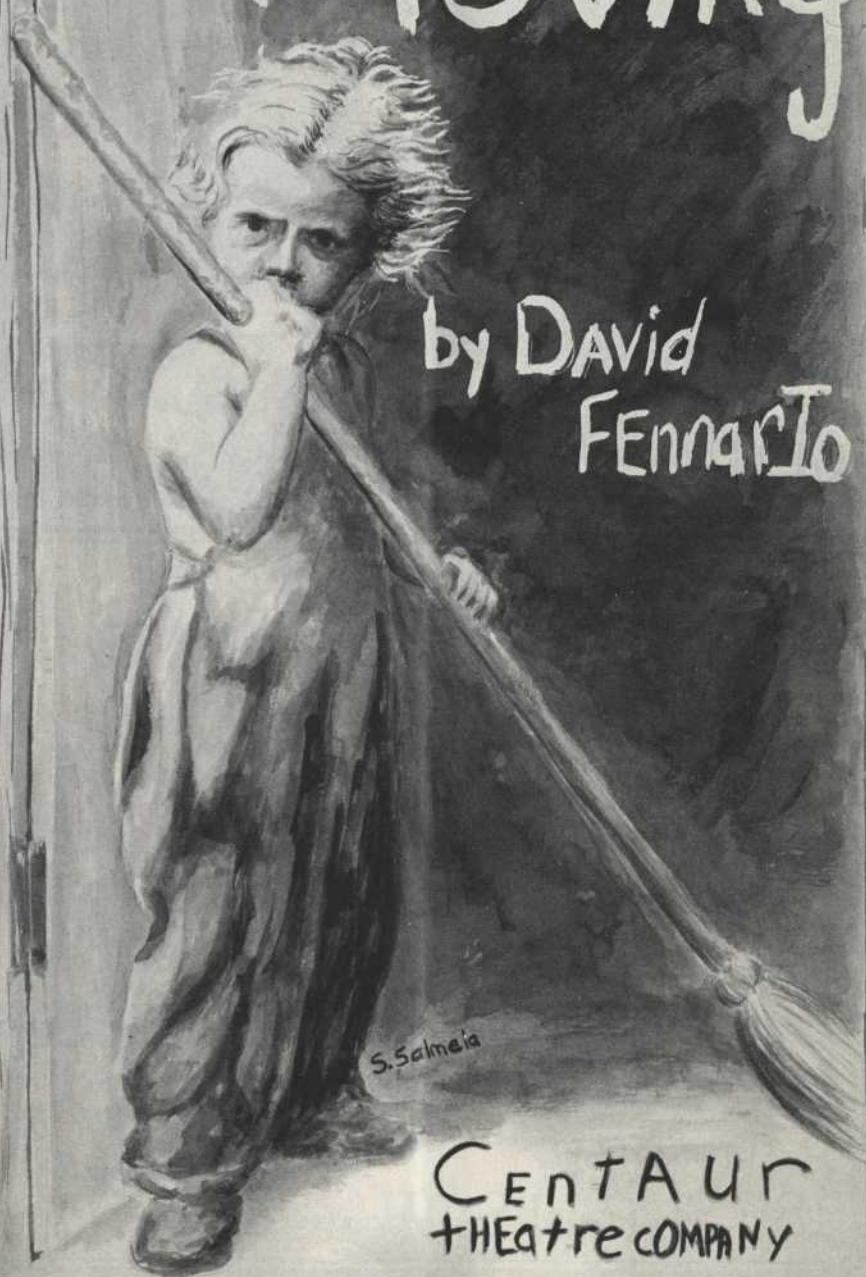


MOVING

by DAVID
FENNARLO

S. Salmeia

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THEATRE COMPANY



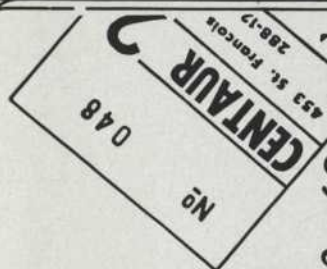
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Moving by David Fennario

February 1 – March 20, 1983

cast (in alphabetical order)

