two London theatres, the annual Newcastle-upon-Tyne season and for the extensive touring program. He works closely with the actors and the directors in rehearsal and throughout the life of each production. Andrew has worked worldwide and particularly in Canada, leading workshops in Calgary, Edmonton, Toronto, Vancouver and Victoria. He is currently the External Examiner for the Postgraduate Diploma in Voice Studies at the Central School of Speech and Drama, London, England. In 1992 Andrew co-directed with Cicely Berry a poetry and prose program called Journeys. Their latest program Words, Words, Words has just opened at the Other Place in Stratford-upon-Avon. This is Andrew’s fourth time as Voice Coach for the Advanced Actors’ Workshop. In 1990 he worked on a Baal production here in Banff, on Twelfth Night in 1992 and on The School for Scandal in 1993.

Ted Atherton - Alcibiades

Ted most recently appeared as Oliver in As You Like It at the duMaurier World Stage Festival in Toronto. Before that he was Laertes in Hamlet at Theatre Calgary where, last year, he played Claudio in Much Ado About Nothing. As a member of the Advanced Actors’ Workshop, he played Feste in Twelfth Night and Joseph Surface in The School for Scandal. Elsewhere in Canada: Ted played Sergius in Arms and the Man and Jim in The Glass Menagerie at the Centaur Theatre in Montreal, Brick in Cat on a Hot Tin Roof at Neptune Theatre in Halifax, and Jeff in the Canadian premiere production of The Sum of Us at Theatre Calgary and the Bathurst St. Theatre in Toronto. Ted is also a playwright and he recently produced his new play Shareware at this year’s Fringe of Toronto Festival.

Drew Carnwath - Cute Boy

Drew is pleased to return to Banff for the third year of this special company. Since his professional stage debut at age thirteen, Drew has worked with a wide range of companies, including Toronto Arts Productions, Nightwood Theatre and Theatre on the Move. Most recently Drew’s own play, Total Body Washout, was produced at Toronto’s Alumnae Theatre and Solar Stage. Drew’s television credits include E.N.G., Top Cops and Street Legal. He has trained for Theatre and Film in New York (The...
American Academy of Dramatic Art), at Queen's University at Kingston and at the United World College of the Atlantic in Wales, U.K.

**Mark Christmann - Aristophanes**

Mark is a graduate of L'Ecole J. Lecoq in Paris. He is an associate artist with Necessary Angel Theatre and a regular guest artist with Desrosiers Dance Theatre. Mark has worked across the country, but loves the rich artistic excellence that Banff can provide. A two time Dora Mavor Moore winner, Mark will open the new 12 Alexander Street Theatre this fall in Sky Gilbert's *More Divine* and go on to produce his own new play *The Chocolate Bath* at Theatre Passe Muraille, before heading off to England to work with Mike Alfreds. Mark teaches acting at the University of Toronto.

**Andrew Dolha - Chorus Leader**


**Carol Dover - Xanthias**

Carol has worked with such theatres as: Prairie Theatre Exchange, Young People's Theatre, The Grand, The Muskoka Festival, Tapestry Music Theatre and Theatre Aquarius. Banff audiences may recognize her as Lady Teazle from last summer's production of *The School for Scandal*. She would like to add that, "Being a member of this ensemble for these three summers has been the single most rewarding and enriching experience of my career to date. It has been a pleasure and a privilege to be in such good company and guided so well."

**Sharon Heldt - Thin Woman**

Sharon is very happy to return to the Advanced Actors' Workshop, feeling privileged to be a part of this unique program. Recently, Sharon performed in the highly successful Canadian première of Howard Barker's *Scenes from an Execution*. Prior to that, Sharon co-produced and performed in two *Friends for Life AIDS* concerts. Credits include: Two seasons Stratford Festival; *Twelfth Night* (Banff Centre); *Salt Water Moon* (Kawartha Festival); *Emerald City* (M.T.C.); *The Holy Terror* (Toronto); *Pal Joey* (Tarragon Theatre, Grand Theatre & N.A.C.). Also, Sharon has originated leading roles in three separate plays at Buddies in Bad Times Theatre (Toronto). For the fall, Sharon is looking forward to the challenge of Lady Macbeth in Unplugged Productions' *Macbeth* at the Annex Theatre in Toronto. Her greatest credit to date has been the endless...
encouragement of family and friends, and most notably of her husband, Adam Large. She would like to thank him for his tremendous support and love through this past year.

