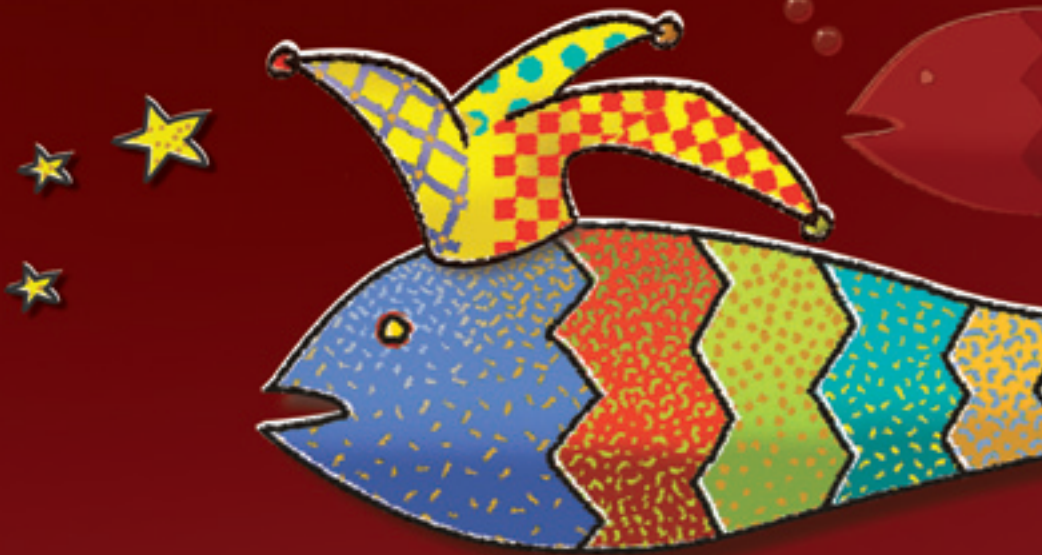


10th Anniversary

Liverpool International Theatre Festival



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Greetings



Greetings

It is my pleasure to bring greetings and welcome everyone to the 10th biennial Liverpool International Theatre Festival.

As MLA for Queens I hope you enjoy your stay in Liverpool. I hope you are able to take advantage of all we have to offer: small villages, friendly people, pristine coastline, varied wildlife, a bustling arts community, and so much more! Please take some time to explore and enjoy the beauty of our communities while you're here; and remember, we do hope to see you again.

Thank you to the artists, the volunteers, the audience and everyone who supports the arts in Queens. This event highlights some amazing theatrical talent from all over the world.

In closing, I'd like to offer my best wishes for a wonderful International Theatre Festival, and my thanks to everyone who has worked so hard to see this successful event return to Liverpool for another year.

Vicki Conrad
MLA Queens

Welcome

I think it was sometime in 1990 that a small group of somewhat naive aspirants convened around the concept of creating an international theatre festival in Liverpool. The community was well positioned to commit to such an ambitious undertaking. We have in the Astor a wonderful municipally owned venue, a strong history of amateur theatre in the Winds of Change and unflagging support from Theatre Nova Scotia. With overt enthusiasm the community rose to the challenge and in 1992 the first Liverpool International Theatre Festival took to the stage. Upon reflection, I am not sure we comprehended the successes that have led us to 2010 and the 10th biennial festival. It is a credit to now almost 20 years of organization, total dedication, volunteerism and generous financial support from individuals, business and governments. I suppose we could say we are a little like Topsy and that "*We just grewed*" and I am comfortable in saying we have every reason to be delighted with what we have become. Once more we welcome thespians from around the globe and again we thank all those present and past who have brought us to this, the 10th Liverpool International Theatre Festival.

Hon. John G. Leefe DCL
Mayor

Message from the Festival Chair

Eighteen years ago on this very weekend, I took my seat at the Astor Theatre, somewhere around row J, seat 15. The stage faded to black, and for the next few days I escaped to the world of international amateur theatre. I marveled at how Liverpool was so completely transformed into a festival town, and how the community threw its doors wide open and welcomed everyone.

This wonderful tradition continues today. Festival volunteers and staff have worked tirelessly to create a retreat in its truest sense with plays, workshops, critiques, the Festival Club, a Gala Night and much more. From early morning to midnight and beyond, you'll find much to keep you busy. Keep an eye out for our "*funky*" fish – they'll lead you to all of our festival activities. LITF 2010 is an historic event as we commemorate our 10th anniversary. This year we celebrate with the return of old friends, while we shine a spotlight on children, the future of amateur theatre. Most importantly, we thank the countless volunteers, patrons, host families, donors, sponsors and participants for their invaluable contributions over ten festivals. With great pride and on behalf of the organizing committee I welcome you to LITF 2010, where Liverpool welcomes the world!

Margo Walsh-Leaman, *Festival Chair, LITF 2010*

Premier's Message



On behalf of the Province of Nova Scotia, it is my great pleasure to welcome performers from around the world who are taking part in the 10th biennial Liverpool International Theatre Festival. This five-day event promises to be an entertaining time for all.

This year's festival features theatre troupes from Nova Scotia and British Columbia, as well as groups from as far away as the United States, Italy, Wales and Czech Republic.

I encourage all our visitors to take some time in between performances to experience some of what our great province has to offer, including our breathtaking scenery, friendly people and fabulous food. I'm sure you won't be disappointed.

Thanks to all the organizers and sponsors of the festival. To the performers, break a leg! And to the audience, enjoy the show.

Sincerely,

A handwritten signature in blue ink that reads "Darrell Dexter". The signature is written in a cursive, flowing style.

