



Banff Festival of the Arts

THE ADVANCED ACTORS' WORKSHOP

Program Head: Patricia Hamilton

presents

THE PLOUGH AND THE STARS

by Sean O'Casey

Directed by Joe Dowling

August 15-20, 22-26

August 19 & 26: 2:00 p.m. & 8:00 p.m.

August 20: 2:00 p.m.

All other performances: 8:00 p.m.

Margaret Greenham Theatre

THE BANFF CENTRE

Paul D. Fleck
President
The Banff Centre

Neil Armstrong, C.M.
Vice President, Education
The Banff Centre
Director, School of Fine Arts

presents

THE PLOUGH AND THE STARS

by Sean O'Casey

Directed by Joe Dowling
Set & Costume Design by Andrew Lue Shue
Lighting Design by Louise Guinand
Stage Manager Candace Burley
Assistant Director Arif Hasnain
Assistant Stage Manager Patty Fleming

CAST

(in order of appearance)

MRS. GOGAN (a charwoman)	Lynn Woodman*
BOY FROM ARNOTT'S	James Koch
FLUTHER GOOD (a carpenter)	David Ferry*
PETER FLYNN (a labourer), Nora's uncle	Christopher Kelk*
THE YOUNG COVEY (a fitter), Clitheroe's cousin	Ross Manson*
NORA CLITHEROE (Jack's wife)	Susan Bain*
BESSIE BURGESS (a street fruit-vendor)	Jill Dyck*
JACK CLITHEROE (a bricklayer), Commandant in the Irish Citizen Army	John Ralston*
CAPTAIN BRENNAN (a chicken butcher), of the Irish Citizen Army	Douglas McKeag*
MOLLSER (Mrs. Gogan's consumptive child)	Kelley Nadal
BARMAN	John Murphy
ROSIE REDMOND (a daughter of "the Digs")	Kathleen Barr
LIEUTENANT LANGON (a civil servant), of the Irish Volunteers	Bruce Beaton
A WOMAN	Kathleen Barr
CORPORAL STODDART, of the Wiltshires	John Murphy
SERGEANT TINLEY, of the Wiltshires	Bruce Beaton

*appearing through the courtesy of Canadian Actors' Equity Association

ACT I

The living-room of the Clitheroe flat in a Dublin tenement. November 1915.

ACT II

A public house, outside of which a meeting is being held. November 1915.

INTERMISSION (15 minutes)

ACT III

The street outside the Clitheroe tenement. Easter week 1916.

ACT IV

The room of Bessie Burgess. Easter week 1916 (a few days later).

ADVANCED ACTORS' WORKSHOP PROGRAM

Joe Dowling	Director
Patricia Hamilton	Program Head
Arif Hasnain	Assistant Director
Jane Czarny	Program Coordinator
Ruth Bernard	Movement Specialist
Charmian Hoare	Voice and Dialect Instructor
Olga Pidnebesny	Assistant to Ruth Bernard
Kerry Doherty	Irish Dance Instructor

FROM THE PROGRAM HEAD

The economics of the professional theatre in North America dictate short rehearsal periods and a performance-oriented method of rehearsal. This takes a heavy toll on actors' development. The art of acting is a lifetime study, and the investigation of a great text is impossible in any depth in three weeks.

The Advanced Actors' Workshop provides experienced actors with six weeks of exploration with a master director. It also provides exciting work in voice and movement. The aim is individual growth for the actor away from the time pressures of commercial production. The performance you will see will be the result of the six weeks of work where the emphasis has been on process rather than product. Now these actors add to their work the feedback of audience response, the environment of the Dublin slums of 1916, and the clothing of that period.

I hope you will enjoy the fruits of this work as much as we have enjoyed the work itself.

Patricia Hamilton

FROM THE DIRECTOR

When Sean O'Casey wrote *The Plough and the Stars* in 1926, he was already an international success and much was expected of his new work. The two other plays of the Dublin Trilogy, *The Shadow of a Gunman* and *Juno and the Paycock*, had already saved the ailing Abbey Theatre and were destined for London and New York productions. Dublin had taken the new playwright to its heart and the people he represented flocked to see themselves on the Abbey stage. O'Casey was the most popular Irish playwright since J.M. Synge.

