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Since 1994!

The Raw Times



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Theatre In the Raw in the Cedar Cottage 'hood

With more than 17 years of live performances under our belts, Theater In the Raw has performed numerous times in and around the Cedar Cottage neighbourhood. A memorable "scene" was a one-act performance at the Cedar Cottage Community Garden (by Hull Street) where we performed one afternoon in the summer of 2009 of an original short one-act, a radio play performance and presented a singer all under the Skytrain tracks. The performers often had to take a "long" pause with their lines and music until the regular Skytrain had passed above their heads, allowing the audience and fellow actors to hear what was being said within each individual piece.

For those who may not know, our small house on Marshall Street within Cedar Cottage neighbourhood near Trout Lake Park, has been for years the place where theatre activity and survival of an artistic style has taken place. A passerby on our street might catch sight of bustle in, out and about the doors of the Marshall Street house: movement of stage flats for play scenery; to packing big-band drums and instruments for show presentations; to the sound of saws and drills building our sets in the garden, as well as many a talented and weary thespian walking up the front steps in need of a bed and some tea for a night's stay-over. We're very proud of being a small theatre that resides on the Vancouver's Eastside. We have continued within our mandate to direct many of a play towards pressing social issues that touch on the lives of those in many a neighbourhood within the City of Vancouver.

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Yippies In Love from the Heart

Theatre In the Raw Goes to The Cultch at Long Last



Left to right: Rebecca Shoichet, Steve Maddock, Danielle St. Pierre, Bing Jensen, and Emily Rowed as Yippies levitating the Cop Shop in *Yippies In Love*. Photo: Evan Digby © 2011

At long last Theatre In the Raw took one of its mainstage plays to the Vancouver East Cultural Centre for a two week run. The whole process of being involved with a musical, producing it from scratch, was an intense and complicated experience. We were very lucky to be working with a number of very patient and strong individuals who were dedicated to seeing this important original Canadian musical be given a proper run with a professional cast and crew who gave the production everything they had.

The development of *Yippies In Love* was quite an undertaking. From the nascent glimmer in Bob Sarti's eye, to the several workshops and the first musical rehearsals with Bill Sample's songs, a lot of talent, dedication and hard work went into the production.

Yippies In Love zeros in on folks during a time when Vancouver was playing a different constructive cultural tune. Something happened in the early 1970s within the city that truly helped to change matters of the "old guard"; consciousness did expand and Canadian youth were involved organizing on a grassroots level. Compare certain moments in the play to the city's recent focus on sporting events and youth/crowd reactions.

Theatre In the Raw felt it was an important historical piece which was able to let the

Vancouver community in on an important period of countercultural activism that created needed change in the development of the city during the 1970s.

This show has had its share of bumps and more bumps. But then again the Yippies didn't have an easy time of it either, nor did they expect the ride to be smooth going. Many of us have had friends—those we admired—who were arrested, pushed around because of what they believed, and took to the streets to voice their opinions. What they presented to the public eye was often creative, original and action-packed thinking that was different, meaningful and looking for a platform upon which to be heard.



"... But if this were real, how would I react? What would I do?... and normally, naturally... [the Magic] If acts as a lever to lift us out of the world of actuality into the realm of the imagination."

— Konstantin Stanislavski

From *An Actor Prepares* p46, Methuen, London 1995.

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"The quality of mercy is not strain'd / It droppeth as the gentle rain from heaven"

The Merchant of Venice, Act IV, Scene 1, by William Shakespeare



James Behenna and Maria Lakes in *Nuclear Fall-In*
written by Ed Ballou Photo: Atty Gell © 2009

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Theatre In the Raw in the Cedar Cottage 'hood

Those in our theatre have presented entertaining musicals, piercing one-acts, classical and original dramatic mainstage plays, broadcasted live original radio scripts and taught directing/acting workshops. We have produced puppet shows, solo/duo singing musical acts, clown shows, performances in many a small cafe, in gymnasiums, in bars, at major venues in the Lower Mainland, in community halls, on grass fields, as well as putting in motion nine theatre tours in and out of the Province of British Columbia. Cedar Cottage is a fascinating creative place to reside in. We truly enjoy living and working within the neighbourhood.

A Heartfelt Thanks to carol weaver

Although carol weaver has moved on to other projects we would like to acknowledge the wonderful design and innovative administrative input she provided to Theatre In the Raw over the last few years. carol is an extremely creative and multitalented BC artist. We feel the loss of her presence. We hope to see her again down the road should a theatre project call out for one of her many talents. A big hug to carol.

