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The Centaur Theatre Company  
National Arts Centre (Ottawa)

co-production of

# Aurélie, ma sœur

by Marie Laberge

English translation by Rina Fraticelli



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*A Centaur Theatre Company / National Arts Centre (Ottawa)*

co-production of



# Aurélie, ma soeur

(Sisters)

by Marie Laberge

English translation by Rina Fraticelli

April 8 – May 23, 1993  
(Previews April 6 & 7, 1993)

## The Cast

Aurélie . . . **Sheila Moore**  
Cat . . . **Caroline Gillis**

Directed by **Maureen White**  
Set and Costume Design by **Marcel Dauphinais**  
Lighting Design by **Alexander Gazalé**  
Sound Design by **Howard Mendelsohn**  
Stage Manager **Krista Hansen**  
Apprentice Stage Manager **Tim Whyte**

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## THE PLAY



### *Five Nights in the Life of Aurélie and Cat*

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Five nights governed by love, by passion and loneliness, during which these two women celebrate, wound and console one another.

Often the most memorable moments of our lives are those which deliver the harshest blows, menacing our fragile grasp on happiness and our tenuous ability to feel. During these five nights, Aurélie and Cat submit to the full force of such moments. But they have nonetheless held on to a love for one another that is so deep and so unquestioning that they are revealed in all their naked truth, ever more lucid, and finally, thanks to a love that has been shared and built blow by blow in absolute honesty, they emerge all the more alive and vibrant.

How many nights have we spent in search of Aurélie's solarium and the ability to laugh and cry simultaneously? How many nights have we spent hoping that dawn would find us consoled and at peace with ourselves?

– Marie Laberge

### *Author's Note*

I never know why I write a play. All I know is that the play writes itself through me, making me its slave until it is finished. All I know, actually, is what the play does for me once it's complete. *Aurélie, ma soeur* was good for me. It comforted me, making me feel like I'd touched upon humanity in its worthiest guise. Aurélie and Cat (*La Chatte*) console and soothe me because they know how to talk about life with the thoughtfulness that only total confidence allows. Certain nights of distress – or even of simple melancholy – I'd have given a great deal to find Aurélie's house, just for a bit of conversation and sympathy, for a better idea of who I am, of what life is, despite appearances. So here you are, at Aurélie's door. I hope that you'll find in her sunroom some of the light and tenderness that I found there. And I hope this play will give you a bit of the happiness it gave me.

– Marie Laberge

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### **MARIE LABERGE (Playwright)**

Marie Laberge is an important figure in Quebec culture. Writer, director and actor, she is the author of two novels and more than twenty plays. Her plays include, among others: *C'était avant la guerre à l'Anse-à-Gilles*, remounted several times since it first played in January 1981, winning the Governor General's Literary Award for Best Play that same year;

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*L'Homme gris*, mounted in French in Montreal and Quebec City and in English in Toronto. It was the first Quebec play to receive more than 100 performances in a Parisian theatre and to be recorded for broadcast on French television's FR-3. It has been performed in German, Russian, Italian and Dutch. *Oublier*, created by Montreal's Compagnie Jean Duceppe, then translated into English and Dutch, has been produced by the National Theatre of Belgium in Brussels, where it won the prize for best production in 1987. In 1992, she opened two new plays in Montreal: *Le Faucon* at Compagnie Jean Duceppe, and *Pierre ou la consolation* at Café de la Place. *Aurélie, ma soeur* played in French at the National Arts Centre after its openings in Quebec City (*Le Trident*) and in Montreal (Café de la Place). Marie Laberge's international acclaim has earned her the title of Chevalier des Arts et des Lettres from the Ministry of Culture in France, for her contribution to the promotion of Francophone culture. She is the author and director of the television film *Les heures précieuses* (1991), and her most recent novel, *Quelques adieux* (Boréal, 1992), is still, after more than fifteen weeks, on the bestseller lists.

#### **RINA FRATICELLI (Translation)**

Rina Fraticelli has translated two other plays by Marie Laberge and has recently begun to translate for film. Among the films initiated and produced during her recent tenure as Executive Producer of Studio D of the National Film Board are *Forbidden Love*, *Five Feminist Minutes*, *Wisecracks*, *The Company of Strangers* and *On the Eighth Day*. She has worked as a dramaturge at a number of theatres across Canada and in the United States. As Artistic Director of Playwrights' Workshop in Montreal, Rina Fraticelli was instrumental in the creation of *Transmissions*; a programme operated in partnership with le Centre D'Essai des Auteurs Dramatiques to enhance opportunities for the translation of Canadian and Québécois plays. She is the author of a 1983 study on *The Status of Women in the Canadian Theatre* for the Applebaum-Hébert Commission and is currently producing a film on Jane Rule.

