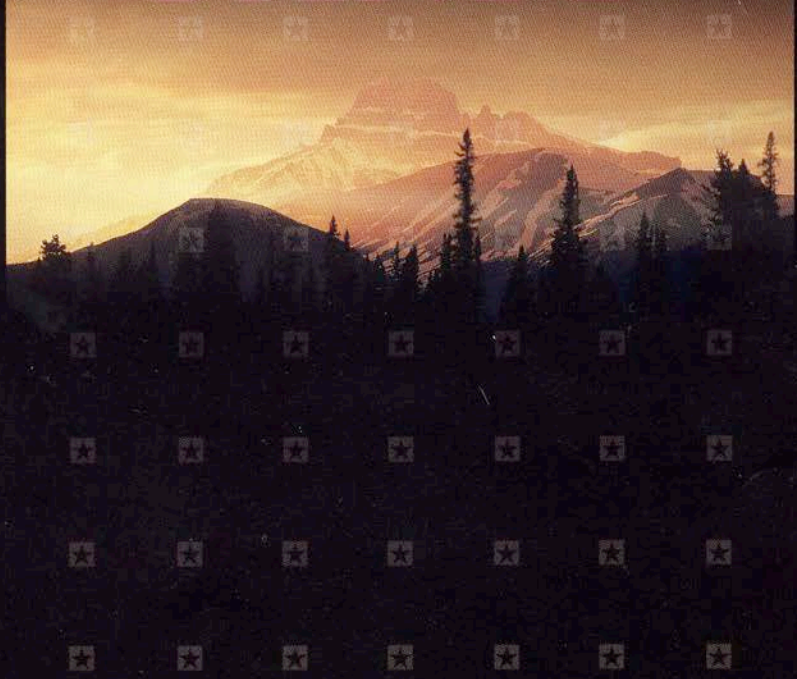


SUMMER
BANFF
FESTIVAL

JUNE 10 to SEPTEMBER 4, 1994



July 13-16, 1994

The Banff Centre

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

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

PRESENTS

THE FESTIVAL BALLET

Brian Macdonald, OC
Program Director

KAWAI CANADA
MUSIC LTD.
MUSIQUE LTEE

BETTY FARRALLY MEMORIAL ENDOWMENT FUND

In honour of Betty Farrally, one of Canada's great dance pioneers, The Banff Centre has set up a Memorial Endowment Scholarship Fund to be awarded annually to an outstanding artist in the summer Dance Program.

Betty Farrally died in Kelowna on April 9, 1989 at the age of 73. She participated in activities at The Banff Centre for 39 years. A dancer, teacher, and coach, Farrally had been an integral part of the Centre's Dance program since the late 1940's, when she and Gweneth Lloyd revived the ballet division. The two had come from England in 1938 to start a small ballet school which later became The Royal Winnipeg Ballet. Along with Gweneth Lloyd, she later received the diplôme d'honneur of the Canadian Conference of the Arts. Ever active, Farrally remained co-head of the Centre's ballet division until 1981, and was artistic advisor for her last few years. She was also artistic advisor for the Alberta Ballet. A co-founder of the Canadian School of Ballet, Farrally started the Okanagan branch in 1957 in Kelowna, where she lived and taught. A member of the Order of Canada and a Fellow of the Royal Academy of Dancing, Farrally received the first Canada Dance Award (along with Lloyd, Celia Franca, and Ludmilla Chiriaeff) in 1984.

Donations may be made to the:

Betty Farrally Memorial Endowment Scholarship Fund

c/o The Banff Centre

Development Office

Box 1020, Station 4

Banff, Alberta TOL OCO

ph. (403) 762-6151

THE DANCE PROGRAM

The Dance Program at The Banff Centre has been at the forefront of summer dance schools in North America for over 45 years. The Professional Program is designed for outstanding young professional dancers who wish to study, for a period of six weeks, repertoire of an international calibre. The Apprentice Program, a component of the Professional Program, enables less experienced dancers to participate in full professional training.

Morning class is taught by an internationally renowned teacher. Past session instructors include Mme. Laura Alonso of the Cuban Ballet, Mme. Olga Lepeshinskaya of the Bolshoi Ballet, Ms. Gloria Govrin, Patricia Neary and Violette Verdy of the New York City Ballet, and Mme. Olga Evreinoff of the Kirov Vaganova School. The remainder of the day is devoted to rehearsals that culminate in four performances in the Eric Harvie Theatre. The dancers benefit from an exceptional amount of on-stage time.