Darrell Dexter

Premier



Good Luck to the Liverpool International Theatre Festival

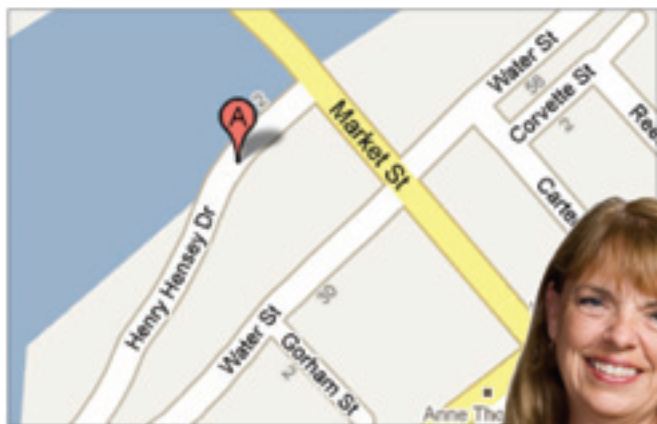
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Thank You!

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If your donation was not processed in time to be recognized here, or if we inadvertently left you off the list, please accept our sincere apologies. LITF is extremely grateful for the generous support from the community and acknowledges that every contribution is important to the ongoing success of our Festival.

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Margo Walsh-Leaman	President
Bill Raine	Vice President
Sharilyn Conrad	Secretary
David Noel	Treasurer

EX-OFFICIO

Artistic Director	Chris Heide
Astor Theatre	Chris Ball
Production Manager	Susanna Haley

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Accommodation	Liz Raine Phyllis E. Tutty Clare MacNeil Cate Bird Randi Dickie
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Fundraising	Deborah Raddall
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<i>Protocol</i>	Cathy Raddall
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<i>Opening & Closing Ceremonies</i>	Sandra Woodford Sue Higgins
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<i>Awards</i>	Corinne Marsh
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<i>Volunteers</i>	Phyllis Ryan-Tutty
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School Liasion	Wendy Allen
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Technical	Susanna Haley
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Theatre Venue	Marcia Harding
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Lin Conrad

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TECH CREW, DRIVERS, USHERS & VOLUNTEERS

Lists of the stage crew, drivers, ushers & volunteers were not final by press time. However, the LITF Committee greatly appreciates the support of all those hard-working individuals whose energy and dedication help make the Festival a success.

Congratulations to LITF
on their 10th Anniversary

Hats Off to all the Great Effort

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Welcome ♦ Opening Ceremonies

Chris Heide, *Artistic Director, Liverpool International Theatre Festival*

Honoured Guests:

Lenore Zann, *Ministerial Assistant for Tourism, Culture & Heritage, and
MLA for Truro-Bible Hill*

Vicki Conrad, *MLA Queens, Ministerial Assistant to Transportation &
Infrastructure & Caucus Chair*

His Worship, John G. Leefe DCL, *Mayor, Region of Queens Municipality*

Musical Guests:

Kristopher Snarby & The Queens County Girls Choir



WEDNESDAY, MAY 19, 2010

8:30 PM



KRAPP'S LAST TAPE

REVELSTOKE THEATRE COMPANY

Revelstoke, BC Canada

By Samuel Beckett

Drama

CAST

Peter Waters Krapp

Pre- and Post-show Music:

"Precious Memories" by Bob Dylan

PRODUCTION

Director Robyn Abear

Sound Design Martin Ralph

Guitar Julian Bream

SYNOPSIS

Sitting in his den, on a late evening in the future, Krapp reminisces on the hopes, triumphs and failures of his life. Each year, on his birthday, he records the last year of his life on a reel-to-reel tape recorder. Tonight Krapp turns 69, and prior to recording, he listens to a tape of when he turned 39. He then records, but gives up the attempt, and returns to the section of a tape that he wants to hear again.

DIRECTOR'S NOTE

This is Samuel Beckett's dramatization of human existence. The play shows three stages of life – the hope and aspirations of a young adult, the equinox of existence at the age of 39, and then the inevitable decline towards death. At the end, Krapp has failed to communicate. He has always been socially isolated and is now disillusioned and alone.

His last tape plays back the memory of his farewell to love—the closest he ever been to another human being.

ABOUT THE COMPANY

The Revelstoke Theatre Company is a proud member of Theatre BC. Actor Peter Waters won Best Actor for his portrayal of Krapp when the Revelstoke Theatre Company presented this play at Theatre BC's annual ACToberfest One Act Play Festival in 2008. Peter has been involved with community theatre for many years and most recently was associate producer for a community musical production of *"Chicago"*. Robyn Abear has performed with the company in *"Pygmalion"* and in *"Here on the Flight Path"*.

This is her first play as director.

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LOVESTRUCK

Bard-To-Go

Michigan, U.S.A.

Adapted from the work of William Shakespeare by Ben Cole

Comedy/
Drama

CAST

Ann Dilworth
Darion Murchison
Kat Lee
Aaron Sohaski
Jill Zwarensteyn
Maureen O'Brien

PRODUCTION

Stage Direction & Sound Design Ben Cole
Costume Design Jill Dole Hamilton, Sally Langa
Stage Manager Maureen O'Brien
Dramaturg Dr. Rachel Anderson

SYNOPSIS

Shakespeare meets the emotional cauldron of the 1940's in this imaginative re-telling of some of the Bard's most passionate love stories. Experience love, gossip, tragedy, and scandal, set against a backdrop of war, in scenes from six famous Shakespearean plays. Share Juliet's first taste of love (*Romeo and Juliet*), eavesdrop on Portia and Nerissa's gossip about Portia's love life (*Merchant of Venice*), and discover why Luciana can't help falling in love with Antipholus—even though she thinks he's her sister's husband (*The Comedy of Errors*)! The lovers from *A Midsummer Night's Dream* weave these and other stories together, as they search for "the right lover."

DIRECTOR'S NOTE

Shakespeare was meant to be seen, heard, and felt in performance—not just read in the classroom. Our Bard-to-Go program is meant to show students how exciting Shakespeare and live theatre can be. Moreover, Bard-to-Go strives to include audiences in the performance, as the audience is the most important part of a collaborative theatre experience.

ABOUT THE COMPANY

Each year, the Grand Valley Shakespeare Festival reaches out to 1,500 high school students throughout Michigan with its popular month-long annual touring show, "*Bard-To-Go*." Bard-to-Go is specifically designed for teen audiences, depicting Shakespeare's work in a non-traditional "hip" fashion while maintaining the integrity of the original content.