#### **SHEILA MOORE (Aurélie)**

A native of Alberta, Sheila Moore recently returned to Calgary where she began her career. She has also lived and worked extensively in Toronto, Victoria and Vancouver. *AURÉLIE, MA SOEUR* is her first appearance at Centaur since she was Catherine in *WAITING FOR THE PARADE* in 1980 (a role she created in its world premiere at Alberta Theatre Projects). For twenty years, Sheila has performed principal roles in Canadian film (*Bye Bye Blues*), television (*Ray Bradbury Theatre*), radio (*Joshua Then And Now*), and in live theatre (*Hedda Gabler*, *The Glass Menagerie*, *Love And Anger*, *Amigo's Blue Guitar*, among many others).

#### **CAROLINE GILLIS (Cat)**

Caroline Gillis most recently appeared as Maggie in *Cat on a Hot Tin Roof* at the Neptune Theatre and Bridget in *Ghetto* at Theatre Passe Muraille.

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She has worked frequently with Daniel MacIvor appearing in his plays: *Somewhere I Have Never Travelled*, *This is a Play*, *Jump*, *Never Swim Alone* and *See Bob Run*. She has also participated in the collective plays: *The Lorca Play* (Augusta Co./DaDa Kamera) and *White Trash Blue Eyes* (Platform 9/DaDa Kamera). Caroline recently wrote and performed her one-woman play *Caveman Rainbow* at Theatre Passe Muraille as part of 'The Gathering'. The play was subsequently filmed for CBC-TV's prestigious *Sunday Arts & Entertainment* programme. Caroline will next appear in the re-mount of *The Lorca Play* at the Festival de Théâtre Des Amériques in Montreal. In film, she has appeared in *Highway 61* and *See Bob Run* for which she received a Golden Sheaf Award for Best Actress at the Yorkton Film Festival.

#### **MAUREEN WHITE (Director)**

Maureen White divides her time between Canada and Ireland. In Toronto, she co-founded the Nightwood Theatre Company and most recently she directed *The Stone Angel* for Theatre Passe Muraille. Other selected credits in Toronto include most recently, *Baglady* for The Gathering Festival and in previous seasons, *The Arab's Mouth* (Factory Theatre); *Up Against The Wallpaper* (Factory Studio Cafe); *The Herring Gull's Egg* (Theatre Passe Muraille); *Thin Ice* (Theatre Direct Canada); *A Quantum Leap* (Great Canadian Theatre Company) and *This Is For You Anna* (Du Maurier International Theatre Festival and Tour of England and Ontario Theatres). In Ireland, she has recently directed *Combattimenti - 3 Opera Battles* for Opera Theatre Company; *Fear of Feathers* for the Mayday to Bloomsday Festival and the Northern Ireland tour of *Bondagers* for Charabanc Theatre Company, Belfast. She is a teacher at The Gaiety School of Acting, directs Acting workshops for Opera Northern Ireland and is currently Associate Artist with Charabanc Theatre Company. Upcoming work includes devising a new show with TEAM Theatre Co., Dublin.

#### **MARCEL DAUPHINAIS (Set and Costume Designer)**

Marcel Dauphinais graduated from l'École des Beaux-Arts in Montreal and l'École des Métiers d'Art in Paris, where he later lived and worked for four years. His work also took him to London, England, for ten years where he set up his own free-lance design studio, and to New York to create sets for the Robert Stigwood Organization. In Montreal, in addition to running his own graphic design studio, he has created some 80 sets for the following companies: Café de la Place des Arts, Compagnie Jean Duceppe, Conservatoire d'Art dramatique du Québec, Les Grands Ballets Canadiens, la Nouvelle Compagnie Théâtrale, l'Opéra de Montréal, La Licorne, Showbiz International, The Piggery (North Hatley), Théâtre d'Aujourd'hui, Théâtre de l'Escale (St. Marc), Théâtre de Marjolaine (Eastman), Le Patriote (Ste Agathe), Théâtre Populaire du Québec and Théâtre du Rideau Vert. This is Mr. Dauphinais' 13th set design for Centaur Theatre Company, after *PIAF*, *SPOKESONG*, *THE LEONARD COHEN SHOW*, Barbara Perry's *PASSIONATE LADIES*; *SWEET LIKE SUGA*,

