

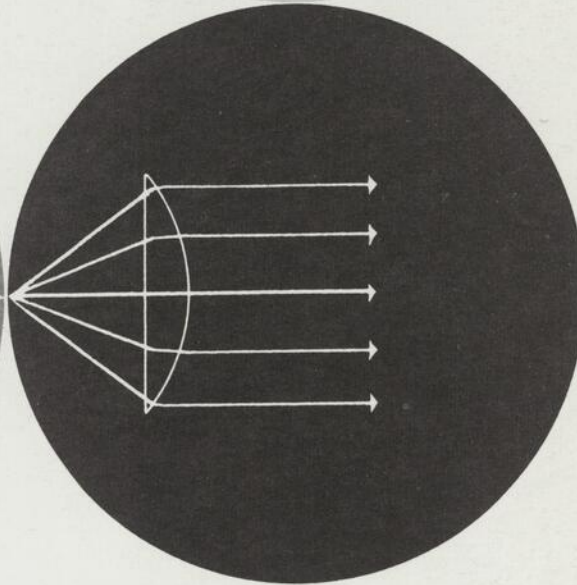
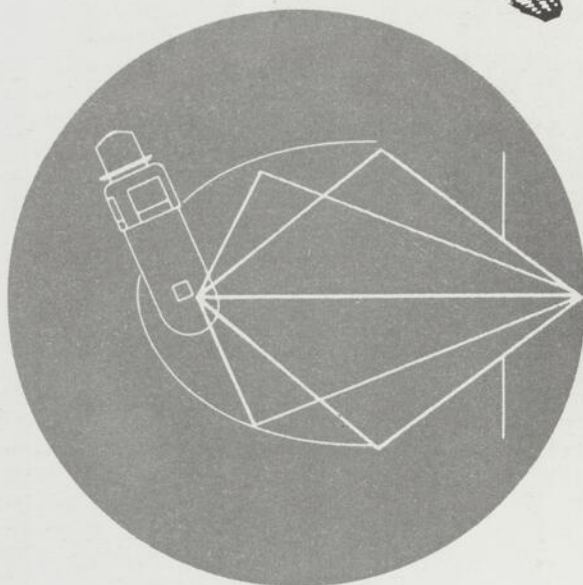
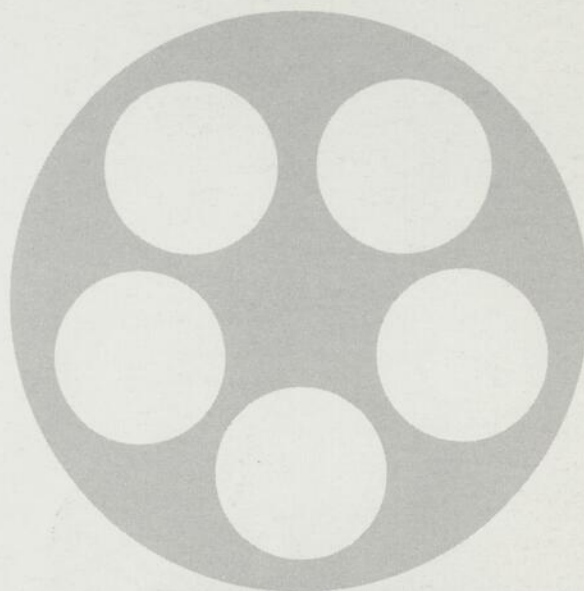
Bousille