<i>Betty Ann</i>	DIANA BELSHAW
<i>Pa Wilson</i>	GRIFFITH BREWER
<i>Francine</i>	MYRIAM CYR
<i>Janet</i>	JENNIFER DEAN
<i>Jimmy Wilson</i>	ROBERT KING
<i>Ronnie</i>	ROGER A. McKEEN
<i>Richard</i>	DENNIS O'CONNOR
<i>Ma Wilson</i>	JENNIFER PHIPPS

<i>directed by</i>	SIMON MALBOGAT
<i>designed by</i>	GUIDO TONDINO
<i>lighting by</i>	ALEXANDER GAZALE
<i>stage manager</i>	LESLEY MACMILLAN

ACT I

A DAY IN MAY

ACT II

SCENE 1 - JULY
SCENE 2 - AUGUST
SCENE 3 - SEPTEMBER
SCENE 4 - FEBRUARY

There will be one intermission

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DAVID FENNARIO

David Fennario's rapid development from an unskilled labourer living in Pointe St-Charles, one of Montreal's working-class districts, to Canada's foremost young playwright, is a phenomenon **Centaur** is proud to have initiated. In 1973, Maurice Podbrey, Artistic Director of **Centaur** read "Without a Parachute" written by Mr. Fennario as a class project and published by Dawson College Press (now published by McClelland & Stewart). He was so impressed by the vitality and quality of the writing, he contacted the author and with the help of a Canada Council grant, invited him to be **Centaur's** first playwright-in-residence. Mr. Fennario, who had never even seen a play, spent two years watching rehearsals, talking with actors, directors, designers, production crews, etc. and out of all of this came ON THE JOB, a play that has become a modern Canadian "classic": two successful runs at **Centaur**, two sold-out weeks at the National Arts Centre in Ottawa, an acclaimed engagement in Toronto, a two-week tour of Ontario and a one-week tour in and around Montreal. The play was seen in Vancouver and shown on CBC television.

Mr. Fennario's incredible talent was confirmed with his second play, NOTHING TO LOSE which topped ON THE JOB's popular reception and critical acclaim when it played at **Centaur** in 1976. It also toured Ontario and Quebec including several weeks in Toronto.

TORONTO played at **Centaur** in 1978 to sold-out houses. Then came BALCONVILLE, Canada's first bilingual play. The national critical attention was matched by record-breaking box office returns and even with a two-week extension, over 5,000 were turned away. The show was brought back to **Centaur** in the Fall of 1979 and was completely sold out prior to its opening. In February 1980 a two-week engagement at Place des Arts was extended one week and it is estimated that over 60,000 tickets have been sold in Montreal alone. BALCONVILLE sold out in Toronto at the St. Lawrence Arts Centre and met with similar success in Ottawa, Winnipeg and London's Old Vic Theatre in England.

BALCONVILLE won the Chalmers Award for Best Canadian Play in 1979.

Centaur commissioned and premièred ON THE JOB, NOTHING TO LOSE, TORONTO and BALCONVILLE.

Message from the author

"Special thanks to my old pals Danny Adams, John Salmela, Jimmy Sorley and Nelson Carter. It's not the Waltons or Gorki's Mother, but it's there."



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Diana Belshaw (Betty Ann): — appeared at **Centaur** in the role of Lisa in Anne Chislett's THE TOMORROW BOX. She later repeated this role at the Blyth Summer Festival. Since studying acting at the University of British Columbia and the Yale School of Drama, she has performed at many Canadian theatres in an impressive variety of roles including Betty in "Back To Beulah", Carla in "Kennedy's Children", Kitty in "Spokesong" and a lead role in "Les Maudits Anglais", a French-language production of Toronto's Theatre Passe Muraille in Montreal. She also enjoyed rave reviews for her work in "St. Sam Of The Nuke Pile" and "I'll Be Back For You Before Midnight" at the Blyth Summer Festival. Radio credits include CBC's "Morningside" and "Heritage". She played a principal role in the CBC-TV production "The War Brides" and will be seen in March in "Ready For Slaughter" with Gordon Pinsent.

Griffith Brewer (Pa Wilson) — has been part of the **Centaur** team from its beginning, not only with performances in plays such as ON THE JOB, THE ENTERTAINER, TRAVESTIES and COMEDIANS but also as **Centaur's** Properties Master. His most recent **Centaur** stage credits include DR. FAUSTUS, BLOOD RELATIONS and LADY FROM THE SEA. He has participated in both film and radio extensively.