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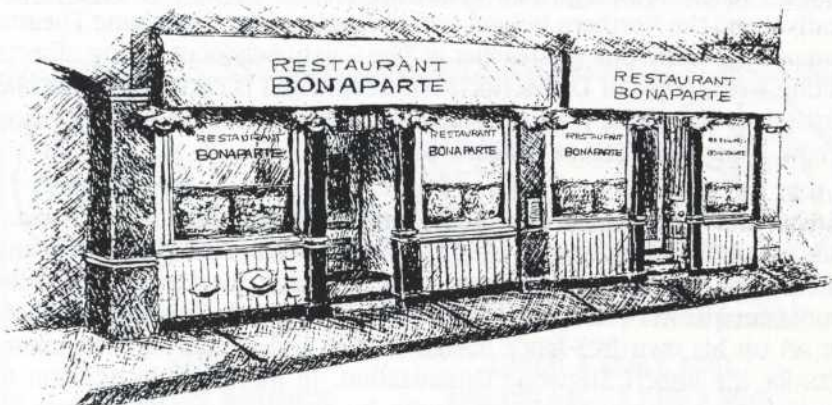
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#### **ALEXANDER GAZALÉ (Lighting Design)**

Originally from Montreal, Alex moved to Ottawa in 1989 to work at the National Arts Centre as Technical Director, Theatre. Previous work included lighting design credits for the National Arts Centre/Centaur Theatre Company co-productions of *FIRE* and *THE CHAIN*. Alex is a member of the Associated Designers of Canada.

#### **HOWARD MENDELSON (Sound Design)**

As Head Electrician in Centaur 1 for the past two years, Howard has designed sound for Centaur Theatre Company's productions of *BALCONVILLE*, *A SHAYNA MAIDEL*, and *BROADWAY BOUND*. Most recently, he was Lighting Designer for Centaur's *TWELVE ANGRY JURORS* gala. Past Projects include tours as Technical Director/Lighting Designer for Repercussion Theatre's "Shakespeare in the Park" and Don Harron's *Charlie Farquharson's Magic Lantern Show*. Howard is also an avid fisherman but won't bore you here with details of his angling exploits.

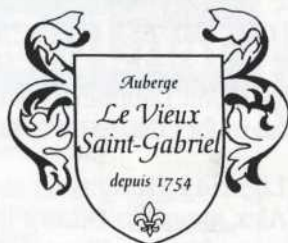
#### **KRISTA HANSEN (Stage Manager)**

A native of Stratford, Ontario, Krista moved to Montreal to attend the National Theatre School where she graduated in Technical Production. While at the National Theatre School, she stage managed *Figaro Gets a Divorce* and was Production Manager for *A Lie of the Mind* and *The Melville Boys*. Krista has worked as Assistant Technical Director for the Saidye Bronfman Centre; Assistant Stage Manager for *Don Giovanni* and *Così Fan Tutti* at the National Arts Centre; Production Assistant at the Stratford Festival; and Stage Manager for the Piggery Theatre's production of *Bedside Manners* and *Perfect Crime* last summer, and *Dead Serious* the previous summer. For the Centaur Theatre Company, Krista has worked as Assistant Stage Manager on *THE WOMAN IN BLACK*, *CAT ON A HOT TIN ROOF*, *BROADWAY BOUND*, *A SHAYNA MAIDEL*, and most recently, *ROUGH CROSSING*.

#### **TIM WHYTE (Apprentice Stage Manager)**

Tim is happy to be working on the National Arts Centre/Centaur Theatre co-production of *AURÉLIE, MA SOEUR*, his third production for Centaur Theatre Company. Tim returned to Montreal from Calgary where he was Stage manager for Alberta Ballet. He has attended The Banff Centre for the Arts and was Dance Stage Management Resident in the Summer Production Internship, and Concordia University in Montreal where he majored in theatre. Most recently, Tim was Apprentice Stage Manager on *LOOK BACK IN ANGER* for Centaur.

