

THE 2004 COLORADO FESTIVAL OF WORLD THEATRE

AN ANNUAL CELEBRATION
OF THE THEATRE ARTS



Four Nights You'll Remember Forever.

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THE COLORADO FESTIVAL OF WORLD THEATRE

July, 2004

Dear Friends,

Welcome!



On behalf of the Board of Directors, I thank you for joining us for this year's "Mini-Festival". This is simply a "peek under the tent", a splendid prelude to next year's inaugural Festival, when our activities will expand into a full-fledged, multi-venue, international festival with a variety of astonishing productions, staged over a period of several weeks.

I'm sure you know that your participation and enthusiasm is critical to our success even as the achievement of this year's presentations has been planned and accomplished specifically for your enjoyment. Just as we appreciate the boundless creativity and imagination displayed on our stages this week, we are also grateful for the enormous groundswell of support and involvement made evident by our audiences.

These are exciting days for our organization as we stride boldly and undaunted toward the realization of our dream. We are delighted to have you at our side as we build The Colorado Festival of World Theatre into a strong, highly regarded and beloved annual gathering of the world's most renowned practitioners of the theatre arts.

Enjoy the shows you have chosen. I hope you will share your comments and reactions with each other, as well as with friends and colleagues in the community. Please send your suggestions to my attention.

And thanks so much for being with us!

James B. Hayes
Chairman and CEO

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THE COLORADO FESTIVAL OF WORLD THEATRE

Yesterday, Today and Tomorrow

It started with a dream. Suzy Bassani, Linda Purl and Carol Sturman decided to join forces and create a reality for their community in Colorado Springs and Teller County. Jim Hayes joined this intrepid group and together they planted the seeds for The Colorado Festival of World Theatre. Within a year they had organized theatre artists, corporate sponsors, committees and contributors, volunteers and friends. Last year, the Festival presented its first Annual Gala at the Broadmoor, which generated enormous excitement in the community and raised enough money to see the company through to its first year of operation. More support, more involvement and more enthusiasm generated not only the realization that the dream is becoming reality, but the determination to make it work.

This year, our "Mini Season" provides a preview of what audiences can expect, and gives the company a chance at a dress rehearsal of what is to come: a full summer season of exciting theatre, right here on our doorstep.

The artistic criteria and formula for choosing productions will start with the selection, each year, of three different countries whose theatre product is exemplary. For our inaugural season in 2005, we have chosen England, Italy and South Africa. We will also include, each season, examples of the most exciting work produced in America. In any festival of world theatre, America would certainly rank at the highest level of accomplishment, and we believe we should include national productions of representative excellence alongside those from around the world.

These choices will come from both established and emerging companies, and from well-known as well as newly-discovered playwrights within each country. We will offer a rich variety of classical, modern, musical and cutting-edge repertory in order to attract both the occasional theatergoer and the diehard patron.

We will present in one month, in one location, productions that would otherwise require travel and time almost impossible for any theatre aficionado to afford. Our performance venues will suit the different types of shows we can offer. Initially, we propose two main stages for full-scale popular attractions, one "studio" space for more intimate and experimental works, and an acoustically appropriate cabaret room for casual, audience-friendly performances.

These presentations will bring these audiences closer to understanding and appreciating the many different cultures and peoples from around the world including the diverse ethnic groups within our own country. Theatre that grapples with political, social and ideological concerns of the day will be important to young people who hope to find meaning and information coupled with diversion and entertainment. Our programming will provide a variety of choices that will appeal to a large and diverse audience that will discover the Festival to be a significant resource for a range of cultural issues.

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Dear Festival Friends,



Welcome to our preview "Mini Season"! It's a joy to welcome Valerio Festi and Monica Maimone and their amazing company, my dear friend Joseph Mydell, Eva Marie Saint and Jeffrey Hayden, Lucie Arnaz and Davis Gaines to Colorado Springs, to join with our own Linda Purl, the Children's Chorale and the Colorado Jazz Dance Company. My vision for our Festival is to bring the very best theatre in the world to our magnificent state and this is a giant step toward realizing that goal.

I imagine audiences from abroad meeting our local and national audiences and following a trail along Highway 24 that dramatically unveils our magnificent western settings. A stunning theatrical experience will begin even before they enter a tent, barn or theatre; they will arrive at a destination of breathtaking beauty where we will delight them with campfires, barbecues and traditional Western hospitality. This unique atmosphere will then be heightened by an unforgettable theatre experience that touches their minds and hearts just as the natural surroundings have enthralled their senses.