In addition to its student outreach, Bard-to-Go companies have toured internationally, including a 2009 visit to Italy's Sapperlot International Amateur Theatre Festival, where they won the Best Performance award. This is their first tour to Canada.

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11:11

Play with music

ONCE UPON A THEATRE COLLECTIVE

Halifax, NS Canada

*By Jessica Barry, Rebecca Falvey, John Han, Meghan Hubley and Kristin Slaney***CAST**

Kristin SlaneyHannah Bronsen/
General Malone
Rebecca FalveyVeronica Bronsen
Meghan HubleyPow
John Sori HanChow
Jessica BarryMeow/Mother
Lesley SmithAnnouncer

PRODUCTION

DirectorLesley Smith
Stage ManagerGina Thornhill
Assistant Stage Manager Kaleigh Heide

SYNOPSIS

Hannah and Veronica, the world's two loveliest sisters, have always believed in magic, moon sprites, superheroes, and each other. But a tragedy is upon them: Hannah is on the verge of her thirteenth birthday, a time when boys and make-up erode the power of dreams. What happens when your wish to grow up comes true earlier than it was supposed to? And what do you leave behind? Here's a chance to re-live your childhood.

11:11 is a high-energy collaboration featuring all original music.

DIRECTOR'S NOTE

We love each other so much and have had so much fun working on this show.
Enjoy *11:11* and keep wishing; there's always time to hope!

ABOUT THE COMPANY

Once Upon a Theatre Collective comprises seven core individuals who have been working together for over four years. They believe that theatre is play; make-believe at its very finest. Children, and the way that they approach life and theatre, are a big part of their inspiration. They believe that theatre should be fun, first and foremost, for the artists and the audience.

The company strives to create theatre that is not only accessible, but also important to every age and every walk of life. They push love, laughter and learning in all of their shows.



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The Winds of Change



*Congratulations to the people of
LITF on their tenth Biennial
Liverpool International
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*We extend a hearty welcome
to all of our Visitors!
Enjoy the Festival!*



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**HER WAKE****RIVER HILL PLAYERS**

Inverness, NS Canada

By Frank Macdonald

Comedy

CAST

Diane Mouland Cassie
Cindy O'Neill Martha

PRODUCTION

Director Rankin MacDonald
Stage Manager Joyce MacDonald
Lights Dave MacGregor
Sound Tom Ryan
Set Maggie MacGregor
Costume Beth Ryan
Make-up Phyllis MacDonald
Props Bill Mouland
Producer Virginia McCoy

SYNOPSIS

Two elderly Cape Breton ladies, Martha and Cassie, attend the wake of a dear mutual friend who has recently passed on. As the evening progresses, they make their way into the kitchen to enjoy more “tea.” As their tongues begin to loosen, they share stories about the deceased at her best—and her worst. This biting social satire has had audiences in stitches all over Nova Scotia, revealing a slice of life in rural Cape Breton.

DIRECTOR'S NOTE

Directing this play has been a wonderful experience. It has been a pleasure to bring Frank's words to life and to be brought back to a time gone by. Martha and Cassie are a combination of so many characters I knew and loved. Working with this great cast and crew has made my job an easier one, and we're thrilled to bring this show to LITF.

ABOUT THE COMPANY

Formerly known as the Centre Stage Players, the River Hill Players have been busy with a variety of productions from their home base at the Inverness County Centre for the Arts.

Following their inaugural participation at LITF 2008, the group decided that future attendance as LITF participants or observers is a must, because the experience was so informative and enjoyable. The group recently produced David French's *Jitters* and Norm Foster's *My Darling Judith*.



LITF – A Brief History

The history of the **Liverpool International Theatre Festival** started out a little bit like a Busby Berkeley musical – “*My dad’s got a barn...let’s put on a show!*”

In 1988, a Liverpool business improvement organization hired a young woman, **Bernadette Jordan**, and gave her the specific task of finding a way to increase business during the tourism “shoulder season.” One day, over what turned out to be a momentous coffee, Bernadette wondered aloud to Astor manager **John Bird** whether there was “*such as thing as theatre festivals, and do they draw people?*” Within days, the two had set up a meeting with **Eva Moore**, Executive Director of the Nova Scotia Drama League (now called Theatre Nova Scotia), to explore the possibility of holding a theatre festival in Liverpool. At the time, Moore was serving as President of Theatre Canada, and had been elected to the board of the International Amateur Theatre Association (IATA). In addition, she had recently attended the Great Canadian International Theatre Festival in Halifax, a ten-day event featuring plays from every province and seven countries.

In the meeting, Moore proposed an international biennial competitive amateur festival as a partnership between the *NSDL* and a local committee in Liverpool; and with that, the proverbial seed was sown. **Betty-Lou Hemeon** signed on as the festival’s Administrator and things began moving forward! With Hemeon’s tireless efforts, as well as the work of Moore as Artistic Director and a huge team of willing volunteers, the first **Liverpool International Theatre Festival** was held on Victoria Day weekend in May 1992. Twelve theatre companies attended the first festival, with Ireland, Britain, the Republic of Georgia, Alaska, and Saskatchewan each sending a troupe. Seven Nova Scotian theatre groups also attended. This first festival was an enormous success; the town of Liverpool and the festival players came away impressed, enriched, and enlightened by each other.

In 1994, Moore invited the IATA Council to meet at LITF, giving the festival further recognition and credibility around the globe. In fact, IATA President **Hugh Lovegrove** noted that although he had attended festivals throughout the world, he had never encountered more gracious hosts nor more beautiful settings than he had found in Liverpool.

During Moore’s last years as Artistic Director, **Murray Kirkpatrick** took the reins as president of the festival. One of his key achievements was to develop the volunteer base in order to “soften the blow” of Moore’s imminent departure. With his guidance, the core volunteers developed their knowledge and capabilities and became what they are today: a competent and dynamic group experienced in fielding a world-class event. Today the committee is led by volunteer extraordinaire, **Margo Walsh-Leaman**.