O'Casey had already taken on two of the major events of recent Irish history. In *Shadow*, he had dealt with the war of independence of 1919-21, and in *Juno* he made a searing plea against the civil war of 1921-22, which had followed the signing of the treaty with Britain to establish the Free State within the Empire. He was now to take on the greatest challenge of his career; to depict on the Dublin stage the seminal event of the foundation of the Irish state: the 1916 Rising. W.B. Yeats saw 1916 as "a terrible beauty" and wondered at his own guilt that plays of his had sent out men to die in the cause of Irish independence. O'Casey had no such fears. Where Yeats saw beauty, O'Casey only saw the terror. He did not take part in the rising, seeing the aims of the republican movement as irrelevant to the real needs of the Irish people.

He regarded the blood sacrifice called for by Patrick Pearse, the Republican leader, as an obscenity which would leave the young men of the present generation as dead sacrifices to the ideals of Irish freedom. He was a confirmed socialist and he felt a great anger that the Citizen Army, which had been set up as a workers' force to fight for a socialist republic, was identifying with the Irish Republican Brotherhood, whose aims were entirely nationalist. So in writing his play, O'Casey needed to justify both his own failure to take part in the great event and also to point out clearly how futile that event had actually been.

He chose to do so by focusing his attentions on Jack and Nora Clitheroe, whose lives are entirely destroyed by the events of Easter week 1916. Jack is a weak and vain man who is seduced by the spurious glamour of the uniform and the status of officer, and who does not see the real dangers of the "sham battle soldiers". Nora is a determined woman who fights to the last drop of her blood to retain the happiness she expected in her marriage. Both of them are victims of the national hysteria and madness which led to the bloody events of Easter week.

Inevitably, this view of the rising was not popular with republican opinion in Ireland. They saw O'Casey as a traitor who had no right to desecrate the memory of the brave men who had given their lives in the cause of Irish freedom.

So when the play was presented at the Abbey in February 1926, less than ten years after the event itself, protests were organised to disrupt the performance. In the second act, set in a public house, the volunteers bring both the national flag and the Plough and the Stars (a workers' emblem) onto the stage. This was the cue for the protesters, who stormed the stage and stopped the performance. The police were sent for and Yeats, director of the theatre and a senator in the new Free State, came before the mob to quell the riot and to declare that the "cradle of genius" was being rocked and that the fame of O'Casey would go forth from the theatre on that night. "In fact," he thundered, "this is his apotheosis." O'Casey afterwards admitted that he had to go home and consult the dictionary to find out what lay in store for him!

Yeats was, of course, right and O'Casey and his great play never looked back. However, the bitterness of the whole episode convinced him that he would have to leave Ireland and live in Britain. He never again returned to his native land and lost the inspiration of the people about whom he wrote so affectionately in the three great Dublin plays.

Joe Dowling
July, 1989

THE AUTHOR

The youngest of a large family, Sean O'Casey was born in Dublin in 1880. He was a sickly child with a chronic eye condition which caused him great pain throughout his life. The family was Protestant in a predominantly Catholic city and they fell on hard times after the death of O'Casey's father. O'Casey was an early supporter of Irish nationalism but broke with the Irish Republican Brotherhood over the Easter Rising of 1916. He also disagreed with James Connolly's efforts to mobilize the Dublin working classes in favour of the armed struggle for Irish freedom.

He was in his early forties when his first play was produced at the Abbey Theatre. *The Shadow of a Gunman* (1923) was quickly followed by the two other plays of the great Dublin Trilogy, *Juno and the Paycock* (1924) and *The Plough and the Stars* (1926).

The reputation of the Irish labourer-turned-playwright grew throughout the world and O'Casey soon moved to London. He never again lived in Ireland and the Abbey Theatre's rejection of his next play, *The Silver Tassie* (1928), caused a lifelong breach with that theatre and denied O'Casey a natural platform for his later work. He began writing in a more expressionistic style and never again found the success of his early work. Among the most interesting of his later works are *Red Roses For Me* (1943), *Purple Dust* (1945), and *The Bishop's Bonfire* (1955). He lived for many years in Devon and he and his wife Eileen had three children. He spent his declining years working on four volumes of autobiography and he died in 1964 at the age of eighty-four.

