



In this Issue:

What's been up with Theatre In the Raw...?

- **The 3 Penny Opera - TITR revives Brecht and Weill's gritty musical..... 1**
- **The 2016 One-Act Festival - Rattle Bag Festival of One-Acts..... 2**
- **Announcing TITR's 10th Biennial One-Act Play Writing Contest 3**
- **Winners of our 9th Biennial One-Act Play Writing Contest..... 3**
- **Thank You to our Sponsors 3**
- **Congrats to Jay..... 4**

The 3 Penny Opera

2016 mainstage revival

"What is the robbing of a bank compared to the founding of a bank?"
– Macheath Act III Scene 3

Responding to the unease and Rampant inequality of the "Golden Twenties," Brecht and Weill's *The Threepenny Opera* is a satirical critique of society which cynically parodies an age collapsing beneath its own corruption and inequity. Unlike most political fables though, this one has had people humming songs for decades and continues to entertain with its strangely charming dark comic Victorian Soho underworld.

TITR's production was conducted by Earle Peach, leading the band with an assortment of stringed instrument, woodwind, piano, bass and percussion. The musical was directed by the Theatre's founder Jay Hamburger.

Performers Included: Stephen Aberle, Jenny Andersen, Martha Elisabeth Ansfield-Scrase, Kevin Armstrong, Jeff Hoffman, Damon Jang, Danielle Lemon, Ariel Martz-Oberlander, Adam Olgui, Kathleen Nisbet, zi paris, Katie Purych, Stephen Street, and Lindsay Warnock.

The play has a grassroots design to it and deals with action and issues that are

often seen in the streets and politics of major cities throughout the world. The play for sure is original and it takes a lot of risks that if given thought, speak profoundly to today.

Theatre In the Raw has always strived to provide high quality performance work. Often though the productions can seem minimalist, a theatrical experience is aimed for and often with a message. *The Threepenny Opera* musical, and *The Beggars Opera* that it was based on, inverted the notion of theatre experiences as gaudy, excessive, and out of reach of the common person, and yet instead focused on the underbelly of society. Brecht's approach to theatre championed breaking down walls between audience and actor, turning the notion of passive viewer of entertainment on its head. These ideas are much in line with Theatre In the Raw's ambitions and desire to reach out to audiences in profound and innovative ways.

We introduced elements modernizing the style of the characters, their wardrobes et cetera and did not do the play using English accents. Though the play

technically still occurs in an alternate version of 19th Century Soho, we felt our stylistic choices helped the piece reflect more universally about the 1920s Germany where it was written and possibly on our own pressing modern situations as well. We'll admit we put a bit of Commercial Drive flavour into it, as the play involved a diverse group of characters that are both fun and standout.

"Theatre in the Raw is right on point with its production of The Threepenny Opera ... intimate and creative approach ... fine performances."

– Vince Kanasoot, *Georgia Straight*

"I especially enjoyed the integrity of this production. It is faithful to text, to context, to the political and fourth-wall-breaking impulse of Brecht and Weill. Over the years, Threepenny has been given too often as an 'opera', and too little as performance art and political argument combined. Its authors fled the Nazis for good reason. [...] What is most important lives in the clear eyes and rough edges of the story actually being told. This production is focused on the fact of it."

– Charles Barber, Artistic Director
City Opera Vancouver



Left to Right: Jenny Andersen, zi paris, Kevin Armstrong, and Jessica Hood in *The 3 Penny Opera* (Photo: Colin Beiers © 2016)

TITR'S MAINSTAGE SHOWS TO DATE:

- *Uncle Vanya* – Anton Chekov (1996)
- *Beyond the Call* – Ernest Hekkanen (1997)
- *Waiting for Godot* – Samuel Beckett (1999)
- *The New World Order* – Herschel Hardin (1999)
- *Top Girls* – Caryl Churchill (2000)
- *The Street* – W. Ruth Kozak (2000)
- *The Glace Bay Miners' Museum* – Wendy Lill (2001)
- *Medicine* – LaVerne Adams (2002)
- *The Inspector General* – Nikolai Gogol (2005)
- *Bruce – The Musical* – Bob Sarti (2008)
- *Vatlav* – Slawomir Mrozek (2009)
- *Yippies In Love* – Bob Sarti (2011)
- *The Raymur Mothers* – Bob Sarti (2014)
- *Twelve Angry Jurors* – Reginald Rose (2015)
- *The Threepenny Opera* – Bertolt Brecht & Kurt Weill (2016)