and the Just

A play by
GRATIEN GELINAS

PRODUCED BY LA COMÉDIE - CANADIENNE



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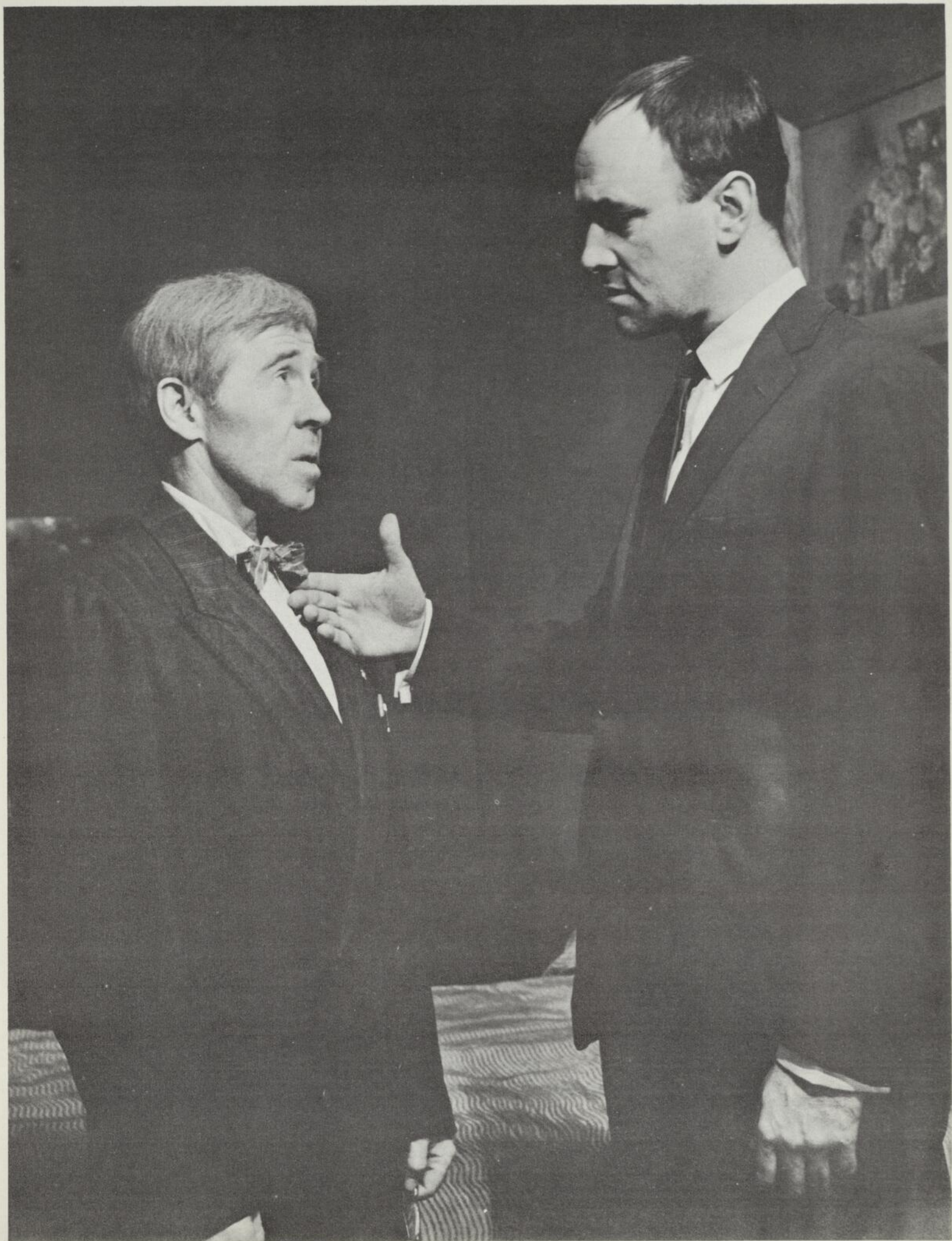
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KENNETH JOHNSTONE

Those who have read ACT I by Moss Hart will know what we mean when we say that translating a Gélinas play turned out to be somewhat similar to getting ONCE IN A LIFETIME out of the dreadful doldrums of its out-of-town trials into the rarified atmosphere of its New York triumph.

We don't mean to suggest by this that we can claim any part of the credit for the play itself, other than to transform the French words and phrases into a reasonable facsimile of the

Queen's English. We mean it was a lot of work and a lot of fun.

But working with Gélinas is an experience in itself, both rewarding and exhausting.

This slight French-Canadian author, best remembered by many for his tender story of Ti-Coq, has in himself all the aggressive qualities of a fighting bantam.

Between the first rough translation of Bousille into English, which was completed last June, and the final version, several hundred man-hours have been consumed — mostly in the hours surrounding midnight and over weekends; several hundred changes in phraseology and words have been made; several hundred arguments have been settled somehow without a single blow being struck, except on the sturdy top of Mr. Gélinas' desk. In the meantime several hundred glasses of "metrecal" — occasionally strengthened with cognac — were gulped down in lieu of meals.

For us it was the excitement of re-discovering a play we had both seen twice in the French version.