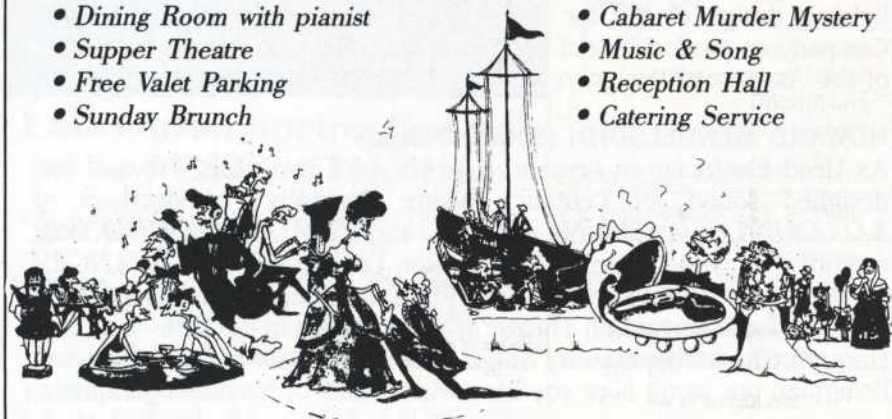
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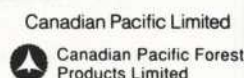
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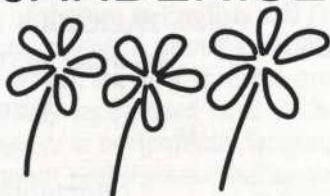
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The National Arts Centre is Canada's largest performing arts organization presenting full seasons of theatre in English and French, classical music, dance and variety entertainment. A showcase for the finest artists across Canada and around the world, the NAC is also a producer in its own right; home to the internationally recognized NAC Orchestra and to a theatre department producing plays in both official languages. The National Arts Centre contains three main performance halls: the Opera, the Theatre, and the Studio, as well as the Salon (a small multi-purpose space), The Atelier (Young Playwrights Showcase/Playwrights Circle and Atelier Workshop Programme productions), a restaurant, catering services and parking garage. Some nine hundred performances are staged each year before audiences totalling 700,000. During the 23 seasons since its inaugural performance in 1969 the National Arts Centre has sold over fifteen million tickets! The National Arts Centre is a public corporation established by the Parliament of Canada and governed by a board of trustees reporting to Parliament through the Minister of Communications. The Centre's funding comes from earned revenues, an annual appropriation from Parliament and from a growing list of sponsors.

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The National Arts Centre is an active member of the Professional Association of Canadian Theatres (PACT) and Canadian Arts Presenters Association/L'Association canadienne des organismes artistiques (CAPACOA), and the National Arts Centre Theatre Company operates within the jurisdiction of the Canadian Actors' Equity Association.



**CENTAUR**  
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COMPANY

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Pierre Dussol	Assistant Carpenter
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Lynn McQueen	Stage Manager C2
Howard Mendelsohn	Head Electrician C1
Pam Nichol	Asst. Production Manager
Elaine Normandeau	Stage Manager C1
Johanne Pomrenski	Asst. Stage Manager C2
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**FOR THIS PRODUCTION**

Mary-Judith Dowe, Costumière  
Ben Robin, Hair

**ACKNOWLEDGEMENTS**

Brohman Graphics, Program  
Primavera Catering  
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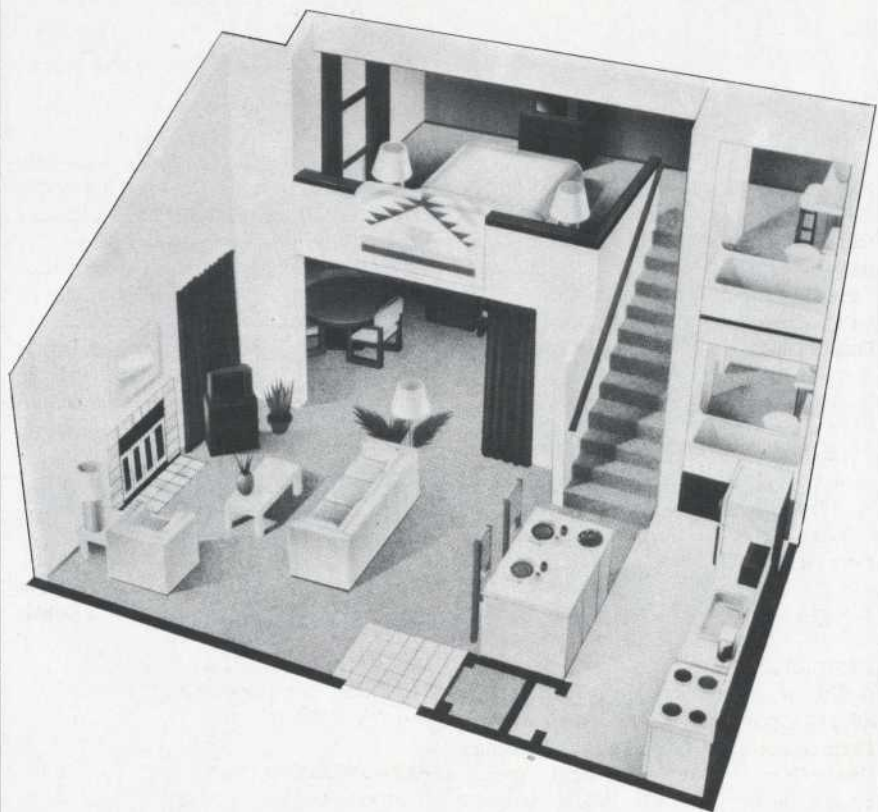