This May long weekend, LITF celebrates its tenth anniversary. For this special event, **Eva Moore** and long-time festival adjudicator **Annette Procnier** are co-adjudicating this year’s competition. This dynamic duo and many other “*old guard*” volunteers who helped develop the festival into the major event it is today, will be on hand to celebrate the history and nostalgia of the Liverpool International Theatre Festival. We hope you will be here as well!



FIN AND EUBA
THE BARNSTORMERS THEATER
 Pennsylvania, U.S.A.
 By Audrey Cefaly

Drama

CAST

Judith A. David Euba
 Marsha L. Amato-Greenspan Fin

PRODUCTION

Director Ruth K. Brown
 Stage Manager Jeffrey Greenspan
 Sound Mickey Lincoln
 Stage Crew ..Christine Danielle Leithren
 David Sokolowski

SYNOPSIS

Euba and Fin are friends and co-workers at a small-town mill in Florida's Panhandle. They also share space in a boarding house, which they are desperately trying to escape. Fin submits some of Euba's amateur photography to *Life* magazine in hopes of bringing Euba recognition. Euba receives a letter from *Life*, but is reluctant to open it for fear of rejection or—even worse—acceptance. Fin and Euba sit on the porch drinking, smoking, and contemplating their lives and their plans for escape.

DIRECTOR'S NOTE

I first saw *Fin and Euba* in 2003, performed by two young women. I was very impressed with the universality of the themes of friendship, unfulfilled dreams, and the angst of a life-changing situation. With this in mind, I approached two middle-aged actors, and I am very pleased with this result. The themes are still very apparent, with the twist of "growing older" added in.

ABOUT THE COMPANY

The Barnstormers, located in Ridley Park, Pennsylvania, is the oldest continuously operating community theatre in Pennsylvania and the third oldest in the United States (the company recently celebrated its centennial).

The Barnstormers is a strong supporter of original works; their 2009-2010 season features three works by local playwrights. *Fin and Euba* took first prize at PACTFest09, and went on from there to take second place at ESTAFest09.

Fin and Euba is performed by special permission of playwright Audrey Cefaly. "You Dream Your Dreams" (Extended Version) and "What are Friends For?" copyright 2010 Michael Brook.

Last Tango in Liverpool

A Special Tenth Anniversary Collaboration

The *LITF* organizing committee and local theatre group Winds of Change are pleased to present *Last Tango in Liverpool*. This special event features Winds of Change performers under the direction of **Neil Maidman**, of the Blackwood Little Theatre company in Wales.

Although the show is not eligible for competition, it promises to be a hilarious romp in the true Winds of Change tradition.

This collaboration, like many other great partnerships, was born of adversity. Blackwood Little Theatre and Winds of Change separately ran into unexpected difficulties that prevented them from mounting their own productions in time for LITF 2010. At the eleventh hour, Neil suggested that the two companies combine their resources to present an informal production at LITF. Accordingly, Blackwood Little Theatre is providing a play, a director, and stage manager, while Winds Of Change is providing the cast, artistic director, sets, props, and financial assistance in bringing the Welsh contingent to Liverpool. LITF also contributed financial support.

Richard Comeau, Artistic Director for Winds of Change, coordinated activities here in Liverpool; his video-conferencing arrangement allowed Neil to view auditions from his home in Wales. The cast was selected only a month ago. Since then, they have been working feverishly to learn their lines in anticipation of rehearsals with Neil, who will be arriving in Liverpool a mere three days before the festival.

The last-minute preparations in Liverpool will give LITF audiences a rare insider's glimpse at how the different facets of a play's production are brought together. The public is invited to attend open rehearsals on **Wednesday, May 19** and **Friday, May 21** from 2 pm. to 4 pm. at the Curling Club; the performance will be on Saturday, May 22.

The tenth anniversary of the Liverpool International Theatre Festival just wouldn't feel right without the participation of Winds of Change; and, after the wonderful impression Wales made on all of us two years ago, it would have been equally distressing not to have them represented at this special event. Thanks to a bold Welsh director with an adventurous approach to theatre, and the cooperation of Winds of Change, we are grateful that the twain shall meet in what is hopefully not, in a literal sense, their *Last Tango in Liverpool*.



LITF Coffee Critiques

Popular 'morning after' critiques of the previous day's performances. These lively discussions, led by the Festival adjudicators, are a favourite with performers and audience members alike.

LANE'S Privateer Inn, Bristol Avenue, 9 am.

Held each day of the Festival starting Thursday.

FREE Admission. Everyone welcome!



LAST TANGO IN LIVERPOOL

Winds of Change & Blackwood Little Theatre

Liverpool, NS and Wales

By David Tristram

Comedy

Adult Language

CAST

Greg Tutty Gordon
 Chris Ball Bernard
 Erika McMahon Joyce
 Deborah Raddall Margaret

PRODUCTION

Directed By Neil Maidman
 Stage Manager Peta Maidman
 Artistic Director (WOC) Richard Comeau
 Original Lighting Design Aneurin Brown
 Set & Props Rick Gilbert

SYNOPSIS

The theatre membership has dwindled to four; the audiences aren't much bigger; and if they don't come up with some rent money soon, they're going to be thrown out. "*There's only one thing that sells tickets these days,*" argues Chairman Gordon: "*Sex!*" Thus begins the chaotic and hilarious build-up to an evening of extraordinary homegrown drama—an evening the locals would never forget.

DIRECTOR'S NOTE

Little did I suspect, when Blackwood Little Theatre narrowly missed out on the British Final with *Last Tango in Blackwood*, that I would be directing the same show with a Canadian cast in *Last Tango in Liverpool!*

I am saddened that my fellow actors from Wales couldn't make it to this festival this year, and they feel likewise; the spirit of *LITF 2008* will live amongst our theatre group forever, and we hope to come back in 2012.

I would like to say "*Diolch*" to LITF and Winds of Change for their support; and to you, the audience, I hope you enjoy the antics of Gordon, Joyce, Bernard and Margaret as we dance a "*Last Tango in Liverpool*".