Since the inception of the Professional Program, by Brian Macdonald in 1982, the repertoire of works mounted has included: *The Four Temperaments*, *Serenade*, *Concerto Barocco*, *Symphony in C*, and *Agon* by George Balanchine; a major revival of Leonid Massine's *Gaite Parisienne* in co-production with the Royal Winnipeg Ballet; *Façade*, *Les Patineurs*, and *Les Rendez-vous* by Sir Frederick Ashton; *Pineapple Poll* by John Cranko; *Aimez-vous Bach*, *Hangman's Reel*, *Breaks*, *Diabelli Variations*, and *Firebird* by Brian Macdonald; excerpts from *Sleeping Beauty*; and new works by Clifford E. Lee Award recipients Judith Marcuse, Christopher House, Mark Godden, Howard Richard, Edward Hillyer, Lola MacLaughlin and Bengt Jörgen.

Program coaches and teachers include Annette av Paul, who was principal dancer with the Royal Swedish Ballet and Les Grands Ballets Canadiens for over 20 years, and Susan Toumine, teacher and ballet mistress with l'École Supérieure de Danse du Québec.

As well, the program has been distinguished by the participation of guest répétiteurs; Alexander Grant of the Royal Ballet; Reid Anderson of The National Ballet of Canada; Una Kai, John Taras and Victoria Simon, internationally known Balanchine experts.

THE FESTIVAL BALLET 1994

THE DANCE PROGRAM FACULTY

BRIAN MACDONALD, OC - Program Director/Choreographer
ANNETTE AV PAUL - Associate Program Director/Pedagogue
Violette Verdy - Guest Pedagogue
Victoria Simon - Guest Pedagogue
Susan Toumine - Ballet Mistress/Pedagogue
Austra Gulens - Ballet Mistress
Michael Downing - Choreographer/ Recipient of the
1994 Clifford E. Lee Award
Randy Glynn - Guest Choreographer
Tita Evidente- Accompanist
Celine Scheede - Program Coordinator

THE FESTIVAL BALLET STAFF

Harry Frehner - Lighting Designer
Denise Barrett - Costume Coordinator
Penny Olorenshaw - Stage Manager
Susan McNair Reid* - Assistant Stage Manager
Linda Babins* - Assistant Lighting Designer
Christine Mathieson** - Second Assistant Stage Manager

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

** Indicates a resident in training in Stagecraft I.

CLIFFORD E. LEE AWARD

The Clifford E. Lee Award was first established in 1978 by The Banff Centre and the Clifford E. Lee Foundation to acknowledge and encourage outstanding young Canadian choreographers.

It is a unique award. Not only does it include a \$5,000 prize but it gives the recipient a chance to create a new work during a six-week residency with the Professional Dance Program, which features young professional dancers chosen from the major dance companies and schools from across Canada.

During these six weeks, the prize winner is given the opportunity to create on as many dancers as he/she may choose. They have access to the resources of the faculty on staff, full creative and technical support, and the luxury of ten days rehearsal on stage; all resulting in a work that is included in the four performances of the Festival Ballet.

All Lee Award creations are accurately recorded on video tape and through the technical and artistic archives, can be remounted in other companies' repertoires.

HISTORY OF THE LEE AWARD

1994	Michael Downing	<i>Channel</i>
1993	Bengt Jörgen	<i>Bonds of Affection</i>
1992	Lola MacLaughlin	<i>Waterwheel</i> This work became part of Lola MacLaughlin Dance Co. repertoire.
1991	Edward Hillyer	<i>De Profundis</i>
1990	Howard Richard	<i>....And There You Are, All Alone Together</i>