The author had not been idle. The play had been tightened; many cues had disappeared from the text, often at the sacrifice of a good laugh, for the sake of pace and rhythm; and to our own great satisfaction a new ending had been provided for the last scene which we could accept with enthusiasm. And the French itself had acquired a purity, under the darting pencil of the author, that vastly simplified the translation.

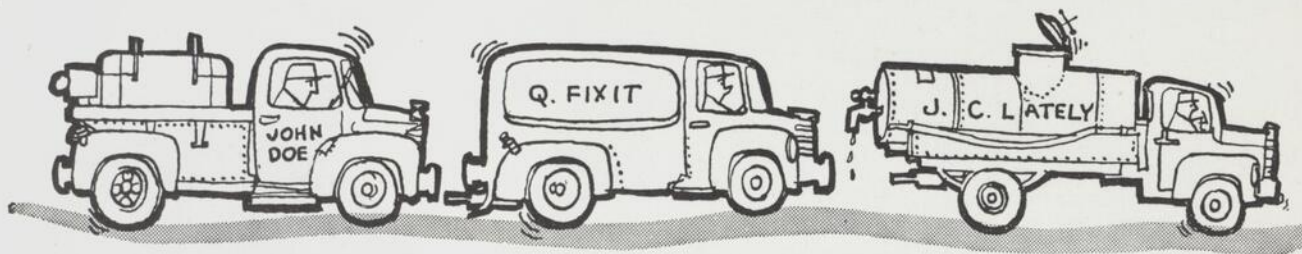
So we argued — and as often again, laughed — our way through the English adaptation of Bousille.

We hope you will enjoy it.

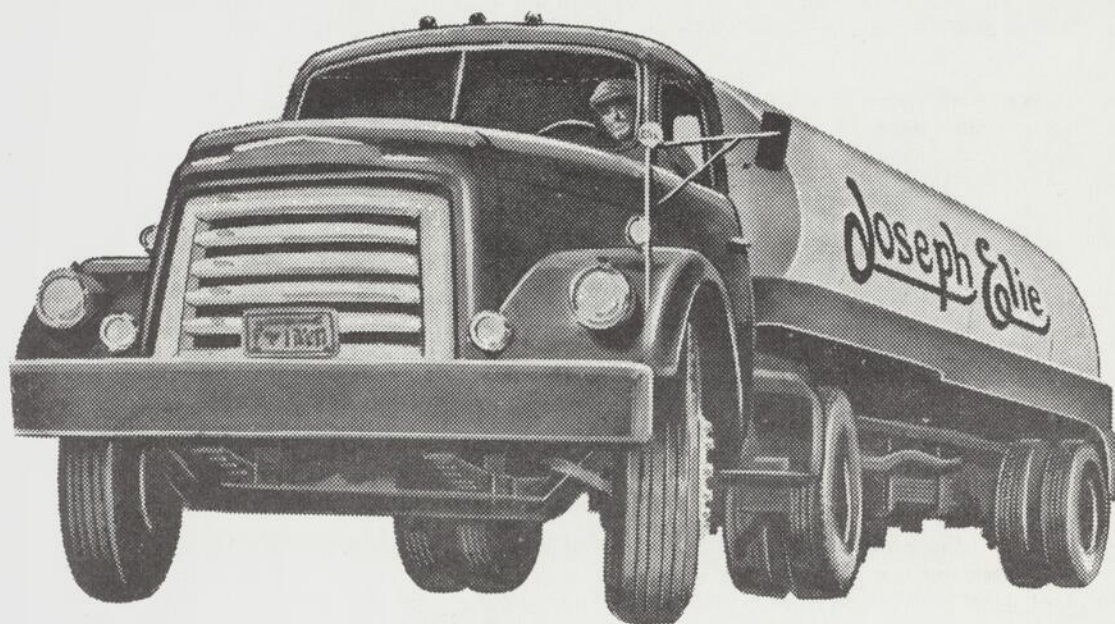
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NORMA SPRINGFORD

Norma Springford is the producer of the Mountain Playhouse, a member of "The Canadian Drama Adjudicators' Guild", Chairman of the Dominion Drama Festival, Quebec Western Region, a Governor of the Dominion Drama Festival, and a former Director of the McGill Players Club Theatre in the round. She was English dialogue Director for "The Town Above", last season C.B.C. English version of "En Haut de la Pente Douce".

She is also a member of the Fine Arts Faculty of the Sir George Williams College University where she teaches theatre art. After the opening of "Bousille and the Just", she will leave for a one-month adjudication tour of the regional festival entries for the Dominion Drama Festival finals in British Columbia, Alberta and Saskatchewan.