ABOUT THE COMPANIES

Blackwood Little Theatre was a hit at *LITF 2008* from the moment they entered Astor Theatre singing their anthem. Established in 1929, the theatre company produces at least four plays and a pantomime each year.

Winds of Change has been producing shows for Liverpool and Queens County for 36 years. The company has traveled to other provinces and countries, and garnered critical acclaim and awards for its work. It has competed in the Liverpool International Theatre Festival seven times; in 2006, it won the festival's Outstanding Canadian Production Award for *A Promise is a Promise*.

About the Adjudicators

ANNETTE G. PROCUNIER

Annette Procunier started her career as a theatre adjudicator in 1984 when, as vice-president of the Nova Scotia Drama League, she was tasked with organizing a provincial Theatre Festival. Since then Annette has adjudicated more than 100 festivals across Canada, the United States, Europe, and Japan. She has judged the IATA World Festival in Monaco and Halifax, and will adjudicate festivals for the American Association of Community Theatres (AACT) and the Yakumo (Japan) International Theatre Festival in 2010 and 2011, respectively.

In addition to her work as an adjudicator, Annette is an experienced director who has worked in community theatres in the United States and Canada. This year, she will be returning for the third time as a director to the Stephenville Theatre Festival in Newfoundland and Labrador.

Ms. Procunier's theatre work earned her the distinction of being named a Fellow of AACT in 2009 for "singlehandedly raising the level of community theatre in America". She is the only non-American to hold this honour.

When not working in the theatre, Annette uses her business skills to help non-profit boards with development and strategic planning. Then she rests beside the beautiful Moon River in Bala, Ontario, where she lives with her cat and the various friends who come and go. Her book, *Do You See What I See?*, will be published in the late spring of 2010.

EVA MOORE

An accomplished actor, director, and producer, **Eva Moore** is one of the most important figures in LITF's history. In 1988, while Executive Director of Theatre Nova Scotia (then Nova Scotia Drama League), she was approached about the idea of a theatre festival in Liverpool. Her response was a proposal for a biennial international theatre competition; and in 1992, the curtain rose on the first **Liverpool International Theatre Festival**. Artistic Director at the inaugural LITF, Moore continued in that position through 2004. LITF would not be what it is today without her tireless work, drive, and passion for amateur theatre throughout the world.

Aside from her pivotal role in LITF's history, Ms. Moore has many accomplishments in her long career. She is the past president of Theatre Canada, a former director of the International Theatre Association, and was instrumental in creating the Yakumo International Theatre Festival in Matsue, Japan. Moore was the Artistic Producer of the G7 Summit Entertainment Showcase in Halifax, Nova Scotia in 1995, and produced the World Theatre Festival Congress and Festival, also in Halifax, in 2003. As Artistic Director of the Stephenville Theatre Festival, Ms. Moore rescued the organization from near-death by retiring a massive inherited debt in only four years.

Recognized internationally for her contributions to the arts, Ms. Moore is in great demand as an adjudicator and speaker at theatre festivals and symposia around the world. Fortunately for LITF this year, she is thrilled to return to the festival she helped create and to renew acquaintances with the many friends she made here. The opportunity to adjudicate at LITF with her friend and colleague Annette Procunier is sure to be a special treat for her indeed.

**THE SWAN SONG****APPUNTI E SCARABOCCHI**

Italy

By Anton Chekov

Drama

CAST

Vito Basiliana Actor
Emanuele Pianta Prompter
Janna Konyaeva-Rosa She

PRODUCTION

Technical Sound Luca Catlani
Lights Ognian Alanassov
 Roberto Tovazzi
Make-up Valentina Basiliana
Director Janna Konyaeva-Rosa

SYNOPSIS

According to an ancient legend, swans can sing a beautiful song of longing just before dying. This one-act sketch, written by Anton Chekov in 1903, takes place on the stage of a small-town theatre late at night, after a show and celebration has been held in honour of the long career of actor Svetlovidov Vasilii Vasilich. Everyone has forgotten about him and gone home. He finds himself alone and accidentally locked in the theatre, along with the prompter Nikita. The two men laugh, cry, remember their youth, recite famous passages, and act out their favorite characters.

DIRECTOR'S NOTE

After 45 years of theater work, at the end of his career, an old actor feels betrayed and abandoned by his own artistic vocation. Still, he performs his last and best interpretation in front of an empty theater. The show creates an intimate atmosphere, and through a poignant human and theatrical process, invites us to think about the destiny of an artist. What we get in the end is a mosaic-shaped show, which puts together sorrow and hope, despair and humor, great success and deep loneliness.

ABOUT THE COMPANY

Appunti e Scarabocchi is based in Gardolo, Trento. Founded in 2002, it has quickly become a reference point for amateur theatre in the region. The company is well-known at the national level for organizing La Corda Pazza, a national theatre contest that is currently under the patronage of the European Parliament and the President of the Italian Republic.

Festival CLUB



Liverpool Curling Club
(Right across the Street from the Astor)

Daily Lunch and Dinner Menus provided by the Curling Club.

Make the **Festival Club** your **Entertainment** and **Social Hub** for Festival week. Join old friends and make some new ones as you mix and mingle with the actors between shows and after the last performance of the evening. LITF Merchandise available for sale during Festival Week.

Wednesday, May 19

Opening Night Reception 9:30 pm

Delicious nibbles provided. Hosted by **Lanes** and **Taste of Nova Scotia**.
Music provided by **DJ Cam**.
Party till Midnight. Cash bar.

Saturday, May 22

Party! Festival Club 10:00 pm ♦ COVER \$5

Come join us for a night of music and fun!
Dance the night away with the very popular **Hal Bruce** (www.halbruce.com).
Party till Midnight. Cash bar.

Thursday, May 20

Join Us for Festival Club 10:00 pm

Join us & mingle with the 'Theatre Folk'.
Dance to the smooth mixes of **DJ Cam**.
Party till Midnight.
Cash bar.