Chris Heyerdahl - *Isocrates*

*The Last Comedy* marks Chris’ third year as a member of the Advanced Actors’ Workshop, playing Sir Andrew Aguecheek in *Twelfth Night* and Old Rowley in *The School for Scandal*. He would like to commend Patricia Hamilton and her support team for what has proven to be the most beneficial and supportive working atmosphere of his professional career. This show is dedicated to them. Based in Montréal, Chris lives and works in English, French and sometimes Norwegian!

James Kirchner - *Thin Man*

James has performed on stage from Newfoundland to B.C. After playing Sir Peter in last year’s *The School for Scandal*, James appeared as Good Angel in *Faust* and major roles in the musical (seriously folks) *You Are What You Do*. He will appear on the new CBC series *Side Effects* as Derek the Derelict this fall. He would like to take this opportunity to thank everyone associated with The Banff Centre for a wonderful three years. Especially: Pat, Jane, Judith, Andrew, Jean, Joe, Bill, Winston, Jeanne, Patrick, Harry, Eric, Andrew, Andy, Carol, Chris, Drew, John, Mark, Sharon, Ted, Valerie, Vickie, and Vieslav. Thanks for the joy, the work and the memories.

Vieslav Krystyan - *Hercules*

This is Vieslav’s fourth appearance in the Advanced Actors’ Workshop at The Banff Centre, and he feels privileged to be a part of this unique program and the creative team. After exploring the art of “scandalizing” in last summer’s production of *The School for Scandal*, where he played an old gossiper Crabtree, he is embracing both the fun and the challenge of participating in a new script development and an ensemble acting.

Vieslav has acted internationally in works ranging from *The Taming of the Shrew* (as Petruchcio) to *Dracula* (the Count himself). Other stage credits in Canada include: *Baal, Twelfth Night*, (Banff Centre); *Emigrants* (Prairie Theatre Exchange); *Boom Baby, Boom!* (duMaurier World Stage Festival); *Macbeth* (Equity Showcase Theatre); *Machiavelli in Love* (Canadian Stage). Film credits include the soon-to-be-released thriller *Darkman II, Year of the Sheep, The Essence of Being, Vita Cane* and guest star spots on T.V.’s *Street Legal* and *Inside Stories*. He is presently working on a one man show *Full Circle*, to be toured across Canada as well as Poland. Vieslav is a graduate (M.F.A.) of the National Theatrical Academy in Krakow, Poland.

Andrew Massingham - *Strong Man*

Andrew graduated from George Brown Theatre School in 1986, and studied subsequently with Richard Pochinko. He is honoured to be a member of the final Advanced Actors’ Workshop, having previously appeared as Sir Oliver Surface in *The School for Scandal*, and Sir Toby Belch in
Twelfth Night. Andrew’s recent credits include the premiere of Ken Garnhum’s Pants on Fire at the Tarragon Theatre, and Hippopotamus Tea at Theatre Direct. Previously he appeared in several shows at Young People’s Theatre; Get Off the Stage! (which he co-wrote, Factory Theatre Studio Cafe); The Anger in Ernest and Ernestine (Magnus Theatre); Twelfth Night (Theatre Columbus); Unexpected Moves (for which he received a Dora Award nomination, Tarragon Theatre). He has also appeared in episodes of The Kids in the Hall and Family Passions.

Vickie Papavs - Late Woman / Socrates

Vickie is thrilled to be back in Banff for her third and final year in the Advanced Actors’ Workshop. Past summers had her playing Viola in Twelfth Night and Lady Sneerwell in The School for Scandal. She is grateful for this unique opportunity of playing Socrates in this new Canadian play. Vickie has appeared in theatres across the country, such as She Stoops to Conquer (Magnus), Cold Comfort (Sudbury Theatre Centre), Power Play (Mulroney Productions), Penguins (Theatre Network), as well as three seasons at the Stratford Festival: Ah Wilderness!, The Merchant of Venice, The Merry Wives of Windsor. Vickie was last seen in Toronto’s acclaimed production of The Witch of Edmonton at Equity Showcase. She sends sincere thanks to the entire Banff ensemble for these three exhilarating years, and would like to dedicate this final show to Margaret and Arthur. And all our “angels and heros”.