Theatre is always the dramatization of some universal aspect of the human predicament: comedy and tragedy, dreams and disappointments, nobility and treachery. Tied to the specifics of a people, culture or country, it allows us to better understand the differences in their thoughts, feelings and comprehension of the world. Our appreciation of these differences unites us once again as universal citizens of the world.

The Festival will also focus on the education of our young people, including our emerging artists, making good use of the opportunities afforded us in having many of the world's great professionals available to our community. My dream is that our children will grow up with a more complete understanding of the global life we all share in the 21st Century because of their experiences with our Festival.

We would also work toward the goal that the artists and visitors from other countries will return to their homes with a deeper understanding and appreciation of America and of us as Americans.

Thank you for coming and I do hope you enjoy these marvelous performances.

Suzy Bassani
Artistic Director

THE COMPANY OF VALERIO FESTI

Artistic Director
Valerio Festi

Director
Monica Maimone

Artists

Tiziana Cona • Simona Cavaglieri • Virginia Gambino

Guest Stars

Brigitte Morel
Yves Morotti

Marc Muckensturm
Ivan Favier

Performers/Technicians

Gabriele Dall'Osto
Lorenzo Cappelletti
Davide De Sena
Ludovico Pignatti

Giorgio Regina
Alessandro Voltolin
Damiano Fiorella
Marco Boarino

Dancers

from **The Colorado Jazz Dance Company**, Zetta Alderman *Artistic Director*

Jennifer Beauvais
Alicia Brady
Gena Byrd
Kaitlyn Eans
Kimberly Gair

Jill Inglis
Holly Jones
Crystal Miles
Brooke Strond
Pia Zatt

Company Manager/Producer
Sara Meroni

Technical Director
Daniele Cappelletti

Production Stage Manager
Francesca Raimondi

Lighting Designer
Paolo Maimone

NOTES FROM THE ARTISTS

Before the Universe began, there were only points of light hovering in the void: these were the angels.

Studio Festi has been performing for over twenty years, in Italy and other countries around the globe, all of which are under the same Heaven that binds all the cities of the earth, including its buildings, plazas, roads and communities. Heaven becomes the place, the scene, the theatre for all these shows, and if Heaven is the theatre of the world, the city is the scene of its celebration. Our celebrations are a representation of the world "as we would like it to be" -- dream, desire, wonder.

*Just like children do, once we see the moon, we want to try to reach it.
Are we children? No, we are only men and women who believe in Paradise.*

On these thoughts, we have conceived and presented hundreds of shows "of earth" (in streets and squares) and "of heaven" (in the open air). These productions are always different, because the occasion is different -- festivals, celebrations, meetings, special projects -- but with a common theme: they are always "between heaven and earth." The images spring from Italy out into the world, from the Renaissance to the Third Millennium, in tales about heaven and earth, about man and his universe, in the harmony of an eternal Renaissance.

Every show intends to be a celebration, a poetic of wonder, illusion and astonishment, at a unique time that is unrepeatably and memorably for the community that experiences it. Before the show, there is expectation; after the show there is memory. Both create a time that is experienced collectively. Every show is commissioned and created for a special occasion, a reason, just as it was during the Renaissance, when the artists were called in to interpret a cause for celebration, to work out a theme of public interest, and then to compose an original creation dedicated to that idea. The theatre of celebration transforms a social occasion into a contemporary creation.

To interpret a meaningful place or location is also to turn it into a theatre, using the art of celebration that multiplies and widens the beauty of the natural scene or the architecture's urban design. This type of theatre can renew and strengthen the celebration dates of our calendar - from New Year's Eve or Mardi Gras Carnival and religious feasts like Easter and Christmas to the popular derby and marathon rituals, or traditional civic rites of independence parades and thanksgiving banquets. It causes the significant moment to become a shared time, a collective gathering of expectation, experience and, consequently, a precious memory.

Once the theme of the celebration is outlined, the scenery and props have to be determined and a dramaturgy of actions, images and sound as is composed. Language also plays a part: words provide the initial ideas, written from a historical, cultural and artistic perspective into a script. This is then dramatized into myths that will inform the different scenes: not to explain but to suggest and direct our perceptions towards a deeper understanding of the theme.

Images are created through a transformation of the setting -- with lights and fire, water games and aerial dancing, ephemeral architectures and, strangest of all, Baroque machines; every image becomes a symbol. In this open air arena, the musical soundtrack is also of great importance - it must be original for every show because it provides the rhythm for every action and the whole tone and mood for the presentation of our visual elements.