Myriam Cyr (Francine) — graduated from the Conservatoire d'Art Dramatique in 1981 and has since worked in New Brunswick, Nova Scotia, Ontario and Quebec in musical comedy, musical revues and theatre. She has performed such roles as Rosalie in "C'était avant la guerre à l'Anse à Gilles" by Marie Roberge and this autumn she was a member of L'équipe des Bléus of the Ligue Nationale d'improvisation. Miss Cyr's most recent appearance was in Théâtre Expérimental des femmes' highly acclaimed production of "Ballade pour trois baleines".

Jennifer Dean (Janet) — is making her first appearance at **Centaur** after a versatile career as actress, singer and video artist. She recently appeared at Toronto's Harbourfront Theatre playing Rona in "Kennedy's Children" directed by Mel Tuck. She has previously worked with Mr. Malbogot in a production of Sam Sheppard's "Mad Bog Blues" as Marlene Dietrich. Miss Dean's singing background is extensive in both club performances and studio sessions. A graduate of the Ryerson Theatre School, she is also co-producer of Video Cabaret, appearing with the Hummer Sisters, a unique and satirical blend of live music, video and performance. Before coming to Montreal, Miss Dean and the Hummers, with their campaign of "Art vs Art" won an impressive second place in the recent Toronto Mayoralty Election.

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Robert King (Jimmy Wilson) — is appearing in his second show at **Centaur**. He was last seen as Jackie in the 1980 production of *ON THE JOB*. He has just completed work on "Backstretch" — a CBC mini-series in which he plays Jack Stoness. Other work includes "Last Meeting Of The Knights Of The White Magnolia", "Country Hearts" and "Heads You Lose" at the Blyth Festival and "Lone Star".

Roger A. McKeen (Ronnie) — comes to **Centaur** fresh from a four month engagement in Saskatoon where he performed in "You Can't Take It With You" and "Shadowdance". Mr. Malbogot and Mr. McKeen have worked on a number of projects together including "Poland, Out At Sea". His most memorable performance was as Dante in the award-winning play "Tamara" in Toronto and Hamilton. This is his first engagement with **Centaur**.

Dennis O'Connor (Richard) — is a native of the Saguenay-Lac St-Jean region of Quebec. He has performed on stage, in film, radio and television in both English and French. Montreal audiences will remember him as Pepe Hernandez in the Maxwell Comedy Bar production of "El Grande de Coca-Cola" as well as the Italian language production "La Storia del Emmigrante". Mr. O'Connor recently played the role of Honoré in Théâtre du P'tit Bonheur's highly acclaimed production of Marie Laberge's "C'était avant la guerre à l'Anse à Gilles" as well as delighting audiences in five plays at Kawartha Summer Theatre. His film and television credits include Marchand Smith in "Les fils de la liberté", "Bonheur d'occasion/The Tin Flute", "Siege" and Micheline Lanctôt's "Sonatine". His radio credits include "The Scales of Justice" and the CBC "Stereo Theatre" series.

Jennifer Phipps (Ma Wilson) — is delighted to return to **Centaur**. She was first seen here in 1972 as Phoebe in *THE ENTERTAINER* and Clytemnestra in *ELECTRA*, and then as Margaret Morley in the 1977 hit *ARTICHOKE* which won her a Best Actress award. Recent highlights include Germaine Guèvremont in the English language première of Marchessault's "Saga Of The Wet Hens" directed by Michelle Rossignol for Tarragon Theatre and the title role of Filumena at Theatre Plus in Toronto, for which she won a Dora Mavor Moore nomination as Best Actress. Last summer she returned to Shaw Festival playing Mrs. Skillon in the farce "See How They Run" and premiering "The Singular Life Of Albert Nobbs". On her return to Toronto, she will play the title role in "Sister Mary Ignatius Explains It All" for the Tarragon Theatre, to be directed by Leon Major, under whose management she spent ten highly successful years with the Toronto Arts Productions Company.