Valerie Planche - Strong Woman

Originally from Montreal and a National Theatre School graduate, Valerie has worked her way across Canada and now resides in Calgary. Audiences there will have seen her in Lunchbox’s Sex Tips for Modern Girls and Labour Unions. She has also worked with Theatre Calgary, Alberta Theatre Projects and Quest Theatre. With the conclusion of the Advanced Actors’ Workshop, Valerie is grateful for all the hard work and wonderous insight gained while working within this environment. “The pleasure was all mine…” and the work continues...

John Ralston - Polus

The Last Comedy marks the final show for the present company of the Advanced Actors’ Workshop, and John is honoured to be involved in the creation and première of this new work by Michael Mackenzie, directed by Montreal’s Jean Asselin. John Ralston’s association with The Banff Centre goes back to 1988, when he was part of the Playwright’s Colony acting company. 1989 was his first year with the Advanced Actors’ Workshop, performing in Joe Dowling’s production of The Plough and the Stars. During the past two summers audiences may remember seeing John as Orsino in Twelfth Night (directed by Canada’s William Hutt), and Sir Benjamin Backbite in The School for Scandal (again, directed by Ireland’s Joe Dowling). John has performed in theatres across Canada. Most recently he was part of Toronto’s World Stage Festival in a new adaptation of The Decameron by Theatre Smith-Gilmour. John is from St. Andrews, N.B., and now resides in Toronto.
CREDITS

Graeme D. McDonald
President and Chief Executive Officer
The Banff Centre

Carol A. Phillips
Vice-President
Director, Centre for the Arts

THEATRE AND LITERARY ARTS

George Ross - Manager
Myra Ferguson - Assistant Manager
Eadie Russell - Coordinator
Rose Shakotko - Coordinator
Nicole Kelly - Administrative Secretary

THEATRE COMPLEX

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Tomas Montvila - Program Coordinator
Becky Allan - Administrative Secretary
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Andrea Seale - Festival Assistant (Communications)

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Jeff Henderson - Technical Coordinator
Ron Richan* - Assistant Technical Director
Tomas Montvila - Production Stage Manager
Rose Brow - Administrative Clerk
Karen Fleury - Festival Assistant

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Greg Parry - Events Assistant

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Harry Frehner - Lighting Designer
Julie Fox* - Set and Costume Design Assistant
Susann Hudson* - Lighting Design Assistant

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Jeanne LeSage* - Assistant Stage Manager

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Marc Anderson - Head Stage Carpenter
Malcolm Keith - Stage Carpenter

Electricians
David Ingraham - Head of Electrics
David Rowan - Lighting Technician
Tim Koll* - Apprentice Lighting Technician
Mitch Jamieson - Apprentice Lighting Technician

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Wulf - Head of Properties
Stephanie Tjelios - Properties Builder
Allison Dunn* - Properties Apprentice
Michael Koslovsky* - Properties Apprentice

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Jennifer Hedge - Head Scenic Artist
Sherri Bennett* - Apprentice Scenic Artist

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Lyle Fish - Lead Sound Technician
Suzanne Clampett - Sound Technician
Scott MacDonald - Sound Technician
Gorett Vala* - Sound Apprentice
Craig Spallin* - Sound Apprentice

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Michael O’Brien
Wigs and Makeup
Ron Siegmund - Head of Wigs and Makeup

Wardrobe
Anne Moore - Head of Wardrobe
Karen Crogie - Wardrobe Manager
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Patsy Thomas - Wardrobe Mistress
Emily Parke - Dyer
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Anna Campioni - Milliner
Isabel Bloor* - Millinery Apprentice
Kevin Harrison - Accessorist/Boots and Shoes
Mary-Lou Robertson - Accessorist/Boots and Shoes Assistant
Tammy Anderson-Barry - Cutter
Jane Ng - Tailor
Diane Klisko - First Hand
Pat Nuell - First Hand
Kathleen Babcock - Stitcher
Nancy Bell - Stitcher
Carol-Diane Levesque - Stitcher
Anita Schapansky - Stitcher
Alison Scott - Stitcher

Stagecraft I and II
Grant Blackburn - Stagecraft I
Jason Bosher - Stagecraft I
David Fuller - Stagecraft I
Brook Gies - Stagecraft I
Martin Levesque - Stagecraft I
Christine Mathieson - Stagecraft I
Stacy McDougall - Stagecraft I
Baird Williamson - Stagecraft I
Ingrid Tench - Stagecraft II