Rattle Bag – 2016 Festival of One-Acts

A Rattle Bag of three original one-acts in two venues each week on a different side of town. This was the first time we've presented a one-act production past Granville Street. We hoped of course to bring in new audiences into see the shows and believe that we did just that. Two of the shows come from our Biennial One-Act Playwriting Contest. "Bel Canto" had been on the books to be produced for a number of years. This was a production that fits our billing of "Unusual, Awakening and Exchanging theatre." Hats off to Virginia Hayden for waiting so many years to see it premiered. No doubt, it's was a process. "Finders Keepers" won second prize in our 2013 one-act Contest, and certainly hits a lot of notes for seniors, independence, and the age old issue of hoarding. Pat Foley has come back after a bit of a break with TITR producing his works, and the "The Rounder" a relevant play that we think speaks close to a number of issues surrounding poverty and respect that he's centered on for a number of years.

Featuring Winning Plays from our One-Act Contest including...

Linda McCready's "Finders Keepers" which centres on a concerned daughter visiting her aged mother where issues of mental health, hoarding, and aging while living alone and being independent are addressed in a lighthearted and moving convergence of events. Does Helen change her ways with her excessive knack to accumulate? This one-act won second prize with our 2013 one-act play writing contest.



Ralston Harris, Davey Calderon, and Mirella Gibeau in *Finders Keepers* by Linda McCready (Colin Beiers © 2016)

A premiere reading of Virginia Hayden's play, "Bel Canto" - set in the world of the Opera where an aging tenor is obsessed with his leading role in Giuseppe Verdi's opera, Otello. His leading lady - the Soprano who plays Desdemona - does not live up to his expectations of the character. However his real-life lover does: Otello imagines his lover to be the epitome of femininity and virtue - a true Desdemona. But as reality and illusion intertwine, tragedy approaches. But a tragedy for whom? A tale of passion and gender, with a twist or two for those who have an interest in things operatic!



Paul Beckett and Sally Anderson in *Bel Canto* by Virginia Hayden (Photo: Colin Beiers © 2016)

Patrick Foley's new play, "The Rounder," sets a less than enthusiastic, young by-law enforcement officer against an irascible old bum who just wants to be left alone to sleep and

keeps dreaming of better times. The only problem is he's occupying a City bus stop bench in the middle of the day. Into this conflict comes the paragon of an all busybody lady who knows her rights and won't be satisfied until she gets her own way. Who wins in the end? The answer is a surprise!



Brian Leslie and Damon Jang in *The Rounder* by Patrick Foley (Photo: Colin Beiers © 2016)

"The theatre is always dying, always has been, because it's always changing. Change looks like imminent death sometimes. But it won't ever go away because it's live and there's nothing that you can compare it to because of that."

- Sir Peter Hall, founder of Royal Shakespeare Company and artistic director of the National Theatre, quoted in *The Telegraph*, Jan 16 2008.

THEATRE IN THE RAW WANTS YOU...



...to **VOLUNTEER** for one of our upcoming productions!

- tech, promo, production, admin & more -

theatreintheraw.ca
info@theatreintheraw.ca

604-708-5448 - 604-708-5477

- Live Theatre - Readings - One-Acts -
- Radioplays - Musicals -

TITR is also on the lookout to upgrade its Commercial Drive rehearsal/office space in East Van - preferably to something adequate, affordable and on the ground floor. If you have a tip get in touch with us ASAP!



TITR's 10th Biennial (2016-2017) One-Act Play Writing Contest is Open!

For 18 years TITR has held this contest to give up-and-coming and established writers alike an opportunity to have their work staged by a professional theatre company. Following in the tradition of our mandate: we are dedicated to artistic grassroots theatre in the Lower Mainland/Vancouver, as well as to presentations beyond B.C. borders. We are risk takers, creating and responding to the cultural needs of those in Canada and the International community. We want to provide an open, creative, and supportive atmosphere for struggling artists and give exposure to tried and untried playwrights.

We're looking for the best, new and fresh One-Act plays never before performed for payment or published. (Plays can be previously workshopped.) The contest is open to all. Entries will be accepted until **December 31, 2017** at midnight. We particularly look forward to plays submitted on themes of cultural/social diversity!