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Simon Malbogat (Director) — has worked on several productions with David Fennario in the past six years. He directed ON THE JOB for **Centaur** in 1980. Since then he worked with G.C.T.C. in Ottawa, Factory Theatre Lab, Necessary Angel and Open Circle Theatre in Toronto. In the spring of 1981 he was a major contributor to the Toronto Theatre Festival. He then travelled to theatre festivals throughout Europe, performing in Czechoslovakia and directing in Poland. On his return to Canada he directed "Poland At Sea" and "Mad Dog Blues" for Conspiracy/Mixed Company. He will be going on to direct a workshop of a new play called "Waiting" and will be producing "Life On The Line" at Young People's Theatre in April.

Guido Tondino (Designer) — has designed numerous plays in Montreal and throughout Canada. His previous work at **Centaur** includes BLOOD RELATIONS and WAITING FOR THE PARADE and his most recent work in Montreal was "Hedda Gabler" for the Saidye Bronfman Centre. He now divides his time between Montreal and New York where he is currently working on an original work called "Hope Against Hope".

Alexander Gazale (Lighting Designer) — is Head Technician of **Centaur 2** and one of **Centaur's** resident lighting designers. He has designed lighting for John Abbott College Theatre School productions, Phoenix Theatre, the Group of Four and La Poudrière. **Centaur** audiences have seen his work in JITTERS, the NOTHING TO LOSE tour production, RIDDLE OF THE WORLD and most recently DUET FOR ONE.

Lesley MacMillan (Stage Manager) — has been at **Centaur** for two seasons where she has worked on several productions including: NOTHING TO LOSE, THE TOMORROW BOX, EVERLOVING, HAPPY END, BLOOD RELATIONS, LADY FROM THE SEA, THE RIDDLE OF THE WORLD, THE MAIN, and most recently DUET FOR ONE. She spent the summer in Stratford as Assistant Stage Manager for "Julius Caesar" and "The Merry Wives Of Windsor" on the Festival Stage.

PROGRAM NOTES

The Black Rock (Roche Noire) is the memorial stone that stands in Pointe St. Charles on the common grave of 6,000 anglo immigrants that died from typhoid fever in 1847. It is proof that the English are Québécois too.

The Black Rock community center is a voluntary organization founded by people in Verdun. It is an attempt to organize anglophones in the community on the basis of their interests as women, artists, and workers in a Quebec that doesn't like to recognize the fact that there is an anglo working class.

David Fennario
Simon Malbogat

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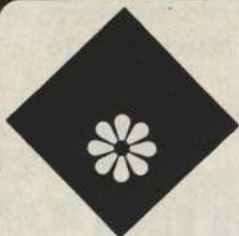
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CENTAUR THEATRE COMPANY

Dear Centaur Patron,

We are half way through another great year at Centaur. We started off on a high point with the pre-season show, *THE MAIN*, selling out to audiences at the Theatre and community centres around the city. As Chairman of Centaur's Board of Directors, I would like to thank the Multiculturalism Directorate of The Secretary of State for their faith that Maurice Podbrey and his staff could conceive of and deliver something as good as *THE MAIN*.

The impact of *BREW* on Montreal's English-speaking community was fantastic. For those of you that did not see it – or only saw it once! – let us hope it will be back in the future. I think the actors deserve a great deal of credit for the efforts they expended to ensure that this production was a success.

DUET FOR ONE and *TRANSLATIONS* shared the earlier success of the season and once again demonstrated the variety possible in theatre.

I'm sure that many of you on our mailing list read with interest Maurice Podbrey's letter concerning our financial situation.* Maurice, the Board and the staff have been able to manage the Theatre without incurring a deficit. However, the rapidly growing costs make it more difficult for us to balance our budget with the usual revenue at the theatre. We had the choice of raising ticket prices or increasing our fund raising expectation. We opted for the latter which gives you, the donor, a tax receipt for your money.

Many of you have already responded positively to Maurice's request (as well as to earlier requests). To each of you, thank you very much. I am hoping that by the time our year end arrives (June 30, 1983), I will be able to report that all of Centaur's patrons have made some contribution. So for those of you that have not yet contributed, I urge you to please write out your cheque today. It is our theatre and we all have to pull together if we want to ensure its long-term viability.

Grant L. Davies
Chairman
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