On her return, she will concentrate on the coming season of the Mountain Playhouse Summer Theatre.



JACQUES PELLETIER

He is not only a well known set designer, but also an all-round stage craftman and a lighting artist of great talent. He studied in the United States with Jo Mielziner, one of the most reputed in the trade. When the Canadian Broadcasting Corporation opened its scenery and graphics department, it was only natural that he be entrusted with the responsibility of organizing this department. He was the man of the hour.

Again he was the man of the hour when Gratien Gélinas founded La Comédie-Canadienne.

In view of his experience and ability, he joined the new organization as Director of Technical Services, a post he has filled competently ever since. As a matter of fact, his association with Gratien Gélinas dates back to the first "Fridolinons" reviews. At La Comédie-Canadienne, he designed the set and costumes for the inaugural production, "L'Alouette" and "The Lark"; two years ago he created the sets for Marcel Dubé's "A Simple Soldier"; more recently he designed the sets for "Mademoiselle Julie" by August Stringberg and "Florence" by Marcel Dubé. Now, he reiterates with "Bousille and the Just".





"... Another first by the inimitable Gratien Gelinas.

See it in FRENCH

Hear it in ENGLISH

One could read in *The Montreal Star*

of January 17, 1959 :



English treatgoers will no longer be able to use the old chestnut of an excuse that although they would dearly love to, they don't frequent French plays because they do not understand the language.

In a few weeks the Comédie-Canadienne will be equipped, about 50 orchestra seats for a start, with private earphones that will give the listener a running commentary in English of what is being performed on stage.

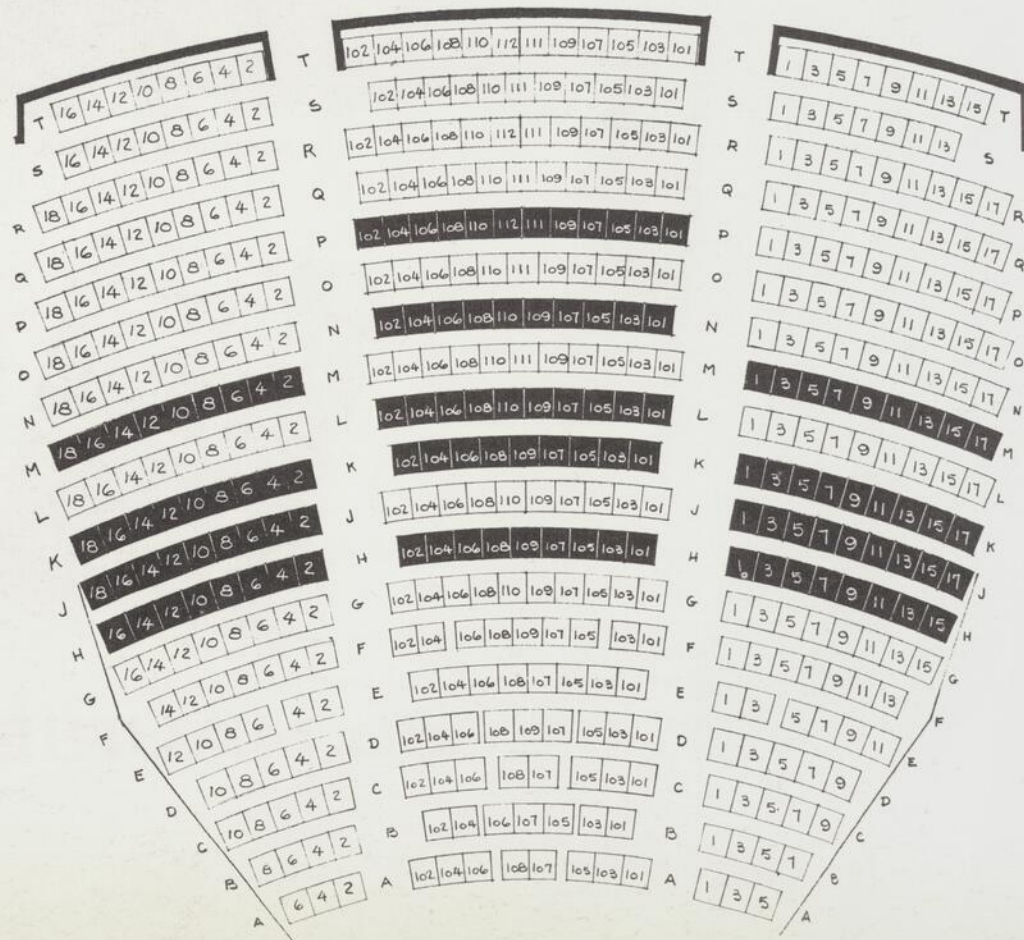
... Thus, in one bold move, Mr. Ti-Coq removes a formidable barrier and replaces it with a bridge that should do much to bring these two cultures closer together.