For more specific guidelines please visit:

www.theatreintheraw.ca/contest

Suggested ideas to place forward for writers/ playwrights to consider:

- Plays about the environment (i.e. the beauty of the untouched forest and sea shore, pollution, reactions of wildlife to... or the battles that rage to save natural areas from destruction).
- The average citizen vs the powerful business person.
- Modern myth plays in the spirit of the TITR's Mythical Voices for Our Time project.
- Comedy concerning mistaken identity.
- Political satire related to current events/affairs.
- The cruelty between those of differing nationalities, cultures, and religions.
- The cruelty within marriage or the effects of that marriage on the offspring; how the children will react to domestic turbulence etc.
- Radio scripts, melodramas, historical/period pieces.
- Loneliness, aging, selfishness, or selflessness.
- Something completely different! Creative and unexpected! Sky is the limit!

The Winners of Our 9th Biennial 2014/2015 One-Act Play Writing Contest!

First Choice \$200:

Perogies for Breakfast by Murray Melny'chuk Mason

Second Choice \$100:

Surrender by Kuei-ming Lin

Third Choice \$75:

Waiting for the Godots by Robin Schlaht

Honourable Mentions:

• ***In the Blink of an Eye*** by Audrey Thivierge

• ***The Queen of Sheba*** by Paul Manuel Kane

• ***The Recommendation*** by Thomas Johnson

• ***Tomorrow*** by zi paris

Social Issues Script Recognition:

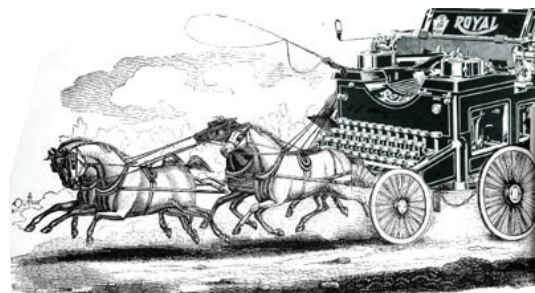
• ***Constitutional Crazy Guy*** by Edward Chern

• ***In Re: Radding v Glazzer*** by Steve Karp

• ***The Gatekeeper's Reckoning*** by Enrique R. Carrasco

Youth Play Recognition:

• ***Once Round the Circle*** by Shanan Streicher



THANK YOU TO OUR SPONSORS & SUPPORTERS!

The Board of Theatre In the Raw Society (**Paul Manson, Jan Janovick, Faune Johnson, Roger Howie, Don Todd, Ruth Kozak, Tristan Broom, Sylvan Hamburger**), and the numerous members and supporters of Theatre In the Raw Society over the years.

For their generous support: Don Todd, Atty Gell, John Holliday, Jan Blanchet, Wally T. Shore, Audrey McClellan, Michael Young, Jason Logan, Steve Prokopenko, Stephanie Jones, Melissa Cooper & Richard Hamburger, John Field & June Malaka, Faune Johnson, Anne & Patrick Aubourg, Bob Sarti & Muggs Sigurgeirson, Ann Hepper, Ernest Hekkanen & Margrith Schraner, Oonagh Berry, Marian Collins, John & Barbara Taylor, Dr. Montgomery Martin and Bea, Pam Bentley, Joe & Solveigh Harrison, Dr. Stan Lubin, Kathy Copps, Ramona Orr, Robert Kinnard, Elwin Xie, The Hamburger Family, The Peter Gell Family, Paul Beckett, The Verchere Family (especially Toby & Graham), Steve Duncan, Rolf Maurer and the People's Co-op Bookstore board, Playwrights Theatre Centre, Teresa Vandertuin, Maggie Winston and Heart of the City Festival, The Local Loft % Melodie Nelson & Duncan Parker, the Spartacus Book Collective % Alan Zisman & Alexander Daughtry, Pat Foley & Naomi Narvey, Virginia Hayden, Damon Jang, Gerry Kowalenko & Vancouver Co-op Radio's The Arts Rational program, Leela Chinniah, Lynn Burton & UBC Props Dept., Vancouver Technical Drama Department, Chris Sinosish and Sebastian & Co. Costumes and The Trout Lake Community Centre.

We acknowledge the support of the Province of British Columbia and the City of Vancouver Cultural Services.

The Raw Times is written by Jay Hamburger, and Scott Broom
Original drawings by Atty Gell and Maurice Spira.
Editorial Assistance: Jay Hamburger, Scott Broom, Atty Gell.
Original Design: carol weaver.

Like our Facebook page: facebook.com/theatreintheraw
Follow us on Twitter @intherawtheatre.
Website: www.theatreintheraw.ca
Email: info@theatreintheraw.ca or theatreintheraw@telus.net



JAY WINS MAYOR'S COMMUNITY ART AWARD!