Sunday, May 23

Gala Night Celebration 9:30 pm ♦ COVER \$20

A swanky celebration to close our Festival, sponsored and hosted by Best Western Liverpool. Musical guests, **The Hupman Bros**. Party till the wee hours. Cash bar.

Friday, May 21

Festival Club 10:00 pm ♦ COVER \$5

Join us for some late night fun and great music after the last play of the night.
Enjoy music by **Charlie A'Court**.
Party till Midnight. Cash bar.

Late Night at Lane's

Late-Night Jammin' 12:00 am + ♦ NO COVER

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THROUGH THE EARS OF AUTUMN

Good Coffee Theater

Prague, Czech Republic

Concept: Ivana Kanhäuserová & Jakub Folvarèn

Drama

RATED 16+

CAST

Jakub Folvarcny Actor
David Hlavac Pianist

PRODUCTION

Technician Ivana Kanhauserova
 The team of G. C. Theater and Lyudmila Gurchenko

SYNOPSIS

A Finnish tango on male and female sides of ourselves. This is a gender ruthless performance with two chairs and two actors; one of whom, to the surprise of the others, opens an envelope marked NEVER OPEN THIS! This piece is based on imagination, playfulness, and the ability to bring the lifeless to life. It explores the most intimate layers of human relations and, with the help of tokens and suggestions, it leaks under the skin of anybody who did or does enter the area of romance with another. What is love, and where does the addiction begin? What does freedom look like, and what is the sense of relationships? One timeless phone call will show.

ABOUT THE COMPANY

Good Coffee Theater is an open company of young alternative actors, musicians and other artists who decided to work together to share their message with the world. This fluid, dynamic group brings a different perspective to the theatre, challenging the conventional structure of gender and relationships.

NOTES

This performance contains images of sexuality and violence that may be offensive to some audience members.

A Special Acknowledgement:

We would like to acknowledge the valuable partnership LITF has with **Theatre Nova Scotia (TNS)**. Through TNS's *Theatre Partnership Project*, LITF was able to solicit donations for the festival while TNS processed the donations and provided donors with a charitable receipt. Through their *Perform* program, TNS also assisted with travel expenses for artists performing at the schools during the festival.

Festival Week Workshops

Free admission. Everyone Welcome.



1

Wednesday, May 19th, 11 am – 1 pm

Location: Best Western, Liverpool

Leader: **Jim Chalmers-Gow**

Title: Theatre Safety 101

Guns, swords, flying performers, moving set pieces, drawbridges, water and fire... we're asked to do it all, no matter what limits on our budget, personnel and time. This workshop focuses on how to keep everyone in the theatre safe. A primer for technical directors, directors, actors, playwrights and the playgoer in general.

Jim Chalmers-Gow has been the Technical Director for the theatre program at Memorial University's Sir Wilfred Grenfell College, in Corner Brook, Newfoundland, for the last 13 years.

2

Thursday, May 20th 11 am – 1 pm

Location: Best Western, Liverpool

Leader: **Roger Ellis**

Title: Physical Acting & Transformations

Based on the work of Mikhail Chekhov's "physical centers", the commedia approaches of Carlo Mazzone-Clementi, and ritual theatre improvisations of James Roose-Evans, participants will explore physical and vocal characterization through movement and improvisation. The workshop will sharpen the actor's control of different physical centers and awaken character-building skills by leading participants into character transformations dictated by changing dramatic situations. **Roger Ellis** is an actor, acting coach and director who has worked in theatre, feature film and video presentations.

3

Friday, May 21st 11 am – 1 pm

Location: Best Western, Liverpool

Leader: **Natasha MacLellan**

Title: Improv

Improv is an excellent way for actors to hone and learn to trust their instincts. Through a series of games which focus on spontaneity and improvisation, participants in this workshop will learn how to be fully present on stage, how not to anticipate what their scene partners will say next, and how to move a scene along.

Natasha MacLellan is an actor, playwright and director who has performed on stages across Canada.

4

Saturday, May 22nd 11 am – 1 pm

Location: Best Western, Liverpool

Leader: **Edmund MacLean**

Title: Subtext in Hamlet's Most Famous Soliloquy

Hamlet's famous "*To be or not to be*" soliloquy is one of the most famous in English literature, and its possible meanings have been more widely interpreted than any of Shakespeare's other soliloquies. By exploring the subtext, presenting it with your interpretation, and viewing the interpretations offered by three famous film actors, participants will (unlike a procrastinating Hamlet) decide which interpretation is best. Or perhaps a new question may arise!

Edmund MacLean is an award winning director with over twenty years of professional theatre experience.

5

Saturday, May 22nd 11 am – 1 pm

Location: Best Western, Liverpool

Leader: **Jeff Walker**

Title: Spatial Awareness

Spatial awareness is an organized sense of the body's position in space and the objects around it. Without spatial awareness, humans could not read, toss someone a ball, nor act upon the stage. In this active workshop, participants will practice movements that help improve spatial awareness and gain an understanding of how bodies move in space. The goal is to create an awareness of ourselves and the message we convey to audiences.

Jeff Walker is a graduate of the National Ballet School (1986) and has worked for various theatre and dance companies in Europe and Canada.

6

Sunday, May 23rd 11 am – 12:30 pm

Location: Guide Hall

Leader: **Rick Gilbert**

Title: Design for Amateur Theatre

This workshop will explore some of the basic elements and methodology of set design. Examples of practical applications for amateur theatre are displayed and explained. The use of low-cost alternatives will be explored as well. An opportunity for some "hands-on" experimenting and innovation will provide an enjoyable and instructional session for participants.

Rick Gilbert is president of the Winds of Change theatre group and has been working on set and costume design and construction for the past ten years.



ALONE

THEATRE ARTS GUILD

Halifax, NS Canada

By Nick Jupp

Drama

CAST

Angela Butler
 Rob McIntyre

PRODUCTION

Director Nick Jupp
 Stage Manager Barbara Hart

SYNOPSIS

“Alone” can mean many things under different circumstances.