EASTER 1916

I have met them at close of day
Coming with vivid faces
From counter or desk among grey
Eighteenth-century houses.
I have passed with a nod of the head
Or polite meaningless words,
Or have lingered awhile and said
Polite meaningless words,
And thought before I had done
Of a mocking tale or a gibe
To please a companion
Around the fire at the club,
Being certain that they and I
But lived where motley is worn:
All changed, changed utterly:
A terrible beauty is born.

That woman's days were spent
In ignorant good-will,
Her nights in argument
Until her voice grew shrill.
What voice more sweet than hers
When, young and beautiful,
She rode to harriers?
This man had kept a school
And rode our winged horse;
This other his helper and friend
Was coming into his force;
He might have won fame in the end,
So sensitive his nature seemed,
So daring and sweet his thought.
This other man I had dreamed
A drunken, vainglorious lout.
He had done most bitter wrong
To some who are near my heart,
Yet I number him in the song;
He, too, has resigned his part
In the casual comedy;
He, too, has been changed in his turn,
Transformed utterly:
A terrible beauty is born.

Hearts with one purpose alone
Through summer and winter seem
Enchanted to a stone
To trouble the living stream.
The horse that comes from the road,
The rider, the birds that range
From cloud to tumbling cloud,
Minute by minute they change;
A shadow of cloud on the stream
Changes minute by minute;
A horse-hoof slides on the brim,
And a horse plashes within it;
The long-legged moor-hens dive,
And hens to moor-cocks call;
Minute by minute they live:
The stone's in the midst of all.

Too long a sacrifice
Can make a stone of the heart.
O when may it suffice?
That is Heaven's part, our part
To murmur name upon name,
As a mother names her child
When sleep at last has come
On limbs that had run wild.
What is it but nightfall?
No, no, not night but death;
Was it needless death after all?
For England may keep faith
For all that is done and said.
We know their dream; enough
To know they dreamed and are dead;
And what if excess of love
Bewildered them till they died?
I write it out in a verse -
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.

SEPTEMBER 25, 1916

W.B. YEATS

THE DIRECTOR

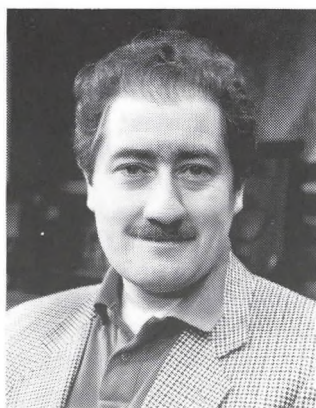
Joe Dowling is a Dubliner and proud of it! He is a director, actor and teacher working mainly in his native city. He is managing director of Dublin's Gaiety Theatre, and director of the Gaiety School of Acting, which he founded in 1986. He was the youngest-ever artistic director of the Abbey Theatre, Ireland's National Theatre, from 1978-1985.

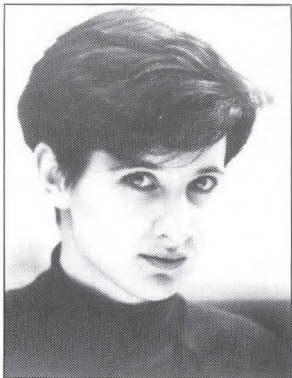
In 1986 he directed a production of *Juno and the Paycock* at the Gate Theatre, Dublin, and it subsequently played in Jerusalem, Edinburgh and on Broadway in 1988 as part of the New York Festival of the Arts. A recent Dublin production of *The Plough and the Stars* has confirmed his reputation as one of the foremost O'Casey interpreters.

He has also been closely associated with the work of Brian Friel, directing many of his plays, including the world premiere of *Aristocrats* and the American premiere of *Translations* at the Manhattan Theatre Club.

