

# TEMPO DE JAVA

A NEW PLAY FEATURING  
THE SONGS OF

*Edith Piaf*

STARRING DANA WYLIE

*Liz Han*

*Diano Virtuoso*

*Jason Kodie*

*Accordionist Magnifico*

*Kristopher Heuven*

*Stage Manager Con Brio*



DIRECTED BY ASHLEY WRIGHT

WINNEPEG PRINGE THEATRE FESTIVAL — JULY 16-27, 2003

VENUE 1 THE CONSERVATORY ZIL BARRATING

SEATINGS	Thursday	July 17	9:30 pm	Monday	July 21	3:30 pm
	Friday	July 18	6:00 pm	Wednesday	July 23	11:00 pm
	Saturday	July 19	4:00 pm	Friday	July 25	3:30 pm
	Sunday	July 20	7:30 pm	Saturday	July 26	7:15 pm

For Advance Tickets and Information phone 943-7464 or in person at MTC - 174 Market Avenue



Welcome to the world premiere of *Tempo de Java*!

*"The java, the fast waltz, is a special kind of song. When you sing the java, it doesn't matter how sad the words are that you are singing. It will lift your heart. And when you hear the java, it doesn't matter what your troubles are. . ."*

Tiny White Girl Productions is thrilled to present this new work, featuring the songs of the great French chanteuse Edith Piaf (1916-1963), at the Winnipeg Fringe Theatre Festival.

Created and rehearsed in the far off land known as Edmonton, the cast and crew are happy to bring *Tempo de Java* just a little closer to Paris.

Sit back, relax, and enjoy!

## THE SONGS

*Padam Padam* (N. Glanzberg/H. Contet)  
*Simply a Waltz* (Wallace)  
*One Little Man* (Gerard/French)  
*La Goulante Du Pauvre Jean* (R. Rouzard/M. Monnot)  
*The Three Bells* (Reisfeld/Villard)  
*Entre St. Ouen et Clignancourt* (Mauprey/Sablon)  
*Hymn to Love* (Constantine/Monnot/Piaf)  
*Milord* (Monnot/Moustaki)  
*La Vie En Rose* (Louiquy/Piaf/David)  
*Je T'ai Dans La Peau* (Becaud/Pills)  
*Mon Dieu* (Dumont/Vaucaire)  
*L'Accordeoniste* (Emer)  
*Vo Regrets* (Dumont/Vaucaire/David)

## Merci Merci Merci

Dale Wylie, Carol Wylie, David Cormican, Kate Wylie, Jessica Wylie, Bill Wylie (President of Transport!), Joy & Rick Burton, Julianna Barclay, Zoe Barclay-Wright, Aaron Macri, Cathy Derkach, Kaiya Derkach-Kodie, Harv and Bette Finnestad, Tim Ryan, Roxanne Classen, Carson Natrass, Baba Be& Zaida Jack Shiftman, Wade Staples, Ker Brown, Joe Bird, Harry Annett, Denise Ahfeldt (Nine Point



**Dana Wylie\***

Dana is a singer, actor, songwriter, and musician who has performed with a variety of theatre companies across the prairies, including Manitoba Theatre Centre, Theatre Calgary, and The Citadel in Edmonton. She is a founding member of Panties Productions, and was recently nominated for a Sterling Award for her musical direction in their production of *Paradise City*. As a singer/songwriter, Dana most recently performed at NextFest 2003 and The Works Art and Design Festival. Her three-song EP was featured on CBC's *The Key of A*.

**Ashley Wright\*—Director**

Ashley is known in Edmonton mainly as an actor, having recently performed with the Citadel, Workshop West, and the River City Shakespeare Festival. Previous directing credits include *Silent Words* - 1998 Fringe, (Sterling Awards for Outstanding Production, Outstanding New Work, and Outstanding Director); *Fat Jack* - 1996 Fringe, ( Sterling Nomination for Outstanding New Work); *The Maids* -2002 Fringe (Sterling Nomination for Outstanding Production), *Henry V* for River City Shakespeare Festival, and *King Lear* for TheatRe Public.