- 1989 Mark Godden *Sequoia*
This work became part of the Royal Winnipeg Ballet repertoire. Remounted at the Banff Festival in 1992.
- 1988 Randy Glynn *Capricciosa*
This work became part of Randy Glynn Dance Project repertoire. Remounted at the Banff Festival in 1994.
- 1987 David Earle *Cloud Garden*
This work became part of Toronto Dance Theatre repertoire.
- 1986 Christopher House *Go Yet Turning Stay*
This work became part of Toronto Dance Theatre repertoire.
- 1985 Constantin Patsalas *Notturni*
- 1984 Not Awarded
- 1983 Martine Epoque *Constellation I*
- 1982 Stephanie Ballard *Light Fading*
- 1981 Jennifer Mascal *Acoustic Noise*
- 1980 Reynald Rabu *Sparks*
- 1979 Judith Marcuse *Sadhana Dhoti*
- 1978 Mauryne Allan *Spring*

**THE
FESTIVAL BALLET
1994**

AGON

-PAUSE-

THEFT

-INTERMISSION-

CHANNEL

-INTERMISSION-

CAPRICCIOSA

AGON

The *Agon* pieces were all modeled after examples in a French dance manual of the mid-seventeenth century. *Agon* ("the contest") is not a mythical subject to complete a trilogy with *Apollo* and *Orpheus*. In fact, it has no musical or choreographic subject beyond the new interpretation of the venerable dances which are its pretext. It was even conceived without provision for scenery and was independent, at least in Stravinsky's mind, of decor, period, and style.

Première: December 1, 1957, New York City Ballet. At the City Centre of Music and Drama, New York.

The performance of *Agon*, a **Balanchine (SM) Ballet**, is presented by arrangement with **The George Balanchine Trust (SM)** and has been produced in accordance with the **Balanchine Style (SM)** and **Balanchine Technique (SM)** service standards established and provided by the trust.

Music: Igor Stravinsky
Choreography: George Balanchine
Staged by: Victoria Simon
Assisted by: Susan Toumine
Lighting adapted by: Harry Fehner

July 13, 15

Erica Trivett
Dominic DeWolfe

Philippa Hayball
Anne Plamondon
Sarkis Kaltachian

Kimberley Klimek
Stephane André
Julius Bates

Tanya Dobler
Candace Veacock
Renée Salsiccioli
Andrea Matwiy

July 14, 16

Tara Birtwhistle
Richard Dagenais

Rachel Vickrey
Tanya Dobler
Dennis Lepsi

Sarah Murphy-Dyson
Craig Gillis
Eric Beauchesne

Leticia Pang
Lisa Davies
Tara Butler
Janice Gibson

Covers

Pas de deux: Liliana Perez

1st Pas de trois: Candace Veacock, Max Robinson

2nd Pas de trois: Johnny Wright, Paul Kravec

Corps: Meredith Woodley, Julie Hay, Sarah Brewer

-PAUSE-

THEFT

The young are plagued early now. This dance includes some thoughts on loss and compassion.

You cannot face it steadily, but this thing is sure,
That time is no healer, the patient is no longer here.

T.S. Eliot

Music by: R. Murray Schafer
Choreography by: Brian Macdonald
Assisted by: Annette av Paul
Lighting design by: Harry Frehner

July 13, 15

Tara Birtwhistle
Paul De Strooper
Dennis Lepsi
Dominic DeWolfe

July 14, 16

Kim Klimek
Walter Wittich
Max Robinson
Johnny Wright

Covers

Tanya Dobler
Richard Dagenais
Paul-Anthony Chambers
Sean Ling

Beau String Quartet

Stephen Bryant, *violin*
Sheldon Nadler, *violin*
Sue Jane Bryant, *viola*
Peter Parthun, *cello*

-INTERMISSION-

CHANNEL

Representation

frag tation in
men (re)flection az Space

becommeth In form a(c)tion in ----- Kult-u-r-all
so-so logical Dance of

(re)lent-less repe(n)tition , dis A sur-(veiled)
location

vulner-ability within A Narra(c)tive created Bye unexpected

Konnections VIA received I'm a ges that call in2 question the

location of the self in the mass - Medea and the channels which

locution

pro pro of symbolic I'm a ges , conn-figure(n)ations
vide fusion

of experiential > behaviour and so-shall meta 4. Rich-u-all is tic-talk

existential

repetition of meta I I'm a ges watch out 4 words.
for c

Where fore words cannot express it is best to Dance.