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Centaur Theatre Company is a member of the Professional Association of Canadian Theatre and engages Artists, who are members of Canadian Actors Equity Association, under the terms of the Canadian Theatre Agreement. Centaur Theatre Company performs under the auspices of the Centaur Foundation for the Performing Arts.

Centaur gratefully acknowledges the following funding agencies for their support: The Canada Council, Le Gouvernement du Québec, Le Conseil des Arts, and The Department of the Secretary of State of Canada.

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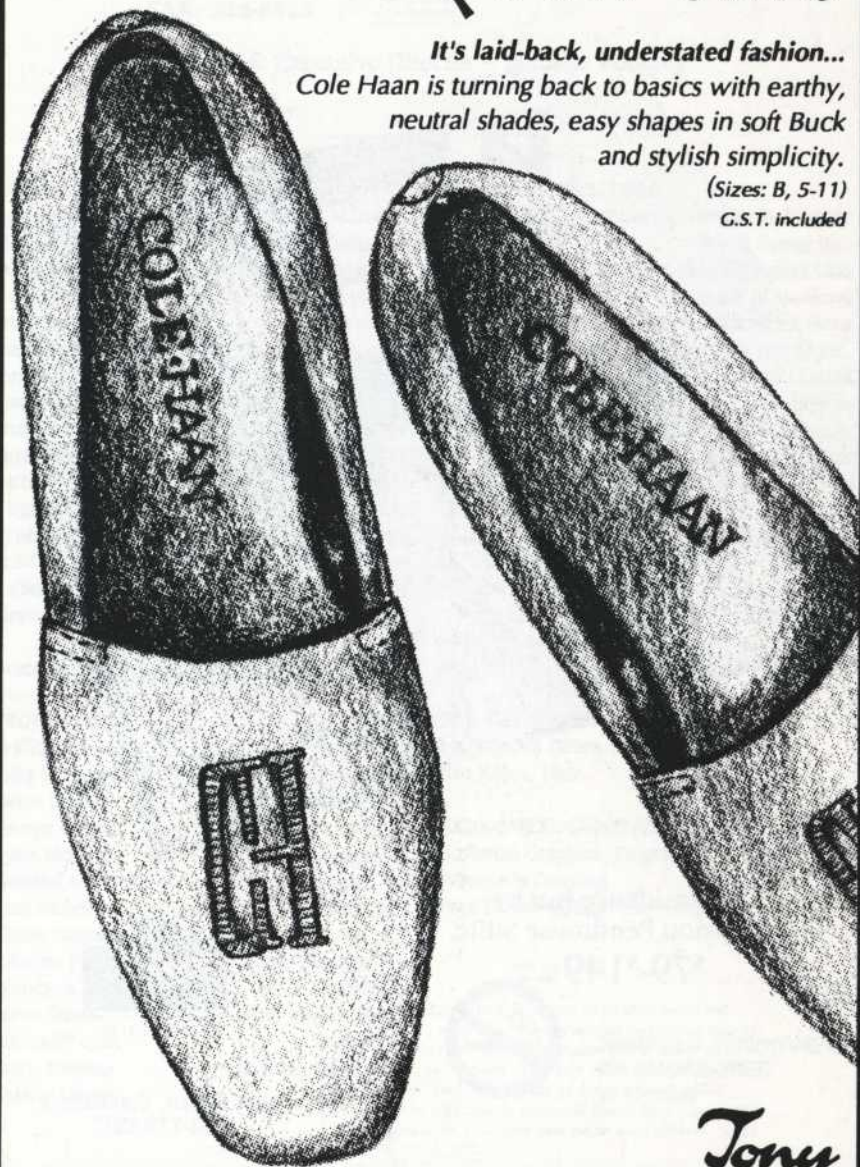
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