Every show is universally understandable through these design elements and crowds can understand the different cultural references of the images and "look" of the show as well as the choices of background music.

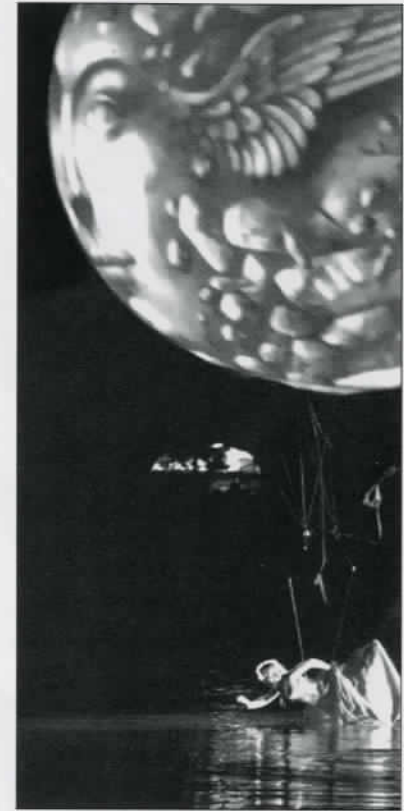
Additionally, every show results in a unique experience based on how long it takes and how difficult it has been to witness (for instance: a place crowded with people, standing and waiting for the countdown on New Year's Eve, or spectators trying to see a parade over the heads of others in front of them.)

Finally, every move, in any place, is an idea realized as a function of space and time -- and the stage of the show, in a square in a city, is different every time. The huge space for the performance is all around the audience, among them and, most significantly, above them in the open air and lends power and poetry to what we see there. There is no stage and no seats that require an audience to look in a certain direction only, no traditional conventions of theatre.

The strongest experience of the show is that moment of performance that gives meaning to the long expectation and the enduring memory of the performance. The show has changed the customary activity of a public place, right from the start of rehearsals when its usual purpose is interrupted, through to the cleanup, when the audience talks about what it has witnessed.

VALERIO FESTI: ARCHITECT FOR A FEAST

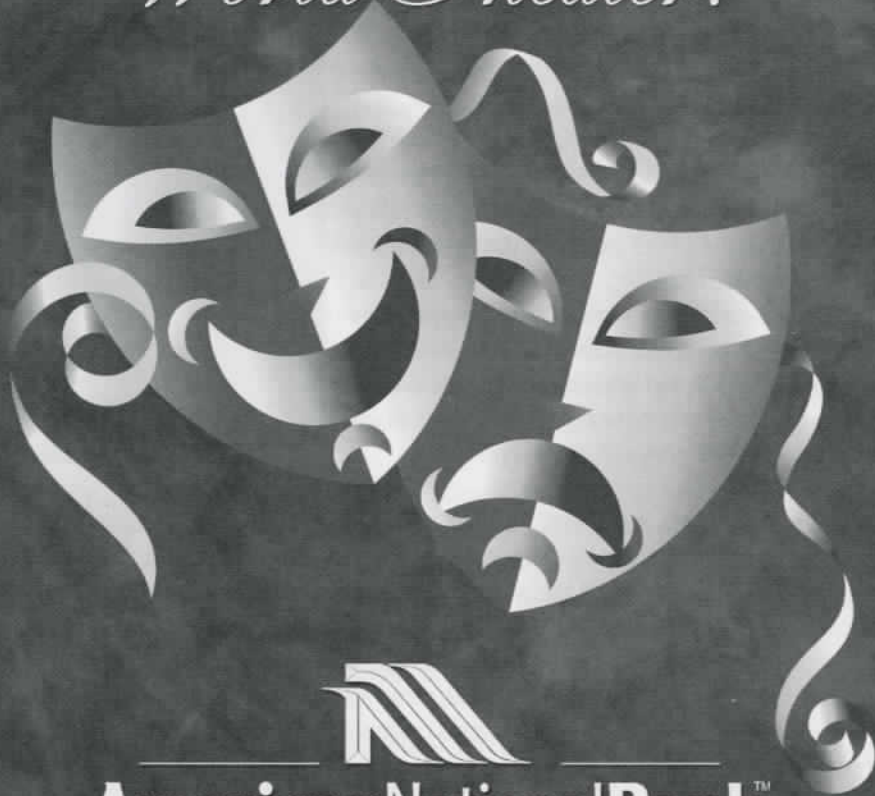
In the burgeoning of European artistry during the Sixties and Seventies, when international theatre practitioners were trying to escape the cultural schemes of the prevailing parochial regionalism and went searching instead for innovative global expression, *Valerio Festi* found the stage for his calling: the town square. While studying the "science of entertainment" at Bologna University, he dedicated himself to utilizing theatrical communication influenced by the techniques and language of folk theatre --- to move the masses with strong and highly charged emotions. Festi blended visionary fantasies with theoretic research, and reached back to Renaissance and baroque traditions to manifest his imperative *è del poeta il fin la meraviglia* in the ephemera of aesthetic splendours in performance - always politically and culturally loaded - with which we celebrate great events of social import.



