

## 'Winners' and 'God' Play by play

Two plays were staged last week by the English classes 2140 and 3150. "Winners" written by Brian Friel and directed by Mary McIntyre is a sudo love story and takes place in Ireland in the 1960's. The play is the day before their wedding and the couple discuss their future together.

This play featured Alice Hamilton (Mary); Bill Rankine (Joe); Teri Hall (woman); Mike Hubbard (man). I missed the beginning of this play, which could be the reason I didn't enjoy it much — then again I doubt it. The play is a dialogue between the couple which is narrated by the other couple. I felt that there was no real substance to the play. The only actor in it that showed any potential was Bill Rankin as Joe and he only shone forth his talent sporadically. I left the play still not knowing exactly how or why the couple had died, perhaps the question was answered at the very beginning of the play, which

seems unlikely.

"God" by Woody Allen was fabulous. A Woody Allen fan from way back, I was really impressed with the play and its cast. Directed by Paul Hanna the play takes place in Athens 500 B.C. at a Broadway Theatre in Fredericton.

The cast featured: David Veniot (Diabetes, Phidipides); Robin Siegerman (Doris Levine from Moncton); David Johnson (Hepatitis, slave); Karen Stangroom (maid, guard); Andrew Second (Woody Allen, Brusitis, Master, God); Mike Hubbard (Trichinosis, Stanley); Carolyn Gammon (Prompter); Gillian Wright (Lorenza Miller, Wendy); Teri Hall (Blanche Dubois); Bill Rankin (Bob); Alice Hamilton (a violated woman); Anne spurway (queen); Wilson Gonzalez (Telegraph boy); Carolyn Gammon, Mary McIntyre, Karen Stangroom, Teri Hall as the Chorus.

"God" is a fast moving play that



is hilarious, you could never get bored watching it as you never know exactly what is going to happen next. This play involves the audience much to their surprise. Outstanding in their performances were David Veniot,

Robin Siegerman and Andrew Second. This is the type of play where the actors and actresses can really let go.

Although the play was uproariously funny it had a serious side which posed the question "Is God

dead?" A super success for this year's English class production, the actors, actresses and directors are to be congratulated. Bravo! Encore! Encore!

(Kate)

## Year-round programmes at Banff?

The Banff Centre, School of Fine Arts, may soon offer year-round programmes in all arts disciplines. Traditionally regarded as a summer centre for arts training since its inception in 1933, the school is now exploring ways to create a year-round programme which would accommodate up to 400 students and provide training designed to meet Canadian needs for professionals in the performing and visual arts. The programmes will be addressed to those at the post-graduate level.

At present, twelve to thirteen hundred students crowd The Banff Centre campus for a highly concentrated thirteen weeks of training in the summer, while a successful model year-round programme in the visual arts has been in place for seven years.

"The year-round programme would make the school one of the most unique institutions of its kind in North America," says Dr. David Leighton, Director of The Banff Centre. "It will, we believe, become a training centre dealing not only with the arts of the past and present but also with the arts of the future."

A National Advisory Committee has been formed in order to assist the Centre in formulating philosophical and practical guidelines to be used as a basis over the five year term required to put the programme into full operation.

The first committee meeting took place Saturday and Sunday, February 25 and 26 at The Banff Centre. Basic questions on the training of artists brought forth a wealth of response.

It was observed that the year-round programme must provide new and exciting directions in arts training; that it must equip emerging artists to deal not only with traditional forms of theatre, opera, dance, music and the visual arts, but as well with contemporary and developing forms coming into use as the result of electronic research.

"In the very best sense it should be an artistic colony," said Tom

Peacocke, "one that will stimulate a high level of interaction among students and between students and faculty."

Such a colony would offer space to composers, choreographers, playwrights, writers, poets as well as directors in film, television and radio.

Arnold Edinborough stressed that the year-round programme must also provide quality training in arts administration.

"It is an exciting idea for a school to develop artists capable of producing many wonderful things," he noted, "but this country is badly in need of skilled arts administrators. For those so inclined, the chance to grow and learn here where the artistic process is going on is an opportunity not to be missed."

It was noted by Leopold Simoneau and others that the program will undoubtedly develop many artists in all disciplines who will ultimately seek employment. "Are there opportunities for them? Or will there be?" he questioned.