As an actor, he has played many roles with the Abbey Theatre, his favourite being Bloom in Joyce's *Ulysses in Nighttown* and Boss in Gunter Grass's *The Plebians Rehearse the Uprising*.

He directed Frank McGuinness's *Observe the Sons of Ulster Marching Towards the Somme* at the Centaur Theatre in Montreal in 1988 and a new production of *Juno and the Paycock* there last spring.





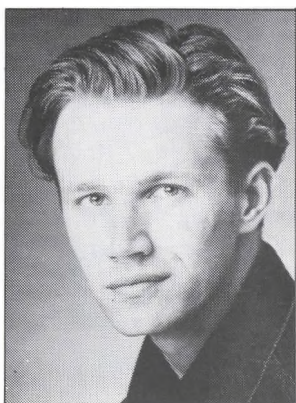
SUSAN BAIN

A Montréal actress, Susan was last seen in the musical *Nunsense* at Le Stage Dinner Theatre. Other shows in Montréal include: *Brighton Beach Memoirs* at the Centaur Theatre; *A... My Name is Alice*; and an extensive Quebec tour of the original show for young audiences, *From You To Us To You*, which also appeared at the Edmonton Fringe Festival last year. Film credits include *Jesus de Montréal*, *Malarek*, *Barnum* and a number of short films for the National Film Board.



KATHLEEN BARR

Kathleen obtained her bachelor of fine arts degree from the University of Victoria, where her roles included Phebe in *As You Like It*, Rosa in *Arabian Nights*, Judith Bliss in *Hay Fever*, Julia in *Zastrozzi*, Gwendolen in *The Importance of Being Earnest*, Virginia in *The Blues*, Viola in *Twelfth Night*, and Roberta in *Danny and the Deep Blue Sea*. *Danny* was also the top money maker of the Victoria Fringe Festival, and was invited to perform at Actors' Equity Showcase Theatre in Toronto. Kathleen has also worked in television and film. She currently resides in Vancouver, where her latest role was Violet in *The Incredible Murder of Cardinal Tosca*.



BRUCE BEATON

Bruce is pleased to be back in Banff. He was here in 1985 appearing in *Everyman* on the lawn in front of Lloyd Hall. Bruce has worked with Theatre Asylum (*Rabbit in the Moon*), The Inner Stage (*Raven Trilogy* and others), Cascade Theatre (*The Dong and Al Show*). Educated at LAMDA, he was seen in Gorky's *Barbarians* and *Love's Labour's Lost*, and at the University of Waterloo in *Automatic Pilot*, *A Christmas Carol*, *The Merchant of Venice*, *The Knack* and others. Bruce will be seen in the soon-to-be-released film *Hardline*.



JILL DYCK

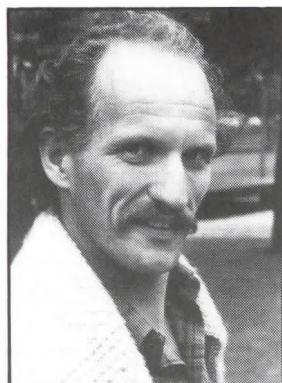
Jill's theatre credits include Ellida in *Lady from the Sea* (Northern Light Theatre - Edmonton); Bonnie in *Hurly Burly* (Phoenix Theatre - Edmonton); Olivia in *Twelfth Night* (Theatre Calgary); and Sonya in *Uncle Vanya* (Theatre Calgary). She was the host of *Images of Drama*, a thirteen-part series for Access Network. Jill graduated from the University of Alberta with a bachelor of fine arts degree in 1982.



DAVID FERRY

Just before arriving in Banff, David was honoured with the Andrew Allan Award for best actor at the National Radio Awards. As well as being busy in radio drama, David is currently completing work on a Canada Council Exploration Grant to produce an audio collection of Canadian dialects for the professional actor. He recently completed filming a principal role in the feature film *Last Winter* to be premiered at this year's Toronto Film Festival. This past year on stage he played the Elvis impersonator King in Martha