Mr. Gelinas states that he will supply as many of these phones as the audience response warrants. The device, attached to the side of the seat, fits neatly and inconspicuously into the ear and can be turned on or off at will.

... We can most likely look forward to a host of plays that up to now could not be produced because of language difficulties but which now can be staged in all the beauty of their original language."

The installation has since been completed and the system has worked surprisingly well for over a year and a half.

The response of the English-speaking public has been such that the number of seats equipped with this device has been increased to 124.



*Ensemble
designed by*
RAOUL JEAN FOURÉ



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the eminent artist and
celebrity of the theatrical
world — bestowed his
distinguished name on this
distinctive cigarette as a
mark of his appreciation of
its exceptional qualities.



du MAURIER

THE CIGARETTE OF GOOD TASTE

Bousille and the Just

a play by GRATIEN GELINAS

*Translated from French by Kenneth Johnstone and
Joffre Dechêne in collaboration with the author.*

CAST

(In order of appearance)

Phil Vézina	Paul Berval
Henri Gravel	Yves Létourneau
Aurore Vézina	Béatrice Picard
Bousille	Gratien Gélinas
Mother	Juliette Huot
Noella Gravel	Hélène Loiselle
Lawyer	Paul Hébert
Brother Théophile	Gilles Latulippe
Colette Richard	Ginette Letondal

Staged

by Gratien Gélinas

(Associate director for the

English production :

Norma Springford)

Set by Jacques Pelletier

Costumes by Solange Legendre



Stage manager

Yves Gélinas

Administrator

Jean-M. Ethier

The set, built by Azellus Charette, has been painted by Jean-Marc Hébert

Photographs

Basil Zarov

Programme layout

Guy Lalumière

"BOUSILLE ET LES JUSTES" was created in its original French version on August 17, 1959, at La Comédie-Canadienne, under the auspices of the Montreal Festivals Society.



T

THEATRE PARTIES FOR A CAUSE

P

During the last two seasons, La Comédie-Canadienne has inaugurated a new policy, that of the theatre parties, in close association with social clubs, welfare groups and service organizations throughout Metropolitan Montreal.

Since the inception of this practice, over sixty groups have taken advantage of it, with English as well as French productions. Results achieved so far justify fully keeping up this practice.

In the United States, in New York particularly, welfare and professional groups have established without doubt that theatre parties represent a most popular method for raising funds. As a matter of fact, the practice has seriously taken root in North America. Its popularity is even showing now in Canada.

Whenever a social group agrees to lend its support to a theatre evening at La Comédie-Canadienne, this group obtains at reduced prices theatre tickets which it retails afterwards at regular prices, deriving thereby a profit.

The organization is not required to commit itself, through a guarantee, a deposit or otherwise, as to the eventual outcome of the common venture. Once an agreement has been reached, the organization is assured, from the moment the first ticket is sold, of a commission it may use for its particular aims. It might even be mentioned that a service club succeeded, last year, on one such occasion, in building up a fund of \$4000, taking into consideration special concessions other than the sale of tickets, such as the preparation and sale of a souvenir-programme, etc.

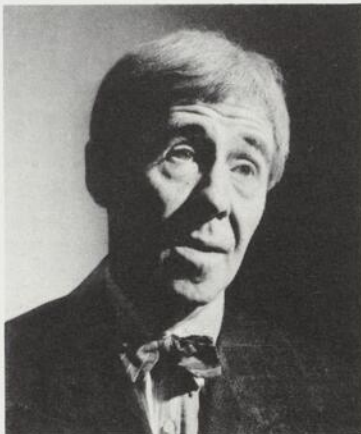
Eventually, this money was used for charitable purposes.

Yet, although they partake in charitable activities through their attendance at theatre parties, spectators usually do not pay more for their tickets than regular box office prices.