A Grateful Appreciation to Theatre In the Raw Board Member, Lori Jovick-Lui

Theatre In the Raw would like to thank Lori Jovick-Lui for her longtime volunteer service on the Board of Directors as well as the many shows that Lori not only acted in, but also directed. Lori is a multitalented theatre practitioner and teacher who helped immeasurably with our mainstage production and tour of *Medicine*. We hope that she will consider coming back in some capacity to Theatre In the Raw in the future. Thanks Lori for your invaluable contributions to so many of our activities.

Wow! An Elected Official Who Realizes the Importance of the Arts!

“Calgary Mayor Naheed Nenshi emphasized the importance of arts investment in building a vibrant, attractive city—calling it ‘the ballet effect’—on the Toronto stop of his speaking tour.

“Everyone wants to live in a city that has a great ballet, even if they themselves will never go to the ballet,” he told CBC News in Toronto on [Sept 20, 2011]. The visit is just one stop in Nenshi’s quick, eastern Canadian jaunt promoting Calgary as an exciting urban metropolis in which to live and invest.

“A creative, thriving arts community is a key component in building an attractive city,” he said. “It’s the kind of thing that makes people happy to live in a place and that’s what we really need to build in this country.”

“A civic activist and Harvard-educated business professor elected in Oct. 2010, Nenshi has drawn attention for his use of social media during the mayoral campaign and as the first Muslim elected to lead a major Canadian city.”

Excerpts reprinted from the CBC News article “Calgary Mayor Touts Arts as Key for Cities” September 21, 2011 brought to our attention by John Broom

What could be coming down the dramatic road...

We are interested in producing another “classic” mainstage work; one that has been produced before or is well-known among theatre circles. Seeing as we had some very good male actors come in and perform with the recent one-acts, the exciting drama *Twelve Angry Men* by Reginald Rose might be a possibility. Other classical plays could be those written by Shakespeare (whom we have never produced unfortunately): *Twelfth Night*, *As You Like It* or *Hamlet* which are great dramas. Plays written by Leonid Andreyev such as *He Who Gets Slapped*, William Saroyan’s *The Time of Your Life*, George S. Kaufman’s *You Can’t Take It With You*, a Yiddish play *The Dybbuk* by S. Ansky, John Herbert’s *Fortune and Men’s Eyes* or Luigi Pirandello’s *Six Characters in Search of an Author* drama might be very engaging, wonderful plays for the company to produce; worthy creative educational experiences for all involved.

B. Brecht’s/ Kurt Weill’s great musical *The Threepenny Opera* would be a musical play of true interest for us to produce. With such a fascinating piece of work, it would be a real plus to think on a broader scale in terms of engaging

some talented musical performing artists. It will take some real fundraising and proper financial support to produce such a piece worthy of specific professional artistic choices needed for such a show to be mounted. Donations are welcomed.

Excerpts from TITR’s 2011 Presentation to the Provincial B.C. Community Gaming Grant Review Committee: Cuts to Non-Profit Adult Arts Groups

As it stands, the current policy that stresses Issuing Gaming Grants to non-profit groups that have youth or children oriented art/ cultural projects, gives one the impression that they are acting as a censorship department towards a wider body of performance-oriented social and cultural discourse. Works that may appear challenging or viscerally thought-provoking on an adult level are unable to find serious support along with other competitive non-profit driven organizations. It is precisely these unique voices that need to be funded by Arts and Culture grants. Such mature cultural groups have the ability to be informative, create dialogue, and bring needed focus using various narratives that might otherwise be lost because they are viewed as unpopular by the Provincial Government that is appealing to a frightened or shortsighted status quo. The development of Cultural Creative Arts has throughout history proven to enrich all of society over and over, again enhancing our culture and education.