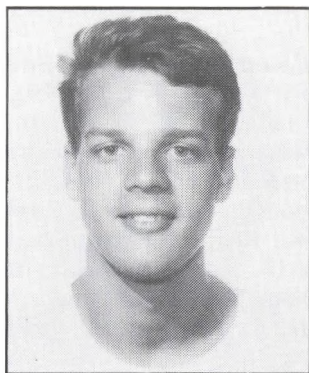
Henry's production of *Toronto, Mississippi* at the Grand Theatre; Pale in *Burn This* at the Citadel Theatre; Billy Bishop at the Arbour; and Roulston in *Observe the Sons of Ulster* for Joe Dowling at Centaur. In recent years he has been particularly busy in Canadian and American film and television. He has performed on stages across Canada and on and off-Broadway. A Newfoundlander, David resides in Toronto.



CHRISTOPHER KELK

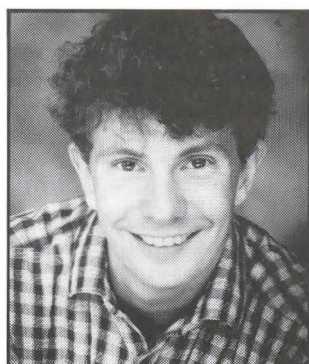
Chris has appeared on stages both across Canada and in the United Kingdom. Last seen in Banff as Feraillon in the 1977 master class production of *A Flea in Her Ear*, he has also played McLeavy in *Loot* at Manitoba Theatre Centre, Friar Laurence in *Romeo and Juliet*, Reg in *The Norman Conquests* at Globe Theatre, Paravicini in Sudbury Theatre Centre's *The Mousetrap* and has appeared twice as Richard in Harold Pinter's *The Lover* at Solar Stage. He has also worked at the Shaw Festival, Blyth Festival, Toronto Free Theatre, Theatre Aquarius, Press Theatre, Mag-

nus Theatre, The Kawartha Festival, Young People's Theatre, Theatre Hour Festival, Actor's Showcase, and Theatre North (U.K.). His television credits include CBC's *The Great Detective* and *Flappers*, and Norfolk Production's *Tales of the Klondike*.



JAMES KOCH

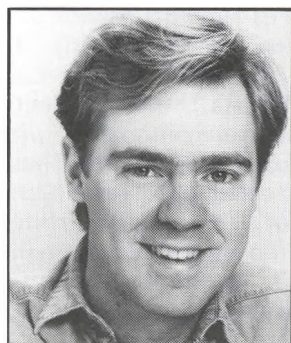
James is a resident of Banff. This is his first acting experience in a major production. He will be returning to university in the fall, where he will be studying theatre and creative writing.



ROSS MANSON

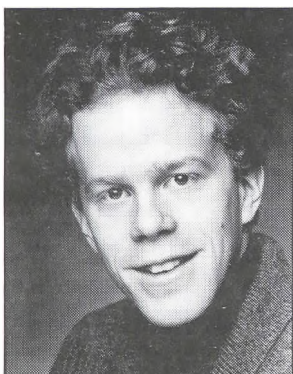
A native of Sackville, New Brunswick, Ross was educated in New Brunswick (B.Sc., Mount Allison) and England (M.A. in Theatre, University of London), and now lives in Toronto. His theatre credits there include Stephen Andrews in *A Map of the World* (Canadian Stage Company); Lt. Whitmore in *Detaining Mr. Trotsky* (Toronto Free Theatre); Sitnikov in the premiere production of *Nothing Sacred* (CentreStage Company); and *Perth Road* (Road Company) and *In the Lobster Capital of the World* (both at the Taragon Theatre). Regional work includes the Stephenville Festival of Newfoundland and

Theatre New Brunswick. Film and television work includes *War of the Worlds*, *Chasing Rainbows*, *Not My Department* and *Undertow*. Ross is also an alumnus of The Banff Centre Music Theatre program (1985 and 1986) and is happy to be back in Big Rock Country.



DOUGLAS MCKEAG

Doug has appeared in musical and dramatic roles from Ottawa to Calgary. He was recently seen all over Alberta in Quest Theatre's *One Thousand Cranes*, and in Calgary in *A Bit Between the Teeth* and *A Murder is Announced*. Following his service in the Irish Citizen Army, he will trade his uniform for cowboy boots for Lunchbox Theatre's *Bunkhouse*. Doug is a member of the Alberta Wilderness Association, and is a Friend of the Oldman River.