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

Assistant House Managers
Sonja Haenni, Wendy Popowich, Susan Schembri, Beth Woolley

Ushers
Kris Bury, Lisa Chester, Gary De’Ath, Lorna Engel, Shirley Feragen, Sonja Haenni, Andrew Hill, Saeed Khalalirad, Monica Kiil, Beatrice Lefeuvre, Mike Martinot, Mike Martyn, Michael O’Brien, Cheryl Peterson, Wendy Popowich, Anne Ryall, Susan Schembri, Mike Schween, Katy Scott, Barb Wilson, Barbara L. Wilson, Beth Woolley

Box Office
Georgina Guadango - Box Office Supervisor
Lynne Nesom, Jason Ross, Viviane Tessier, Christine Thél, Cathy Degeer - Box Office Attendants

SPECIAL THANKS TO
Media Arts, Bill Pappas

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UPCOMING EVENTS

AFROCUBANISMO!
A festival of Afrocuban music and culture.
August 26 - September 4

Noche Inolvidable
Friday, August 26
The Afrocubanismo Festival opening night concert with performances by pianist Chucho Valdés, members of Grupo Irakere, Los Muñequitos de Matanzas, Amelia Pedroso, Mayra Valdés and Changuito.
Eric Harvie Theatre - $18

Viva El Jazz Cubano
Saturday, August 27
Two-time Grammy award winning Grupo Irakere, headed by Chucho Valdés, perform the group’s latest Afrocuban jazz repertoire.
Eric Harvie Theatre - $18

Rumba Rumbero
Sunday, August 28
Founded in 1952, Los Muñequitos de Matanzas is the premier rumba group in Cuba, playing the real rumba - percussion and vocals - based on traditional African music.
Eric Harvie Theatre - $18

Noche de Santos
Tuesday, August 30
Singer Amelia Pedroso and dancer Librada Quesada, accompanied by a trio of percussionists, present ritual music and dance traditionally offered to the African deities worshipped in the santeria religion in Cuba.
Eric Harvie Theatre - $18

Cubana-Can Jazz Night
Friday, September 2
Chucho Valdés Quartet welcomes members of the Canadian jazz community, with special guest vocalist Mayra Valdés and world-renowned percussionist Changuito.
Eric Harvie Theatre - $18

Fiesta Habanera
Saturday, September 3
A Cuban dance extravaganza!
Performances by Grupo Irakere plus Cuban food and drink, in the Banff Springs Hotel Ballroom.
Banff Springs Hotel - $15

For pre-recorded information updates, call (403) 762-6301
At the
Walter Phillips Gallery

Gallery Opening
Monday, August 29
Two exhibitions open at the Walter Phillips Gallery: *Oba Ikuro* by Santiago Rodriguez Olazábal and Jan Wade's *Epiphany.*
7:30 p.m. - Walter Phillips Gallery - Free

*Epiphany* - by Jan Wade
August 29 to October 16
*Epiphany* presents painting and sculpture by Vancouver artist Jan Wade in a unique exploration of the spirituality of her AfroCanadian heritage.
Walter Phillips Gallery - Free

*Oba Ikuro* - by Santiago Rodriguez Olazábal
August 29 to October 16
Santiago Rodriguez Olazábal’s drawings, paintings, and sculptural installations incorporate ideas of santería - traditional African (Yoruban) religion as it exists in Cuba today.
Walter Phillips Gallery - Free

*Fresh Looks: Anti-Racist Film and Video*
August 3 to October 16
The 12 titles in this video exhibition present the breadth of anti-racist work produced in Canada over the last 20 years.
Video Bar - Walter Phillips Gallery - Free

Gallery Hours:
Noon to 5 p.m. daily
Noon to 8 p.m. Fridays and Saturdays.
Phone 762-6281 for more information.

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**Investing in Talent**

Most of the events at the Banff Festival could not have been staged without scholarship support for the artists and production interns. Scholarships are made possible through the generous support of individual and corporate donors, and funding from the Province of Alberta. Your contributions are welcome. For more information, contact:

Development Office
**The Banff Centre**
Box 1020, Station 4
Banff, Alberta, Canada T0L 0C0
Telephone (403) 762-6151

Income tax receipts are issued for contributions over $10.

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