Choreography by: Michael Downing

Music by: Michael Nyman

String Quartet #2

Lighting Design by: Harry Frehner

Costumes by: Denise Barrett and Michael Downing

Set Design and Text by: Michael Downing

I would like to thank the Clifford E. Lee Foundation and the Banff Centre for making the creation of Channel possible. Special thanks to the technical staff, John Avery, Harry Frehner, Jeff Henderson, Penny Olorenshaw, and the Media Arts Program for their assistance and advice.

-M.D.

July 13, 15

Erica Trivett
Liliana Perez
Julie Hay
Lisa Davies
Anne Plamondon
Meredith Woodley

Sarkis Kaltachian
Stephane Andre
Paul-Anthony Chambers
Paul De Strooper
Eric Beauchesne

Walter Wittich

July 14, 16

Sarah Murphy-Dyson
Leticia Pang
Candace Veacock
Andrea Matwiy
Tara Butler
Renée Salsiccioli

Sarkis Kaltachian
Julius Bates
Paul-Anthony Chambers
Paul De Strooper
Craig Gillis

Walter Wittich

Video Staff

Technical Services:
Woody McPhail
Paul Sylvestre
Lee Thompson
Ben West

Television and Video:
Willie Schmidt
Luke Van Dyk
Stuart Rankin

Administration

Gary Luthy

-INTERMISSION-

CAPRICCIOSA

In Italian, "capricciosa" means capricious, changeable and whimsical. Inspired by Paul Taylor's *Aureole* (1962), this dance fuses the youthful vitality of the Festival Ballet dancers with Buxtehude's whimsical yet elegant set of 17th century harpsichord variations.

Choreography: Randy Glynn
Music by: Dietrich Buxtehude (1637-1707)
La Capricciosa (Bux WV 250)
Played by: Doreen Oke, harpsichord
Arranged by: Doreen Oke and Randy Glynn
Sound Engineering by: Wendy York
Lighting design: Harry Frehner,
after the original by Jane Reisman

Capricciosa premièred at the 1988 Banff Festival, when Randy Glynn was the Clifford E. Lee Award recipient of that year. It was restaged this summer by Randy Glynn and Austra Gulens.

Tara Birtwhistle
Sarah Brewer
Lisa Davies
Tanya Dobler
Janice Gibson
Philippa Hayball
Kimberley Klimek
Liliana Perez
Anne Plamondon
Erica Trivett
Candace Veacock
Rachel Vickrey

Stephane André
Eric Beauchesne
Paul-Anthony Chambers
Richard Dagenais
Paul De Strooper
Dominic DeWolfe
Anthony Gordon
Paul Kravec
Sean Ling
Raymond Tremblay
Walter Wittich
Johnny Wright

FESTIVAL BALLET 1994

PERFORMANCE CLASS

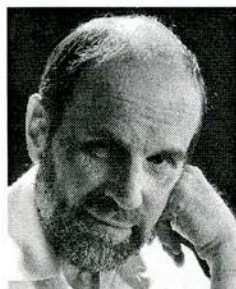
Stephane André (UDA)	Paris, France	Les Grands Ballets Canadiens
Julius Bates	New Castle, N.B.	The National Ballet of Canada
Eric Beauchesne	Montreal, P.Q.	École Supérieure de Danse du Québec
Tara Birtwhistle (CAE)	Red Deer, AB.	Royal Winnipeg Ballet
Sarah Brewer	Vancouver, B.C.	Independent Artist/Teacher
Tara Butler	Pickering, Ont.	Alberta Ballet
Kahlil Calder	Waterloo, Ont.	National Ballet School Graduate
Paul-Anthony Chambers	Waterloo, Ont.	Alberta Ballet
Richard Dagenais (CAE)	Montreal, P.Q.	Royal Winnipeg Ballet
Lisa Davies**	Maple Ridge, B.C.	Les Grands Ballets Canadiens
Paul De Strooper (CAE)	Lausanne, Switzerland	Royal Winnipeg Ballet
Dominic DeWolfe	Victoria, B.C.	Ottawa Ballet
Tanya Dobler	Edmonton, AB.	Alberta Ballet
Brandon Downs** (CAE)	Ottawa, Ont.	Royal Winnipeg Ballet
Janice Gibson** (CAE)	Victoria, B.C.	Royal Winnipeg Ballet
Craig Gillis	Chilliwack, B.C.	National Ballet School Graduate
Anthony Gordon**	New Hamburg, Ont	Quinte Ballet School
Julie Hay**	Milton, Ont.	Quinte Ballet School
Philippa Hayball (CAE)	Sydney, Australia	Ottawa Ballet
Sarkis Kaltakchian	Montreal, P.Q.	Armenian National Ballet
Kimberley Klimek	Calgary, AB.	Wylliams-Henry Danse Theatre
Paul Kravec	Montréal, P.Q.	Ballet North
Dennis Lepsi	Toronto, Ont.	Alberta Ballet
Sean Ling**	Whitecourt, AB.	Alberta Ballet
Katrenna Marenych	Vancouver, B.C.	Les Grands Ballets Canadiens
Andrea Matwiy	Montreal, P.Q.	École Supérieure de Danse du Québec
Sarah Murphy-Dyson	Victoria, B.C.	Ballet North
Liliana Perez	Cali, Colombia	Ballet de Cali
Leticia Pang**	Victoria, B.C.	National Ballet School
Anne Plamondon	LaSalle, P.Q.	Les Grands Ballets Canadiens
Max Robinson	Portland, Oregon	Oregon Ballet Theatre
Renée Salsiccioli	Rossland, B.C.	Ottawa Ballet
Raymond Tremblay	Montreal, P.Q.	École Supérieure de Danse du Québec
Erica Trivett	Vancouver, B.C.	Oregon Ballet Theatre
Candace Veacock**	Markham, Ont.	Ballet Jörgen
Rachel Vickrey	Omaha, Nebraska	Tulsa Ballet Theatre
Walter Wittich	Munich, Germany	Alberta Ballet
Johnny Wright	White Rock, B.C.	Independent Artist
Meredith Woodley**	Toronto, Ont.	National Ballet School Graduate