In *Alone* two actors, supported by a chorus, play multiple roles in five scenes:

- A young single mother, abandoned and desolate, faces the reality of life with a newborn.
 - A young teen finds out girls mature more quickly than boys.
 - A couple, about to graduate university, consider their pre-arrangement to go their separate ways.
- An arrogant straying husband finds out his wife won’t let him go without a fight.
 - An elderly wife tries to cope with her husband’s growing dementia.

DIRECTOR’S NOTE

Theatre Arts Guild (TAG) has participated in eight Liverpool festivals and is especially pleased to be part of this year’s anniversary event. *Alone* was written specifically as a festival piece; this is the second time we have entered an original script.

Our play explores the state of being—or not being—alone. During its development, we discovered just how complex a seemingly simple concept can be, and we are now certain that we have only managed to scratch the surface.

ABOUT THE COMPANY

Founded in 1931, the Theatre Arts Guild (TAG) is proud to be Canada’s oldest continuous community theatre. The Guild has had several homes and performed in many venues over the years, but has called The Pond Playhouse home since 1962. TAG presents five shows from September through July, along with an ever-popular family show in December. Workshops, poetry readings and an annual members’ Variety Night round out the season.

Thank you!

The success of the Liverpool International Theatre Festival depends on the dedication and generosity of hundreds of individuals and organizations. We are grateful for their support and sincerely apologize to those we miss or misspell.

AITA/IATA	Gerald Keddy's Office	Murray Cluette
Aled Rhys-Jones	Giffy Fralic	Nick Moase
Alan Oickle	Grant Webber	Neptune Theatre
Alex J. Walling	Greg Thorburne	Norm Amirault
Alice Cameron	Halcraft Printers	Osprey Arts Centre
Amanda Wamboldt	Haley Colp	Owen Hamlin
Andrew Winsor	Hannah Parks	Paula Doucet
Anna Lise Parker	Helen Dolan	Peggy Atkinson
Anne Dunlop	Hoggie's Buy & Sell	Peter Lamrock
Anne Peverill	Ivan Higgins	Phaedra Charlton Huskins
Annette Burke	Jamie Stewart	Phyllis Tutty
Annette Procnier	Jane Colp Hansen	Queens County Girls Choir
Arthur Smith	Jane Mullen	Queens Fitness Centre
Astor Theatre	Janice Reynolds	Randi Dickie
Ben Hatt	Jeanette Joudrey	Rae Laframboise
Best Western Liverpool	Jill Cruikshank	RCMP
Betty Lou Hemeon	Joanne Ozon	Rebecca Cohn Auditorium
Bluenose II Preservation	John Leefe	Region 6 Solid Waste
Trust	John Wiles	Management
Brent Raddall	Kate Mueri	Region of Queens
Brian Stevenson	Kathy Inness	Municipality
Bryden McNamara	Kevin and Debbie Page	Richard Medicraft
Cate Bird	Kenny Cameron	Rick Gilbert
Charlotte Parks	Kim Barkhouse	Ruth Jameson
Chester Playhouse	King's Theatre	Savoy Theatre
Chloe Petrie	Krista Harding	Sherman Hines Museum
Chris Ball	Kristopher Sнарby	Sonya Murphy
Chris Shore	Lane's Privateer Inn	SQJHS
Clair Chandler	Lenore Zann	Steve Murphy
Clare MacNeil	Leslie Miller	Sue Higgins
Crimestoppers	Libby Broadbent	Susan Lane
Dave Wamboldt	LRHS	Tessa Woodford
Destination Southwest Nova	LRHS KEY Club	Tinie Fralic
Donna Hatt	Lyna Lee Smart	Th'YARC
Donna Wamboldt	Mark Thamaes	Vaughn Mullen
Dotty Johnson	Melissa Robinson	Veinots Print
Dr JC Wickwire Academy	Mike Ozon	VON
Eastern Front Theatre	Mill Village Consolidated	Vicki Conrad
Eastlink	School	Wayne Chandler
Eva Moore	Milton Centennial School	White Point Beach Resort

The Festival Committee also acknowledges with deep appreciation the generosity of the **Host/Billet Families** who have opened their homes to visiting internationals, actors and theatre staff. Without their generous support and warm hospitality the Liverpool International Theatre Festival would not be possible.

LITF takes theatre to school

On Thursday, LITF is sponsoring an in-school movement workshop for elementary students.

On Friday, SOJHS students will enjoy a special performance of *11:11* by the **Once Upon a Theatre Collective of Halifax**, and the American troupe **Bard-to-Go** will take their show *Lovestruck* to LRHS. In addition, the Department of Culture, Tourism and Heritage has provided a grant for the *Student Ambassador/Critic Program*, which allows 150 Grade 9 to 12 students to attend the Festival plays and report back to their schools and communities about their theatre experiences.



THE WOMEN AND WORDS

SAYEH THEATRE

Iran

By Mehdi Mashhour

Drama

CAST

Somayeh Shoghi
Mehdi Mashhour

PRODUCTION

Lighting and Sound Nafise Kia Koojouri

SYNOPSIS

Extracted from a traditional Iranian story, *The Women and Words* is about a single woman who tries to have a relationship with a lifeless rope. She animates the rope and falls in love with it. Featuring local Iranian dances and songs, the story unfolds with minimal dialogue.

DIRECTOR'S NOTE

The Sayeh Theater Group is excited to attend the LITF, and we are looking forward to showcasing some of our culture for the LITF audience. We hope to expose LITF to some of the ideas of Iranian people.

ABOUT THE COMPANY

Sayeh Theatre Group is a young and experimental theatre group established in 2001.

All the members of the group are well educated about theatre. They have come together from different cultures and different areas within Iran; by comparing their different home-town customs and cultural backgrounds, they explore what they have in common and how they differ. Their interest in theatre and their interaction with other countries' cultures has inspired several plays, which they have performed at domestic and international festivals.