**Liz Han—Piano**

Edmonton born and based, Liz has contributed professionally to the music and theatre scenes over the past fifteen years as pianist and violinist. Recent projects include The Eleven O'Clock Songs with Dana Wylie and Celina Stachow, *Gypsy* (Mayfield), gigging at various venues with jazz vocalist Kelly Budnarchuck, and recording with Andrea House for her debut CD. Liz has performed in over sixty productions, and is a 1998 Sterling Award recipient and three-time nominee for music direction.

**Jason Kodie—Accordion**

Jason has been squeezing accordions and tinkling ivories in a variety of bands and projects for the past decade, notably, *The Almost Leather Band*, *Hookahman*, and *Fat Tuesday*. A native Franco-Albertan, he has worked extensively with La Cité Francophone for their theatre, L'Unithéâtre, in a variety of projects including: Musical Director for *Dust and Dreams*, and soundscape/actor in *Bonspeil Sinistre de Wullie Macrimmon*. Recently, Jason played in the orchestra for *Gypsy* (Stage West), and formed a duo with his partner Cathy Derkach for The Edmonton International Street Performers Festival.

**Kristopher Heuven—Stage Manager**

Kristopher has been an Apprentice Stage Manager at the Citadel Theatre for the past couple seasons, working on shows like *Einstein's Gift* by Vern Thiessen, *The Drawer Boy*, and *Enemy of the People*. He was the Stage Manager for last year's *Kimota* for Rowebot Theatre's Fringe Tour. Kristopher also just finished working as Drag Coach for Theatre Networks recent hit, *Hedwig and the Angry Inch*.

\*appear courtesy of the Canadian Actors' Equity Association

Legend has it that Edith Piaf was born (as Edith Giovanna Gassion) on a Parisian street corner with two policemen attending. This is not a far-fetched idea, however, and may be true. Edith's mother was an alcoholic Italian street singer and part-time prostitute who neglected her for all of two months and then abandoned her to her father. Edith's father, Jean Gassion, was a famous acrobat who hadn't the time nor the skills to nurture an infant. He dropped the child off with his mother, the madam of a bordello, and she raised Edith through the toddler years.

When Edith was school-aged, her father reclaimed her and made her part of his act, performing in circuses and nightclubs. By the age of fifteen, Edith had had enough of circus life and went back to Paris, where she began singing for money in the streets.

In 1935, Edith was discovered by a nightclub owner named Louis Leplee. Leplee convinced Edith to sing at Gerny's, his establishment, despite her extreme nervousness, and gave her the nickname that would stay with her for the rest of her life: Le Mome Piaf (The Little Sparrow). From this she took her stage name. Edith's specialty was the poignant ballad, and soon all of Paris was talking about the waif with the heartbreaking voice. She began to make friends with famous people, such as the actor Maurice Chevalier and the poet Jaques Borgeat.

After Leplee's death (found murdered in his apartment), she handed the reins of her career over to a businessman named Raymond Asso him, with whom she had a tempestuous affair. Under his management her star ascended. Soon her shows were selling out and her financial prospects improved dramatically.

In 1939, Edith left Asso for Paul Meurisse, a wealthy singer who offered her a way into sophisticated, upper class Paris. By this time, the Germans were threatening invasion. Edith performed in many benefits for the French Army, but knew that hope was slim. Meurisse was called up for duty, and Edith was relieved when he was rejected on medical grounds. The two toured the unoccupied areas of France, but were finally forced to go back to Paris.

During the war, both of Edith's parents reentered her life. She was happy to see her father, and supported him until he died a few years later. Her mother was another story. Edith would often be called to bars or the police station to pick up her inebriated mother. Though she had her hands full with family matters, the war years were arguably her most creative, and she wrote her signature song, *La Vie en Rose* in the middle of the Occupation. The list of men that Edith went through during this rough time looks like a Parisian phone book.

After the war, Edith toured Europe, the United States, and South America, becoming an internationally known figure. Then, in 1951, tragedy struck. She was in a horrible car accident, breaking an arm and several ribs. The doctors prescribed morphine, and she also began drinking heavily to ease the pain. Soon Edith was recognized cruising the bars of Paris, picking up strange men to assuage her loneliness. In 1952, she settled down a bit when she married songwriter Jaques Pills, but Pills was also an alcoholic, and did nothing to discourage her drinking. He did love her, however, and provided her with the most stable relationship she'd ever known.

In early 1963, Edith recorded her last song, *L'homme de Berlin*. She died on October 11 of that year.