**Indicates an apprentice in the Professional Program.

(CAE) Appearing Courtesy of Canadian Actors' Equity

(UDA) Appearing Courtesy of Union des Artistes

BIOGRAPHICAL NOTES



Brian Macdonald, OC -
Program Director and Choreographer

An original member of the National Ballet of Canada, Brian Macdonald is currently an associate director at the Stratford Festival. His association with The Banff Centre dates back to 1960. As well, Mr. Macdonald was artistic director of the Royal Swedish Ballet, the Harkness Ballet of New York, the Batsheva Company of Israel and Les Grands Ballets Canadiens. He is well-known as a choreographer and director of opera and musical theatre, and has directed a series of Gilbert and Sullivan productions for the Stratford Festival, all of which became television specials. Since 1987, he has mounted new productions for the Royal Winnipeg Ballet, the New York City Opera, the Edinburgh Festival, the Kennedy Centre in Washington, La Scala, the Sydney Opera House, Les Ballets Jazz de Montréal, the Edmonton and Manitoba Operas, and the Canadian Opera Company. For the Broadway run of *The Mikado*, he received Tony award nominations both as director and as choreographer. Mr. Macdonald was awarded the Order of Canada in 1967, the Canada Council Molson Award in 1983, and The Banff Centre for the Arts National Award in 1988. He recently choreographed a new work, *Fungus Amongus* for Les Ballets Jazz de Montréal, revived *Madama Butterfly* for the Canadian Opera Company, and directed *Pirates of Penzance* for the Stratford Festival.



Annette av Paul -
Associate Program Director and Pedagogue

Principal ballerina with the Royal Swedish Ballet, the Harkness Ballet of New York, the Royal Winnipeg Ballet and Les Grands Ballets Canadiens, Annette av Paul left the stage in 1984. At that time, she had danced principal roles in all the major classics and in ballets by George Balanchine, Juri Grigorovitch, Brian Macdonald, Kenneth MacMillan, Rudolph Nureyev, Glen Tetley and Anthony Tudor. She first performed at The Banff Centre in 1964, returning since to remount several ballets created by director and choreographer Brian Macdonald, her husband. In 1985, she became the founding artistic director of Ballet British Columbia and worked with the company for three seasons. Currently active as a teacher, coach, and adjudicator across Canada, she has been consultant to the dance program at l'École Pierre Laporte for the past five years, guest teacher at the Royal Winnipeg Ballet, the National Ballet of Canada, and Les Ballets Jazz de Montréal and frequently works for the National Ballet School in Toronto. She served as president of the Dance in Canada Association from 1987 to 1989.