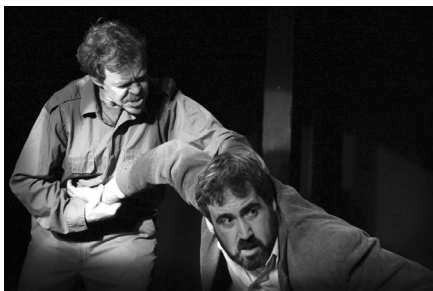
Moreover, from an economic standpoint, working artists tend to be highly involved in their community. Funding local artists (which is what TITR has always practiced) and their projects allows for such groups and individuals to reinvest in B.C. The lack of support of adult theatrical projects by government forces artists away from our province, limiting the scope and richness of our local community and culture. To quote diplomat Stephen Lewis from his recent eulogy for Jack Layton (August 27, 2011), “[Jack Layton] wanted Canadians to have a choice between what he described as the unfairness of an economy that excludes so many from our collective wealth, and an economy that would embrace equity, fairness, balance and creative generosity.” Currently in B.C. the gap between the “haves” and the “have nots” seems to grow larger and larger every day. By syphoning funds from the Gaming’s focus on non-profits to General Revenue we are clearly limiting the choices Canadian artists and their audiences have towards a variety of art forms, points of view, and overall freedom of speech.

We are under the impression that the purpose of the Gaming Granting body and the current government is not to determine what voices can be developed in a professional manner. Unfortunately, the bottom line at the moment with the B.C. Government is this result: serious adult oriented works are forced to take place elsewhere in Canada, silenced, or simply not developed

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due to a lack of Gaming Grant funding. While works oriented towards children are still finding the support that recently existed for all artists regardless of their intended audience, artists with adult oriented material cannot undertake such ambitious projects. If support to arts and cultural groups continues to erode, these groups are likely to simply develop their projects elsewhere into more inviting communities. Is that what is wanted? Under the current poisoned discouraging atmosphere one would be inclined to answer: yes.



Roger Howie as John Libero and Jason Hunt as Dick Fallow in *Affidavit* by Matther Heiti Photo: Colin Beiers © 2010

"We have to restore theatre to its historical purpose, lift it to the level where it existed all over the world for thousands of years. To the point where we understand that what the playwright was saying was, These are the rules, these are the cosmic rules. That's what playwrighting is all about."

-Stella Adler Pg. 33 *The Art of Acting* compiled and edited by Howard Kissel 2000

THANK YOU TO OUR SPONSORS & SUPPORTERS!

From the bottom of our hearts, thank you for the generous support from the following organizations: the City of Vancouver Cultural Services - 125th Anniversary Celebrations; the Portland Hotel Society; The Purple Thistle Centre; CoffeeNews; The Georgia Straight; People's Co-op Bookstore; Cardel Accounting; Colortec; CCEC Credit Union and all our wonderful Raw supporters who contributed to our Virtual Café Fundraising Campaign.

Theatre In the Raw's 2011 Board of Directors: Jan Blanchet, Edith Iglauer Daly, Faune Johnson, Roger Howie, Paul Manson, Kathy Odgers, Don Todd, and Phillis Stoffman.

Vancouver & District Labour Council, CP (Concord Pacific) Charitable Trust One, Little Mountain Gallery, Colourbox Hairdressing, Hornby Island Theatre Society, Euphonious Feminist & Non-Performing Quintet, Jughead, The Masses, Ramona Orr & Van. Tech. Highschool (VSB), Laura Moore & The Georgia Straight, Jenn Spry & The Van East Cultch crew, and the Theatre In the Raw Society, .