Wishing to innovate in this as in other fields, La Comédie-Canadienne has entrusted its administrator with the responsibility of studying, with the representatives of interested social groups, ways and means applicable to each so that theatre parties may be multiplied for the common good.

BOUSILLE
GRATIEN GÉLINAS

Director of La Comédie-Canadienne. He plays the part of Bousille in "Bousille and the Just", a play which he wrote and directed.



AUORE VÉZINA
BÉATRICE PICARD

She studied with Mrs. Jean-Louis Audet.

She started on the stage with "La Maison de Bernarda" in 1949. In 1951, on a Provincial Government fellowship, she studied with René Simon in Paris for one year.

Since 1952, her popularity has been ever-increasing on radio, television and on the stage, in modern and classical works, both in French and English.

At the present time, for instance, she plays one of the main characters of the television series "Les Filles d'Eve".

HENRI GRAVEL
YVES LÉTOURNEAU

He started with Les Compagnons in 1946. He left that company in 1952, having contributed to many productions.

Since then, he has assumed, and with considerable success, parts in many plays on television such as "La Liberté est un Dimanche", "Pour Cinq Sous d'Amour", "Cendres", "La Squterelle", "Pygmalion" and, on the stage, "Zone", "Chambre à Louer", "Barrage", "Un Chapeau de Paille d'Italie", "La Quadrature du Cercle", "Les Plaideurs", "Bousille et les Justes", etc.



PHIL VÉZINA
PAUL BÉRAL

It is almost impossible to measure the many gifts and achievements of Paul Berval as an actor and entertainer. He has left his mark in all fields of entertainment: opera, cinema, theatre, music-hall, television, etc. The following are worthy of mention:

Light opera:

"La Veuve Joyeuse", "Balalaika", "Symphonie Portugaise", and many other with "Les Variétés Lyriques", et "Les Trois Valses" and "Céline", on television; more recently, "Barbe-Bleue" for the Montreal Festival Society.

Theatre:

"Les Trois Mousquetaires" at Le Théâtre-Club; "Le Corsaire" for Le Théâtre du Nouveau Monde; "Ti-Coq" with Gratien Gélinas; "L'Alouette", "The Lark" and "Chambre 110" at La Comédie-Canadienne.



COLETTE RICHARD
GINETTE LETONDAL

She was only four when she started to dance "professionally". At eight, she had played in a feature film, "Le Père Chopin". As years went by, she played in "La Maison de Bernarda", "A quoi rêvent les Jeunes Filles", "La Folle de Chaillot", "Illiom", "Songe d'une Nuit d'Été" and "Le Misanthrope". In 1956, she appeared as Catherine in "Henri V" at the Stratford and Edinburgh festivals. In 1958, she played the part of Jeanne in "L'Alouette" and "The Lark", at La Comédie-Canadienne. During her recent stay in Paris, she played the part of Isabelle in "Edouard II", by Christopher Marlowe at the celebrated "Théâtre de la Cité de Villeurbanne", directed by Roger Planchon.



NOELLA GRAVEL
HÉLÈNE LOISELLE

She first appeared in "On ne Badine pas avec l'Amour" with Les Compagnons. She remained with that company for a few years and played in the following: "Les Romanesques", "Roméo et Juliette", "La Dame de l'Aube", "Le Caprice", etc. Afterwards, she assumed one of the leading parts in "La Nuit des Rois" at Le Théâtre-Club. She filled important parts in "Chambre à Louer" and "La Boutique aux Anges" during the Dominion Drama Festival. At La Comédie-Canadienne, she played in "Quand la Moisson sera Courbée" and "Le Cri de l'Engoulement". With le Théâtre du Nouveau-Monde, she played in "Le Dindon".



MOTHER
JULIETTE HUOT

She has been in all the productions staged by Gratien Gelinus: she made her first professional appearance in "Fridolinons" at the Monument National in 1939. She filled the most important female parts in all the Gelinus' "revues" after that date. Then, it was "Ti-Coq" and "Bousille et les Justes". And now she carries on with the English version. On radio, since 1939, she has been on every station, filling parts in many programs. She has played in five Canadian and one American feature films. On television, she has been seen on a great many number of programs.