**LES PAS PERDUS****ÇA CLOCHE DANS MA CABOCHÉ**

Halifax, NS Canada

*By Denise Bonal, adapted by Pascale Roger-McKeever*Comedy/
Drama**CAST**

Susan Barrat
 Maria Biasotti
 Nadine Bruyere
 Phillippe Fullsack
 Noemie Jolly
 Arnaud Kubwakristo
 Sebastien Labelle
 Danielle Lavigne
 Stephanie Maillet
 Isabelle Patoine
 Isabelle Pedot

PRODUCTION

DirectorPascale Roger-McKeever

SYNOPSIS

Set in a French train station, a host of characters arrive and depart with conflicting schedules and emotions. The snapshots captured in the play include a child going to camp, a couple losing a family heirloom, and a complaining housewife. Integrating humour and tenderness, this fast-paced dramatic comedy is seen through the eyes of a pair of cleaning women, two homeless men, and an endlessly waiting elderly woman.

DIRECTOR'S NOTE

This production includes seven new francophone actors, from such disparate locations as Quebec, Rwanda, and Argentina. We are excited to be part of the Liverpool International Theatre Festival, and wish to thank the organizers for their ongoing hard work and dedication to presenting theatre from around the world.

ABOUT THE COMPANY

Co-founded by Gwenaél Derrien and Pascale Roger-McKeever, *Ça cloche dans ma caboche* was originally conceived in January 2007 as a two-month theatre workshop series for local francophones. After five workshops, the students were deemed ready to take on a full production. Since then, they have performed several francophone plays to great acclaim in various Halifax venues, including the Neptune Studio Theatre, The Living Room, and the Halifax Bus Stop Theatre.



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Welcome to Liverpool! Best wishes to the organizers and participants of LITF 2010 for a very successful Festival!

LITF Awards

The Liverpool International Theatre Festival Committee is pleased to present each group participating in LITF 2010 with a special souvenir. Each company will receive a framed fine art print by local artist **Ivan Higgins** to take home and hang in their own theatres.

This year, the highly prized, much coveted **Festival Awards** have been created by local artist **Richard Medcraft**, of Creative Copper.

The Awards will be on display in the trophy case of the Astor Theatre during Festival week and will be presented on Sunday, May 23rd, following the final performance.

Entertainment for the Closing Ceremonies will be provided by various performers from the **Queens County Music Festival**.

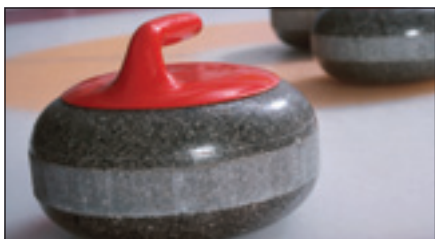
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Outstanding International Production	NS Dept of Tourism & Culture
Outstanding Canadian Production	The Region of Queens Municipality
Outstanding Director	White Point Beach Lodge
Outstanding Actor	Best Western Liverpool
Outstanding Actress	Liverpool Curling Club
Outstanding Supporting Actor	Lane's Privateer Inn
Outstanding Supporting Actress	Sobeys
Outstanding Visual Presentation	Enterprise Rent-a-Car
Outstanding Original Script	J M Reynolds PharmaChoice

During the interval following the final play on Sunday, subscribers and delegates will vote to choose the winner of the **People's Choice Award**.





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LITF Festival Week Schedule

Wed., May 19	Thurs., May 20	Fri., May 21	Sat., May 22	Sun., May 23
Workshop 1 11:00 - 1:00	Coffee Critique 9:00 - 10:45 Workshop 2 11:00 - 1:00	Coffee Critique 9:00 - 10:45 Workshop 3 11:00 - 1:00	Coffee Critique 9:00 - 10:45 Workshop 4 11:00 - 1:00 Workshop 5 11:00 - 1:00	Coffee Critique 9:00 - 10:45 Workshop 6 11:00 - 12:30
Welcome!				Alone Theatre Arts Guild [Halifax, NS Canada] 1:00
Last Tango in Liverpool OPEN REHEARSAL Liverpool Curling Club 2 - 4 pm.		Last Tango in Liverpool OPEN REHEARSAL Liverpool Curling Club 2 - 4 pm.	Last Tango in Liverpool <i>Winds of Change</i> and <i>Blackwood Little Theatre</i> [Canada & Wales] 2:30	Theatre Clears 2:00
Opening Ceremonies 10th Anniversary Celebration 6:45	Lovestruck <i>Bard-To-Go</i> [USA] 7:00	Her Wake <i>River Hill Players</i> [Inverness, NS Canada] 7:00	The Swan Song <i>Appunti e Scarabocchi</i> [Italy] 7:00	Coffee Critique 4:00 - 5:00 Les Pas Perdus <i>Ça cloche dans ma caboché</i> [Halifax, NS Canada] 7:00
Theatre Clears 8:00	Theatre Clears 8:00	Theatre Clears 8:00	Theatre Clears 8:00	Theatre Clears 8:00
Krapp's Last Tape <i>Revelstoke Theatre Company</i> [Revelstoke, BC Canada] 8:30	11:11 <i>Once Upon a Theatre Collective</i> [Halifax, NS Canada] 8:30	Fin and Euba <i>The Barnstormers Theater</i> [USA] 8:30	Through the Ears of Autumn <i>Good Coffee Theater</i> [Czech Republic] 8:30	Awards/Closing Ceremonies 8:30
Festival Club Opening 9:30 <i>feat. DJ Cam</i> <i>Sponsored by Lane's Privatizer Inn & Taste of Nova Scotia</i>	Festival Club 10:00 <i>feat. DJ Cam</i> Late Night Jammin' at Lane's 12:00 Midnight	Festival Club 10:00 <i>feat. Charlie A'Court</i> Late Night Jammin' at Lane's 12:00 Midnight	Festival Club 10:00 <i>feat. Hal Bruce</i> Late Night Jammin' at Lane's 12:00 Midnight	CLOSING GALA HELLO AT THE BEST WESTERN <i>feat. The Hupman Brothers</i> <i>Sponsored by Best Western Liverpool</i> 10:00 - \$20

ALL PLAYS, GROUPS & TIMES SUBJECT TO LAST-MINUTE CHANGES OR SUBSTITUTIONS



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