And to our fine individual supporters: Joan Seidl, Dan Tetrault, Ethel Whitty, Doug and Frankie Sarti, Loree Campbell, Irwin Oostindie, Terry Hunter, Savannah Walling, Colin Preston, Debbie Millward, Beth Davies, Don Schwartz, David Jaffe, Ann Daskal, Lou Black, Sommers/Hochu Family, Scott Parker, Bev Davies, Sage Debelle, Bob Mercer, Eugene Lion, David Spaner, Peter Prontzos, Saria Andrew, Jane McDermott, Larry Gambone, Rod Dunnett, Paddy Tsurumi, Jeannie Kamins, Carla Bergman, Aly dela Cruz Yip, Jerry from Woodwards Social Housing, Judy Gumbo Albert, Micheal Berz, Susan Kurbis, King Anderson, Tom Lavolette, Barbara Shumiatcher & Family, Dan Vie & the Arts Society, Murray Livergant, Carol O'Dell, Anne & Patrick Aubourg, Stephen Nathan, Donald McPherson, Sarah Banting, George Plawski, Danielle St. Pierre, Rika Uto, Robin Lennon Inner Designs, Wing-siu Wong, Patty Dutschke, Leonard Auclair, Rona MacDonald, Andrew Martin, Patrick Foley, Reid Cohoon & Family, Katrina Sedaros, Edith Iglauer Daly, Sid Tan, Bob Sarti & Muggs Sigurgeirson, Oakley & Shey Rankin, Ambika Bliss, Maia Tsurumi, Jessie Schulein, Kim Bolan, Ron Sakolsky, Van Andruss, Melissa Cooper & Richard Hamburger, Herschel Hardin & Family, Doug & Helen Roy, Herbert Auerbach, in memory of Sandy Cameron, Jean Swanson, Robert Kinnard, Martine Reid, Jan Brinton, Randall Goff, Christine Turner, Marian Collins, John Pasquin, Ann Sachs, Diane Sarti, Kuei-ming Lin, Helen Dempster, Dave Myles, Tim & Pat Quan, Wally Shore & Jan Janovick, Don Davies & Sarah Palm, John Pass & Teresa Kishkan, in memory of Noel Richardson, Dr. Stan Lubin, Sylvia Woodsworth, Steve Prokopenko, Ruth Leibik, Robert Chave, Edith Frankel, John Holliday, Anna Baignoche, Judith Lawrence, Brian Cox, Peter & Jean Gell, Corinne Eriksson, Faune Johnson, Eleanor Boyle, Jan Blanchet, Jason Logan, Mary Willis, Renee Rodin, carol weaver, Norah Holtby, Sandi McGinnis, Ena Solomon, John Field & June Malaka, Joe & Solveigh Harrison, John Broom & family, and the talented people who participated in our dramaturgical workshops - **thank you all for your amazing support for live theatre!**

We would especially like to thank Marni Rice, Douglas Durand, Cheryl Masters, and Marge Specht with the Vancouver 125th Anniversary Funding Body - Cultural Services for their gracious support and faith in Theatre In the Raw production work.

Very Special thanks to the Portland Hotel Society and to the Purple Thistle Youth Centre for their help and support in bringing *Yippies In Love* to life and helping Theatre In the Raw to continue with its ongoing performance work.

Announcing Theatre In the Raw's 7th Biennial One-Act Play Writing Contest

For 14 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 or published. (Plays can be previously workshoped.) The contest is open to all. Entries will be accepted until **December 31, 2011** at midnight. We particularly look forward to plays submitted on themes of cultural/social diversity!

Winners will be announced June 30, 2012.

For more specific guidelines please visit:

www.theatreintheraw.ca

The Winners of Our 6th Biennial 2009 One-Act Play Writing Contest Winners!

First Choice \$200: *Affidavit* by Matthew Heiti

Second Choice \$100: *Saviour Sister* by Wren Handman and ***Put On A Happy Face*** by Sylvia Woehl

Third Choice \$75: *A Girl On A Subway* by Anthony Arnold and ***We Were Happy*** by Joseph Romanoff

Honourable Mentions: *In the Trenches - On the Couch* by Micheal Solomon and ***Control*** by Kyle Victor

Social Issues Script Recognition: *Missing* by Dale Andersen, ***Rumi-Nations: A Farce In Five Scenes or The Love Song of Osama B. Laden*** by Michael Mirolla, and ***A Child With Two Hands*** by Nicholas Wenckheim



Ink Drawing by Maurice Spira © 1997

"When I work in a school, I find that the classroom becomes transformed into a whole new place; a place of freedom and imagination. Theatre can create wonderful alchemy in which an auditorium becomes the home of fantasy and rants alike. [...] Often, it is the theatre teacher in a high school who gives students courage and inspires them to attempt to find a career in the Arts." - Elizabeth Swados, from *At Play* (introduction, xxxiv)

The Raw Times is written by Jay Hamburger, and Scott Broom

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"... and build your barns out of stone. Of course we have to cut trees sometimes, but why whole forests?"

Uncle Vanya, by Anton Chekhov, from Act 1

Yippies In Love: Truly A Riot

by Heather Conn

A current celebration of Vancouver, B.C.'s radical early-70s era presents the delightful fun and conviction (in both senses of the word) of an activist spirit. My husband Frank and I saw Bob Sarti's play *Yippies in Love* at The Cultch [...], and I came away so enthused, I couldn't sleep for too many hours later. Frank, a former New Yorker, commented: "This was way better than a lot of off-Broadway stuff I've seen.)