It was out of this that the proposal for a placement programme, as an integral part of the project, was introduced.

"There can be no doubt," said Neil Armstrong, "that one of our responsibilities will be the development of a delivery system which will give artists the chance to go out into the world with employment opportunities."

It was further stressed that young artists, fresh with enthusiasm from the kind of training they will receive, will then move into communities to establish new companies and art groups and thus a fresh public response to the arts.

"They year-round programme can act as a catalyst," said Armstrong, "a catalyst that will emphasize excellence and encourage experimentation and exploration in new art forms."

It was generally felt that the programme can foster flexibility, adaptability and, through inter-

disciplinary interfaces, develop artists with a broad overview of the arts scene.

"In the end," said Bernard Chadwick, "it will be up to those who come out of this programme to create a public need for the arts. A need that will meet the growing demand for excellence in all the disciplines and in all art forms."

In addition to the National Advisory Committee, many study

committees have been formed, each one aimed at examining specific questions in examining opera, music, dance and the visual arts. Over the next few months the study committees — with representation from some of the most prominent cultural institutions in Canada — will meet to further discuss the needs of the year-round programme.

"Out of these meetings and the periodic meetings of the national committee," said Armstrong, "we

feel confident that we will develop a programme that will represent a significant breakthrough in the development of the arts."

And he added:

"There is no better place in Canada — perhaps in the world — for this to happen than in Banff with its 45 year history in the training of artists, its devotion to quality and the opportunities it offers artists to develop in a setting free of urban pressures."

## Festival of the arts

BANFF - Mozart's *Così fan Tutte* will be the featured opera at the 1978 Banff Festival of the Arts, Aug. 1 to 19. Other works to be seen during the three-week festival will be the Lerner/Loewe musical *Brigadoon*; the drama *The Seagull* by Anton Chekhov; the ballet *Tam ti Delam* and the opera *Sganarelle* by Canadian composer Violet Archer.

Other festival events will include concerts by the Canadian Chamber Orchestra, recitals by faculty members of The Banff

School of Fine Arts, student recitals and presentations in drama and music given in The Banff Centre theatres or at other sites around the town of Banff.

James Lucas, who directed the successful production of Puccini's *La Bohème* for the Voice/Opera Division in 1977, will return to direct *Così fan Tutte*; Michael Bawtree, lauded for his 1977 production of *Gigi*, will direct *Brigadoon* for the Musical Theatre Division; and Malcolm Black, in his first association with The Banff Centre, will direct the Drama

Master Class in *The Seagull*, *Tam ti Delam*, created for Les Grands Ballets Canadiens by Brian MacDonald, will be seen in Banff for the first time presented by the Dance/Ballet Division.

Other plans for the 1978 Banff Festival of the Arts will be announced as information becomes available. Those interested in receiving a brochure should direct all queries to: Mr. Thomas Kouk, Festival Co-Ordinator, The Banff Centre, Box 1020, Banff, AB, TOL OCO.

## Recording- broadcasting seminar

BANFF - The third annual summer seminar on the fundamentals of recording will be held at The Banff Centre, School of Fine Arts, Mon. May 29 to Fri. June 2, 1978. Stephen F. Temmer, President of Gotham Audio Corporation (New York and Hollywood) will again be on hand for this intensive course featuring six hours daily of scheduled class and hands-on recording work. In addition, there will be evening discussion sessions probing the philosophy of recording and exploring ideas on future techno-

logy. Lending the course greater weight is the fact that students and faculty of the Music Division of The Banff School of Fine Arts will be on hand to become involved in actual recording sessions. Such practical association gives participants an opportunity to gain greater appreciation and grounding in those aspects of recording which many texts and courses overlook.

The seminar will satisfy most those already involved in the recording/broadcasting fields at

any level and who are seeking a short but thorough course efficiently designed for maximum absorption of information.

The fee for the week-long course is \$225.00. Reasonable rates for accommodation and meals are available at The Banff Centre, located in Banff National Park in the heart of the Canadian Rockies, an ideal setting for learning, study and relaxation.

Address all queries to Communications, The Banff Centre, Box 1020, Banff, AB, TOL OCO. Registration closes April 30, 1978.