Violette Verdy - Guest Pedagogue

Violette Verdy is a former principal ballerina and presently a teaching associate with the New York City Ballet. She has served the world of dance internationally as a performer, teacher, choreographer, coach, director, author-lecturer, and writer for over 50 years.



Victoria Simon - *Guest Pedagogue*

Victoria Simon is one of a handful of Balanchine-trained dancers gifted with the ability to remember and recreate his masterpieces. She began her training at the age of eight in his School of American Ballet and was a candy cane in the original cast of his *Nutcracker*. She was accepted into the New York City Ballet at 18 and became a soloist in 1963. Since 1965, she has staged 20 of his classics for about 80 companies on all five continents. Ms. Simon has more recently started to create her own ballets and has choreographed several works for companies in the United States. She is married to flautist John Wion and has two sons.



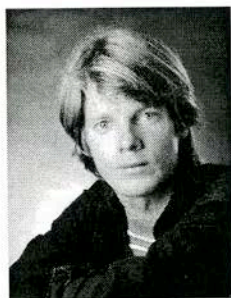
Susan Toumine - *Ballet Mistress and Pedagogue*

British-born Susan Toumine has been living in Montréal since 1969. She trained at the Classical Ballet School in Ottawa and at the Royal Winnipeg Ballet School, as well as in New York, London, and Cannes, France. During her professional career, she danced for Nesta Toumine in Ottawa, Rosella Hightower in France, Anton Dolin, Alexandra Danilova, and as a soloist with Les Grands Ballets Canadiens. Ms. Toumine was an instructor for five years and ballet mistress for three years with Les Ballets Jazz de Montréal. She has been a classical teacher with l'École Supérieure de Danse du Québec for the past 16 years. Over the past year, she has been a ballet mistress for Le Jeune Ballet du Québec and a guest teacher at Ottawa Ballet. Ms. Toumine has adjudicated for Dance Manitoba in Winnipeg and the Surrey Festival of Dance and has been a member of the Dance faculty at The Banff Centre for the past ten years.



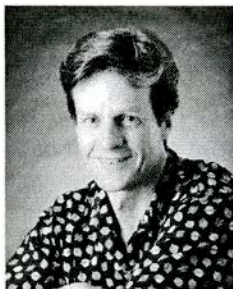
Austra Gulens - Ballet Mistress

This is Austra Gulens' sixth summer with the Dance Program at The Banff Centre. She has worked as Ballet Mistress for Alberta Ballet, Ballet Jörger, Ontario Ballet Theatre, Xing Ballet and Inde '90 with Yuri Ng. She has taught at the Alberta Ballet School of Dance, Ryerson Theatre School, and various other schools in Toronto. A member of Canadian Actors' Equity, her performance credits include the Banff Festival Ballet and a soloist role in the National Arts Centre's production of *In the Land of Spirits*.



Michael Downing - Choreographer

Born in San Francisco, Michael Downing is a graduate of The National Ballet School of Canada. He has danced with the Boston Ballet, and the National Ballet of Canada. He has also attended three years at the Ontario College of Art. Mr. Downing has created workshop pieces for Ottawa Ballet and Ballet British Columbia, as well as a piece commissioned for the National Ballet's Community Outreach Project. He has also created commissioned works for Pennsylvania Ballet and the Princeton Ballet as well as taking part in the Carlisle Project, a showcase for choreographers in the United States. Michael also has his own company, "DANCEFRONT", that performs site specific dances. Grants awarded to Mr. Downing include ones from the Toronto Arts Council, the Ontario Arts Council, and the Canada Council. Michael is pleased to be this year's Clifford E. Lee Award winner.



Randy Glynn - *Choreographer*

Randy Glynn started dancing in Ottawa at the age of 25. He trained there for a year with Elizabeth Langley before moving to Halifax where he studied with Pat Richards and Sara Shelton. In 1977, he helped form and manage the Halifax Dance Co-op Company with Sara as artistic director. Later that year, Randy moved to Toronto and soon after appeared with the Danny Grossman Company at the Entermedia Theatre in New York City. He danced with the Grossman Company for the next 10 years, returning many times to New York City as well as touring Canada, the United States, England, Wales, Israel, Italy, France, Belgium, Mexico and South America.