LAWYER
PAUL HÉBERT

1949-51: Studied at the Old Vic Theatre in London.
1954-55: Founded and directed Le Théâtre Anjou
1956-57: Founded and directed Le Chanteclerc, a Summer Theatre.
1958: Became associate Director of La Comédie-Canadienne. Then he played in "Les Plaideurs" at La Comédie-Canadienne. Paul Hébert, actor and stage director, truly a man of the theatre, returned to Europe two years ago to study the organization and structure of international festivals. He came back to fill the part of the lawyer in "Bousille et les Justes".



BROTHER THÉOPHILE
GILLES LATULIPPE

After studying with François Rozet, he joined Paul Buissonneau's theatre group known as "La Roulotte". His first professional appearance was in "Bousille et les Justes". During the last two years, he has filled important parts in "Si Baptiste Savait" and "Les Insolences du Kid Untel", the last two offerings of "La Revue Bleu et Or".



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Gratien Gelinas' outstanding parts in recent years



1956 - "Charles IV"
(The King of France) in "Henry V",
at the Stratford Shakespearean
Festival and at the Edimburgh Festival;
directed by Michael Langham.



1950 - "Ti-Coq"
The celebrated play he wrote,
produced, staged and in which
he assumed the leading part.



Fridolin ...



1958 - "Charles The Dauphin",
In "The Lark", by Lillian Hellman, a
production of La Comédie-Canadienne,
directed by Rupert Caplan.



1945 - "Michel",

In "St. Lazare's Pharmacy", by Miklos Laszlo, produced and staged by
Eddie Dowling, created at the His Majesty's. Also played in Chicago.



1956 - "Dr. Caius",
In "The Merry Wives of Windsor" at the
Stratford Shakespearean Festival and at the
Edimburgh Festival; directed by
Michael Langham.



The Lark — by Lilian Hellman

The Lark is the English adaptation of Jean Anouilh's play, "L'Alouette". It was the first production in English of La Comédie-Canadienne and followed immediately, in terms of time, the presentation in French of "L'Alouette". It was directed by Rupert Caplan.

A new policy was thereby being established, that is, of presenting an English version of a play which is successful in its original French production. It is worthwhile mentioning that, for "L'Alouette" and "The Lark", the two most important parts were filled by the same actors in both productions: Leo Ciceri and Ginette Letondal, respectively Warwick and Jeanne, played both in French and in English. Gratien Gélinas who had staged and directed the French production played the part of Charles The Dauphin in "The Lark".

Other English productions presented at La Comédie-Canadienne :

- April 1958 : "MY FUR LADY", an original musical comedy presented by Quince Productions
- December 1958 : The Canadian Players of Toronto present "As you Like it" and "Romeo and Juliet", by William Shakespeare, and "The Devil's Disciple" and "Pygmalion" by George Bernard Shaw.
- January 1959 : Maurice Schwartz and his Yiddish Art Theatre Company present "It's Hard to Be a Jew" and "Tevya and His Daughters".
- April 1959 : Quince Productions of Montreal present the Crest Theatre Foundation of Toronto in its production of Ray Lawler's comedy, "Summer of the Seventeenth Doll".
- December 1959 : Maurice Schwartz returns with "Yosche Kalb" and "Rags".

A Simple Soldier — by Marcel Dubé

Six months later, La Comédie-Canadienne presented to its English-speaking public another English language production, "A Simple Soldier" translated by Kenneth Johnstone and Joffre Dechêne from "Un Simple Soldat", by Marcel Dubé. This author is very well known to English-speaking audiences for his "Time of the Lilacs" and "Man in the House". The important parts in "A Simple Soldier" were again filled by the same actors in both productions : Gilles Pelletier as Joseph, Jean Duceppe as Armand, Paul Guèvremont as Edouard, and Béatrice Picard, who incidentally plays Aurore in "Bousille and the Just", as Marguerite.





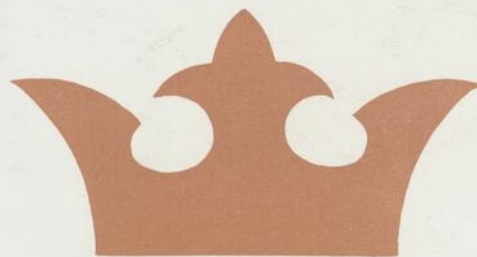
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*We are happy
to have contributed to the founding
of "La Comédie Canadienne." We hope
that this venture will be the crowning
achievement in today's great upsurge
in the arts throughout French Canada.*



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