For more than twenty years, Festi's art has been "celebration": the imagining, designing, and realizing of open-air projects for different festive occasions. From fireworks that are coordinated to concert music (he's one of the world's great pyrotechnic artists) to the creation of scenic machinery that captivates an audience and involves substantial participation; from deciphering the language of a contemporary location (which speaks of primordial elements, air, water, earth and fire) to translating the chapter and verse, paragraph and line of religious and civic festivities, Valerio's transformation of celebratory events creates an image in which a whole community can recognize itself.

Valerio Festi has created an almost unique identity as an architect of events who can transfigure places and urban spaces, making sense of repeated holiday observations, and involve people in a renewed understanding and sense of these occasions. His creations have regenerated the excitement inherent to ritual festivities such as New Year's Day, Christmas, Mardi Gras or Carnival, as well as religious feast days that honor the virtues of a saint, or civic celebrations like Kobe Luminarie where Valerio's lighting structures celebrate the city's rebirth after its terrible earthquake. His massive performance-art spectacles have been seen in over 200 towns and cities throughout the world, including Paris, Rome, Milan, Madrid, Lisbon, Prague, Reykjavic, Moscow, Tokyo, Hong Kong, Peking, Bogotà and Sidney.


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With a background in Social Studies and a major in Mass Communication, Monica Maimone made her theatre debut in 1966. She created - with Nanni Ricordi, Franca Rame and Nobel Prize winner Dario Fo' - Nuova Scena, a utopia of self-governed popular theatre, based on the model of Piscador's Volksbuhe. For six years she served on its board of directors, involved in dramaturgic planning and research which culminated in Dario Fo's *Mistero Buffo*. She subsequently became Director of the Salone Pier Lombardo in Milan (now Franco Parenti Theatre), a polyvalent cultural center structured like Maison de la Culture that, alongside the theatrical production, works in integrated research on cinema, music and cultural activities.



Along with Franco Parenti and Andree Shammah, she planned and produced theatre activities and programs, continuously researching non-traditional methods for producing culture and theatre. She also produced the Festival of Jewish Culture in Milan, with theatrical, musical and cultural events from the Diaspora countries, implementing a cycle of studies in cooperation with the Italian Jewish Community and the Israeli Ministry of Culture. During her involvement with the Franco Parenti Theatre, which lasted 15 years, she was a representative in Milanese and national theatre organizations.

Monica conceived and directed the Mozarfest project for the Lombardy region and worked with the Cabaret Voltaire in Turin for the implementation of a project of integrated performances and seminars on popular theatre, in collaboration with the Faculty of Magistero of Turin University. She also worked on various projects related to the theme of Opera Totale with the Centro di Ricerca Teatrale in Milan, headed by Prof. Dalla Palma, and on the development of non-traditional performance spaces for the Milanese scene. With Autunno Musicale in Como and Comitato Lombardia Europa Musica (various local institutions sponsored by the Lombardy region), she worked on the planning of historical and architectural itineraries on the Medieval Mystery. During the "European Year" dedicated to Rossini, she planned and directed the opening ceremonies of the Festival dedicated to the composer's bicentennial, under the patronage of the Ministry of Tourism and Spettacolo.

She also founded the Coperativa Kant, consisting of women only, that plans and implements major events in the open air. Among their productions were the ceremony for the G7 anniversary in Castel dell'Oro, Naples; the celebrations for Italy's Anniversary of Liberation; the reconstruction of Leonardo da Vinci's *La Festa del Paradiso* in Tokyo; the production of *Cosmogonia*, performed in many of the world's major cities; and the production of a trilogy on angels, that was presented across the western and eastern world.