Since the début of his own company, the Randy Glynn Dance Project, in April 1988, Randy has been nominated for a Dora Mavor Moore and won the 1988 Clifford E. Lee Award for choreography. His dances have been performed by the Footpath Dance Company in Cleveland, Dublin Contemporary Dance Theatre in Ireland, and the Judith Marcuse Company in Vancouver.

Randy also operates a summer studio in Granville Ferry, Nova Scotia that he hopes to develop into a year round creative retreat for dance and theatre artists. In his spare time, he enjoys making his own wine and beer and in 1986 won the Canadian Amateur Brewer's Association award for the best Continental Lager brewed in Canada.



Tita Evidente - Accompanist

Tita Evidente was born in the Phillipines. She studied piano at the University of the Phillipines with Regalado José and Nena del Rosario Villanueva and later in New York with Jeaneane Dowis. She arrived in Canada in 1976, and plays for the National Ballet of Canada and Toronto Dance Theatre. She travels extensively and has been with various dance companies including the Royal Danish Ballet, the Ballet Nacional de Cuba, the Tänzwochen Festivals in Vienna and Cologne. Tita has also worked with diverse artists such as the German expressionist, Susanne Linke, Alicia Alonso of Cuba, Jean-Yves Ginoux of the French Contemporary Theatre in Paris, and Robert Cohen and Jane Dudley of the London Contemporary Dance Theatre in London, England. This fall, she will be working at two modern dance centres in Scandinavia – the Danshögskolan in Stockholm and the Danse Projektet in Copenhagen.



Harry Frehner - Lighting Designer

Harry Frehner is pleased to return this year to design the lighting for the Festival Ballet. Past productions include last summer's Banff Festival Ballet, *School for Scandal*, *White Rose*, *Twelfth Night*, and *Così fan tutte*. Mr. Frehner has a long relationship with the Stratford Festival, lighting over 35 productions including *Hamlet*, *Macbeth*, *Romeo & 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 Liasons Dangereuses*), Alberta Theatre Projects

(playRites '94, '93, '91, *Shirley Valentine*, and *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 Misérables*). He recently collaborated with Lola MacLaughlin (Lee Award Winner '92) on *Angelus Novus/Shifting Ground*.



Penny Olorenshaw -Stage Manager

A native of Canmore, Alberta, Ms. Olorenshaw studied in the Dance Program at The Banff Centre from 1970-1978 and continued her dance training in Calgary, Edmonton, and Toronto. She went on to study Theatre Production at the Ryerson Theatre School and from 1985 to 1990 was resident stage manager for Toronto Dance Theatre. As a freelance stage and production manager, Penny has worked with DANCEWORKS, the Danny Grossman Company, Desrosiers Dance Theatre, Le Gala des Étoiles, the Randy Glynn Dance Project, the fringe Festival of Independent Dance Artists (fFIDA), IMZ Congress Toronto 1992, and Alberta Ballet. She is a guest lecturer on Stage Management at the Ryerson Theatre School.



Denise M. Barrett -
Costume Design Coordinator

Denise has been spending summers with The Banff Centre since 1988 and is pleased to be returning for this year's Festival Ballet. This native Haligonian and graduate of the Dalhousie University Costume Studies program has worked in theatres across the country. She would especially like to thank all involved in this production. Cheers!

The Beau Quartet

The Beau Quartet was formed in 1990 and has performed an annual concert series in Calgary for the Instrumental Society and the CBC. The Beau Quartet has performed in varied concerts such as the 1992 Fringe Festival in Edmonton and each June plays a concert series in the natural amphitheatres of the Grand Canyon during a white water rafting trip down the Colorado River.

The Beau Quartet was in residence at The Banff Centre in the summer of 1991 performing for Martha Strongin-Katz, Janos Starker, Karen Tuttle, Sylvia Rosenberg, Tom Rolston, and Zoltan Szekely. Members of the Beau Quartet are Stephen Bryant and Sheldon Nadler, violins, Sue Jane Bryant, viola and Peter Parthun, cello.

Stephen Bryant was Principal Second Violin of the Edmonton Symphony for ten years before joining the Calgary Philharmonic in 1990 where he has served in both violin sections and as Acting Assistant Concertmaster for two seasons.

Sheldon Nadler was a member of the Calgary Philharmonic for 21 seasons and now is a Director of Conservatory Services at Mount Royal College.