This campy musical romp, "borrowed from a true story" of Vancouver history and Sarti's own anarchic actions, recreates key public protests of 1970-71, using the ideals of a fictional Yippee household as its thematic lens. The love story begins unwittingly, when Andy (Steve Maddock), a U.S. surfer dude avoiding the Vietnam draft, decides to try and cross the border at Blaine, WA on May 9, 1970 — the same day that hundreds of peaceniks and Yippies from Vancouver invaded Blaine to protest the Vietnam war and claim the Peace Arch as their own. (Sarti still retains a small chunk of the Arch as a souvenir of his involvement that day.)

Caught up in this raucous group action, Andy meets plucky protester Julie (Danielle St. Pierre), a feminist single mom who cherishes her independence. She later invites him to join her household of Yippee enthusiasts (actors Bing Jensen, Emily Rowed and Rebecca Shoichet), who each play a series of characters, ranging from local Yippee motivator "The Wizard" to Vancouver Judge Les Bewley and the city's former notorious hippy-baiting-and-hating mayor, Tom "Terrific" Campbell. All of the actors are excellent; my only criticism is that Bing Jensen's singing voice didn't project loudly enough to we folk in the last row.

One might expect a Question Authority play, which mocks The Man and slams capitalist power, to lay on the heavy rhetoric, but Sarti keeps the tone entertaining *and* educational, in irreverent Yippee style. His pithy lyrics are hilarious and the choreography routines, especially Dancin' Doobies, are great. His use of news footage of police violence at events like the Gastown riot (on

and enjoyed his reporting of non-Establishment events.) In the program for *Yippies in Love*, he thanks the Newspaper Guild, his union at the time, "for protecting my job security while I juggled two careers — white collar worker by day, white collar Yippee by night."

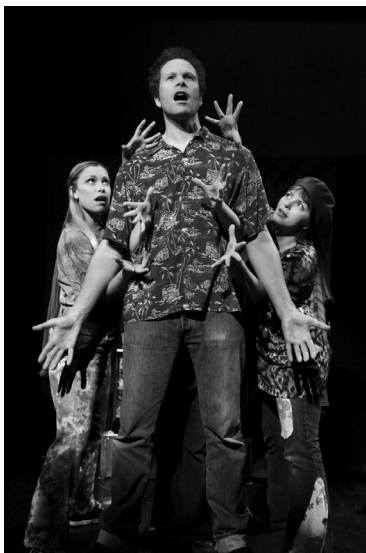
[...] I urge anyone with an iota of activism in their blood to see it. Its message of grassroots action seems especially a propos while people riot and die for democracy in the Middle East, and Vancouver reels from the yahoo riots by drunken Canuck fans. ([...]Sarti is hosting a panel "Yippies and Yahoos: What's the Difference?")

Yippies in Love is dedicated to the memory of Sarti's father Paolino, who fought fascism in Spain. It's directed and produced by Jay Hamburger, artistic director of Theatre in the Raw, which bills itself as "giving exposure to voices seldom heard" since 1994. Jay appeared onstage to introduce the play, and read Lawrence Ferlinghetti's poem "The World is a Beautiful Place" to evoke the protest tone of the early 1970s. The third stanza reads:

*Oh the world is a beautiful place
to be born into
if you don't much mind
a few dead minds
in the higher places
or a bomb or two
now and then
in your upturned faces.*

Noted pianist and arranger Bill Sample, the play's music director and composer, joined guitarist Robbie Steininger to energize the whole show with great live keyboard action, from ballads to Hendrix. All 'round, a wonderful experience.

*Printed with permission from writer Heather Conn
Original found at www.heatherconnblogs.com*



Left to Right: Emily Rowed, Steve Maddock, and Rebecca Shoichet in *Yippies In Love* Photo by Evan Digby © 2011

Aug. 9 1971) enhances the injustices rampant at the time, as do the excerpts from court transcripts that Sarti weaves into dialogue.

A retired *Vancouver Sun* reporter, Sarti projects above the stage numerous media headlines, including ones from *The Sun*, which aptly captured the public hysteria over peaceful protest. (As a cub reporter one summer at *The Sun* too many decades ago, I benefited from Sarti's information-sharing

FUNDRAISING 2011/2012: We need your support! Don't pass up a good theatre company when it comes your way... For Theatre In the Raw, the funding cuts are still sharply felt. Help our performing arts group 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 \$5 entitling members to the Theatre In the Raw newsletters, voting rights at the Annual General Meeting (held each Fall) and 2 collector theatre postcards. 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

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THANK YOU! AND GO SEE SOME LIVE THEATRE TODAY!