= EXCERPTS FROM JAY'S SPEECH

“I'm a bit taken aback by such an honour and award; not use to it as Amanda well knows. I thought she had the wrong number at first or it was a crank call. But an honour it is...and I, as well for those too that have passed through Theatre In the Raw. We are very grateful.

First I want to thank – the City, my partner Atty Gell, Patrick Foley, Faune Johnson, Paul Manson, Roger Howie, Paul Beckett, Ruth Kozak, Tristan Broom, Sylvan Hamburger, Jan Janovick, Scott Broom, the Vancouver Moving Theatre (Savannah, Terry and Teresa) the Carnegie Community Centre, Vancouver Co-Op Radio, Bob Sarti and Muggs, Bill Sample, Earle Peach and the many actors, admin, production and backstage help that have, despite the difficulties and lack of resources over the years, have manage to help pull through to produce the creative work we've done in the City and the Province for over 22 years.

Through the theatre for many of us – the battle for freedom of expression continues. It can happen with our choice of productions that we hope have meaning, can entertain and inform. The struggle continues with a play/ poem with words that speak out or help change the world hopefully for the better. It is within the fulfillment of the actual doing of the ancient art of theatre, music and poetry that helps to reinforce why we want to keep

going to pick a play or performer/ artist to work with while there is time in our lives to do so.

Theatre can help to remind audiences and artists that there is something to live for. Interesting that during the current auditions for Threepenny Opera that Theatre In the Raw is producing this late fall I was quietly moved by actors coming in singing



Jay at the ceremony - photo by Tim Matheson

or reciting a poem or speech from a play, pouring their hearts out or striving for the emotional meaning within the content of the piece. They wanted to connect, to show something that was human, real and reaching whether it was funny or tragic, confused or wanting for a part in a show. It was gratifying to be there and share the time to see and feel what the artists were trying to communicate. I thought how lucky I am to be able to be in the presence of someone trying, involved and standing or sitting there with little but words, song or thought and gesture to reach out and illustrate that there is something going on for us on this planet that is better than the violence, hatred or recessive problems

that can surround. For a possible moment, the world can be moved or changed through a poem, or a play or a piece of music put out there for the health of the community. How important that is – how for some if not many it is part of an emotional blood flow that helps keep running through many of our veins, either quietly or not so quietly on a stage in front of people within the community with which we live.

As artists we are also spokes-people, candle bearers through good times and difficult circumstances. We can help to break the barriers set-up by backward thinking, fear of speaking truths or economic exclusiveness that can prevent any number of artists within the community from reaching important educational goals where darkness has been so prevalent.

Let's focus on a healthier better future for the performing arts. Let's stay on a meaningful learning curve of development, focused on artistic substance towards work in front of and for the community. Let's continue to take risks and listen to voices seldom heard. So many plays we have produced and shown have dealt with issues where there is a need to speak out, to exclaim and try to correct or show by entertainment the wrongs many of us have lived through. Let there be no forgotten peoples and/ or forgotten races.

Again thank you for this honour and let's support the performing arts within the community with our hearts and souls.”

- Jay Hamburger - artistic director of TITR

FUNDRAISING 2017/2018: We need your support! Don't pass up a good theatre company when it comes your way... Help our performing arts group continue to deliver unusual, awakening and exchanging local grassroots live theatre!



Theatre In the Raw Society invites you to assist us in continuing our dream of producing live theatre. Please be a part of an unusual, awakening and exchanging grassroots travelling theatre - *"Giving Exposure to Voices Seldom Heard"*.

Annual Memberships are ONLY \$10 entitling members to the Theatre In the Raw newsletters, voting rights at the Annual General Meeting (held each Fall) and 2 collector postcards from our theatre productions. You can now make a donation and become a member of Theatre In the Raw on our website at www.theatreintheraw.ca. Just click on our "Join & Donate" page – *Thank You!*

Other Donations

☐ \$25 ☐ \$50 ☐ \$100 ☐ Other \$ _____ ☐ Annual Membership \$10 • Total Amount Enclosed: \$ _____

Name _____ Address _____ Postal Code _____ Tel (____) _____

Theatre In the Raw depends on the generous support of its donors. It is donations from our patrons that will make our productions and theatre development possible. Theatre In the Raw is a non-profit performing arts company, with a Federal Charity registration #888794864RR0001. **We thank you all for your continued support of the Arts.**

Please make cheques payable to: **Theatre In the Raw Society**
3521 Marshall Street, Vancouver, BC Canada V5N 4S2 • Tel: 604-708-5448 • www.theatreintheraw.ca

THANK YOU AND GO SEE SOME LIVE THEATRE TODAY!