Sue Jane Bryant is the Assistant Principal Viola of the Calgary Philharmonic and was a founding member of the Debut Quartet which represented Canada in the 1986 Banff International String Quartet Competition.

Peter Parthun is a graduate of the Curtis Institute of Music in Philadelphia. He was Principal Cellist of the Spoleto Festival and is in great demand as a chamber music cellist, and a member of the Calgary Philharmonic cello section.



The Beau Quartet (left to right): Stephen Bryant, Sheldon Nadler, Sue Jane Bryant, Peter Parthun.

CREDITS

THEATRE / LITERARY ARTS

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

THEATRE COMPLEX STAFF FOR THE DANCE PROGRAM

Administration

William Pappas - *General Manager*
Tomas Montvila - *Program Coordinator*
Becky Allan - *Administrative Secretary*
Hal Harley - *Front of House Manager*
Dianne Pallagi - *Festival Assistant (Accommodation)*

Production Staff

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

Design

Harry Frehner - *Lighting Designer*
Linda Babins* - *Lighting Design Assistant*
Denise Barrett - *Costume Design Coordinator*

Stage Management

Penny Olorenshaw - *Stage Manager*
Sue McNair-Reid - *Assistant Stage Manager*

Scenic Carpenter

Hans Kuper - *Construction Coordinator*

Clare Prosser - *Scenic Carpenter*

Louise Fournier* - *Scenic Carpenter Apprentice*

Andrew Smith* - *Scenic Carpenter Apprentice*

Stage Carpenter

Marc Anderson - *Head Stage Carpenter*

Malcolm Keith - *Stage Carpenter*

Electricians

David Ingraham - *Head of Electrics*

David Rowan - *Lighting Technician*

Mitch Jamieson* - *Electrics Apprentice*

Tim Koll* - *Electrics Apprentice*

Properties

Wulf - *Head of Properties*

Stephanie Tjelios - *Properties Builder*

Allison Dunn* - *Properties Apprentice*

Michael Koslovsky* - *Properties Apprentice*

Scenic Paint

Jennifer Hedge - *Scenic Painter*

Sherri Bennett* - *Apprentice Scenic Painter*

Sound

Lyle Fish - *Lead Sound Technician*

Suzanne Clampett - *Sound Technician*

Scott MacDonald - *Sound Technician*

Gorett Vala* - *Sound Apprentice*

Craig Spallin* - *Sound Apprentice*

Production Assistant

Michael O'Brien

Wigs & Makeup

Ron Siegmund - *Head of Wigs & Makeup*

Wardrobe

Anne Moore - *Head of Wardrobe*

Karen Crogie - *Wardrobe Manager*

Patsy Thomas* - *Wardrobe Management Apprentice*

Elizabeth Copeman - *Wardrobe Mistress*
Lisa Roberts - *Buyer*
Emily Parke - *Dyer*
Elizabeth McGovern* - *Dye Apprentice*
Anna Campioni - *Milliner*
Isabel Bloor* - *Millinery Apprentice*
Kevin Harrison - *Accessorist/Boots & Shoes*
Mary-Lou Robertson - *Accessorist/Boots & Shoes Assistant*
Sharon McCormack - *Tailor*
Stephanie Woods - *Cutter*
Carolyn Devins - *First Hand*
Evan Stillwater - *First Hand*
Quynh Chestnut - *Stitcher*
Danica Gulin - *Stitcher*
Sandra Hum - *Stitcher*
Paulette McCollum - *Stitcher*
Nancy Nugent - *Junior Stitcher*
Dianne Smith - *Junior Stitcher*

Stagecraft I and II

Grant Blackburn - *Stagecraft I*
Jason Bosher - *Stagecraft I*
David Fuller - *Stagecraft I*
Brook Gies - *Stagecraft I*
Matin 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 Lefevre, 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 Guadagno - *Box Office Supervisor*
Lynne Nesom, Jason Ross, Viviane Tessier,
Christine Thél, Nita Varma-
Box Office Attendants

*Photos of Susan Toumine, Austra Gulens, Michael Downing,
Randy Glynn, and Penny Oloerenshaw by Don Lee, The Banff Centre.*

Photo of Tita Evidente by Cheryl Bellows, The Banff Centre.