JOHN MURPHY

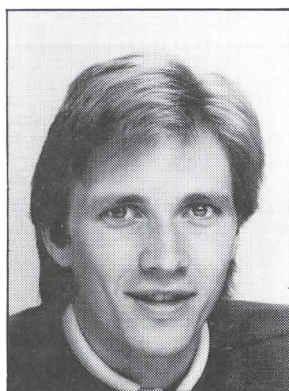
John has recently completed his bachelor of fine arts degree at the University of British Columbia. He played a variety of roles in his time there, from Simon in Noel Coward's *Shadow Play* to his most recent role of Hotspur in *Henry IV Part I*. He had fun prancing about the stage as Tournel in Fedeau's *A Flea in Her Ear*, and cleaning up the west as Pat Garrett in *The Collected Works of Billy the Kid*. Other plays he has worked on include *Cowboys #2*, *Tamberlaine*, *Juno and the Paycock* and *Jacques and His Master*. Albertans might remember John from the '86 Fringe,

where he played Arnall in *Line*, or from the '87 Fringe where he appeared in Jeff Hirschfield's *Geeks in Love* and *Elmo's Rainbow*. John is happy to be in Banff playing a role for which he doesn't have to dye his hair.



KELLEY NADAL

Kelley resides in Toronto, where she was most recently seen as May White in Theatre Columbus's production of *Dr. Dappertutto*. Other performances include roles in R. Murray Schaffer's *The Greatest Show* in Peterborough, *The Crackwalker*, *The Secret Prince*, *Hamlet*, *Lysistrata*, and *Hi Camp* at last year's Edmonton Fringe Festival.



JOHN RALSTON

John is from St. Andrews, New Brunswick. He attended the University of New Brunswick and St. Francis Xavier University in Nova Scotia. His theatre credits include *Walsh* for Theatre Calgary, *Frankenstein* for Alberta Theatre Projects, *Richard III* for Globe Theatre, *Romeo and Juliet* and *Warm Wind in China* for Rising Tide Theatre, *Oedipus Rex* and *Bacchae* at Theatre Newfoundland and Labrador, *Torch Song Trilogy* and Eric Bentley's *Galileo* at the Stephenville Festival, and *Marat Sade* at Equity Showcase Theatre in Toronto. John was an actor in The Banff Centre's Playwrights' Colony in 1988.



LYNN WOODMAN

Ms. Woodman has acted in theatres across Canada. Most recently she played Martha Livingstone in Theatre New Brunswick's production *Agnes of God*. She played Bob in Sharon Pollock's *Doc* at Manitoba Theatre Centre as well as at Theatre New Brunswick. She has played a variety of roles in recent seasons at the Blyth Festival. Lynn graduated from the Vancouver Playhouse Acting School in 1979 and spent a year studying in New York City. Lynn is a respected voice and movement teacher in Toronto, where she lives with her husband and daughter, Ivy.

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.

ADMINISTRATION

William Pappas,
General Manager

Kathleen Specht Administrative Assistant/Production
Lorena McCallum Administrative Secretary
Dianne Pallagi Festival Assistant

Front of House

Peter Holzinger House Manager

Production Office

Ihor Sychylo Production Manager
John Avery Technical Director
Tomas Montvila Production Stage Manager
Cynthia Hughes Production Secretary

Scenic Carpenters

Hans Kuper Head Scenic Carpenter
Gerald Gerlinsky Head Shop Carpenter
Gord Young Carpenter
Jo Honeyman Intern
Colleen Pilger Intern

Stage Carpenters

Ian MacKenzie Stage Carpenter
Mac Keith Intern

Electricians

Marc Anderson Head Electrician
Tom Heemskerk Lighting Technician
Todd Charlton Intern
Darrell Shaw Intern

Properties

Werner Karsten	Props Master
Viola Park	Assistant Props Master
Marilyn Lindsay	Props Buyer
Michelle Dias	Props Builder
Heather Kent	Intern
François Rollin	Intern

Scenic Paint

Linda Rodrigues	Head Scenic Artist
Kathryn Nicholls	Intern

Sound

Grant Bardsley	Head of Sound
Rocky Petersen	Intern
Jim Cormack	Sound Technician

Wigs and Makeup

Rick Mucha	Wig Master
Sharon Ryman	Assistant Wig Mistress
Lorena Ghirardi	Wigs Intern

Wardrobe

Anne Moore	Head of Wardrobe
Karen Crogie	Wardrobe Manager
Sandy Corazza	Wardrobe Manager Intern
Mireille Tremblay	Tailor
Robert Fenwick	Cutter
Mary Galbraith	Cutter
Josée Comeau	First Hand
Nancy Malott	First Hand
Monica Wier	First Hand
Susan Montalbetti	Wardrobe Mistress
Anna Campioni	Milliner
Sherri Kelleher	Millinery Intern
Andrea Jenkins	Dyer
Lynn Kristmanson	Dyer Intern
Lisa World	Boots and Shoes
Marilyn Lindsay	Wardrobe Buyer
R. "Wulf" Higgins	Accessorist
Louise Belzile	Accessories Intern
Wendy Findley	Seamstress
Patrice Godin	Seamster
Patsy Thomas	Seamstress
Stella Tobun	Seamstress
Lois Van Koughnet	Seamstress
Lisa Wright	Seamstress

Production Assistants

Frank Guadagno

Michael Hughes

Stagecraft I

Jennifer Allen

Carla Dyck

Nadine Fletcher

Mac Keith

Caroline Lavoie

Deanne Loubardeas

Dale Ramstead

Coral Thew

Celine Scheede

Stagecraft II

Diane Mackie

Box Office

Rick Caulfield Box Office Attendant, Supervisor

Robert Snowdon Attendant

Kim Hamin Attendant

Marg Toronchuk Attendant

Special Thanks

Citadel Theatre, Canadian Staging, National Arts Centre, Centaur Theatre, the University of Calgary and the University of Alberta, Grand Theatre, Joint Venture T.P., Theatre Calgary, Alberta Theatre Projects, Don Hodgkinson, Marie Taylor, and Technical Services (for services above and beyond the call of duty).

**Programs for the Banff Festival of the Arts are produced by
The Banff Centre Communications Department.**

Scholarship/financial aid has always played an important part in the programs at The Banff Centre. Funds from private and corporate contributions, the Alberta Government, and the Centre's operating budget, allow The Banff Centre to offer more than \$2.1 million in scholarships each year. Most of the artists and production people whose work and performances you've enjoyed could not have gained the professional experience offered here without scholarship assistance.

For information, or if you would like to help,
please send your donation to:
Patrick Judge, Vice President, Development
The Banff Centre
Box 1020, Banff, Alberta T0L 0C0.
(403) 762-6154.

Income tax receipts will be issued for all contributions over \$10.

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

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

Year-Round 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 the distinguished visiting faculty. For lovers of the performing and visual arts, there's a continual feast of events to enjoy. Ballet, opera and drama are presented in full productions. There are studio presentations in ballet and opera, 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, as well as leading international musicians. Artists from the advanced studies in *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.

The annual *Banff Festival of Mountain Films*, a movie marathon for lovers of mountains and adventure sports, is on 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 Banff Centre

The Banff Centre for Continuing Education is a unique institution playing a special role in the advancement of Canadian cultural and professional life. The School of Fine Arts and School of Management offer intensive, residential training at national and international standards. Conference facilities are available for groups wishing to conduct their own conferences and educational programs. The Leighton Artist Colony is a working retreat for professional artists.

The Province of Alberta, through the ministry of advanced education, provides approximately half of The Banff Centre's funding. The rest is raised by the Centre through individual and corporate donations, fees and rental of facilities.

For information on arts programs call 762-6180, management programs 762-6128, conference services 762-6204.



The Banff Centre

JUNE 3 THROUGH AUGUST 26, 1989



**For information call
The Banff Centre Box Office
at 762-6300 (Banff)
or 236-1938 (Calgary)
Also at B.A.S.S.**