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LITTLE BLOOD BROTHER

by Vittorio Rossi

GARGOYLES

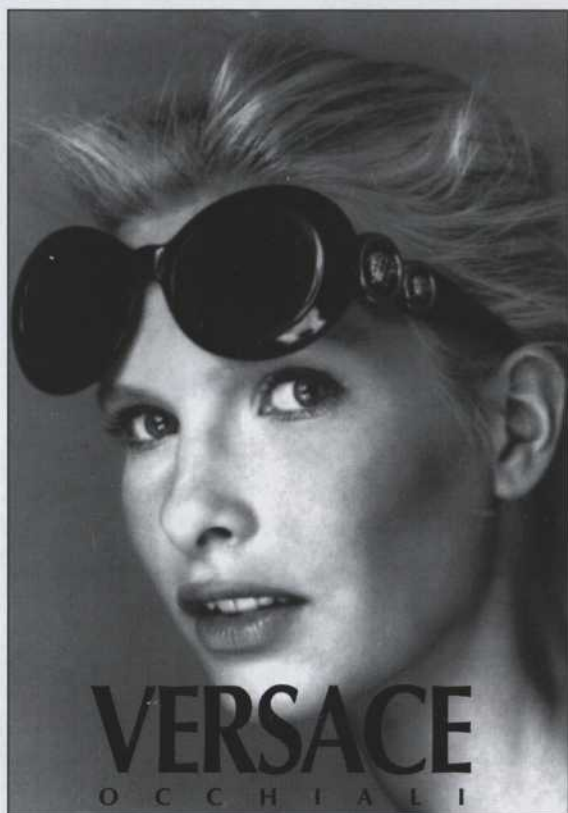
by David Fennario



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A three-part feature of Centaur's hottest talent



January 14 - February 23, 1997

LITTLE BLOOD BROTHER

written and directed by Vittorio Rossi
with

Mark Camacho as *Frank*

Vittorio Rossi as *Rocco*

Richard Zeppieri as *Danny (Deuce)*

FIRST INTERMISSION.

GARGOYLES

written and performed by David Fennario
directed by Maurice Podbrey

SECOND INTERMISSION.

THE SPIRIT OF THE CENTAUR

by George Bowser & Ricky Blue
directed by Corey Castle

Set & Costume Designer	Louis Beaudoin
Lighting Designer	Norbert Muncs
Stage Manager	Krista Hansen
Apprentice Stage Managers	Jennifer Jensen & Flora Planchat



Centaur Theatre Company is deeply grateful to the artist Miyuki Tanobe for permitting the reproduction of her painting in our Set Design and promotional materials.

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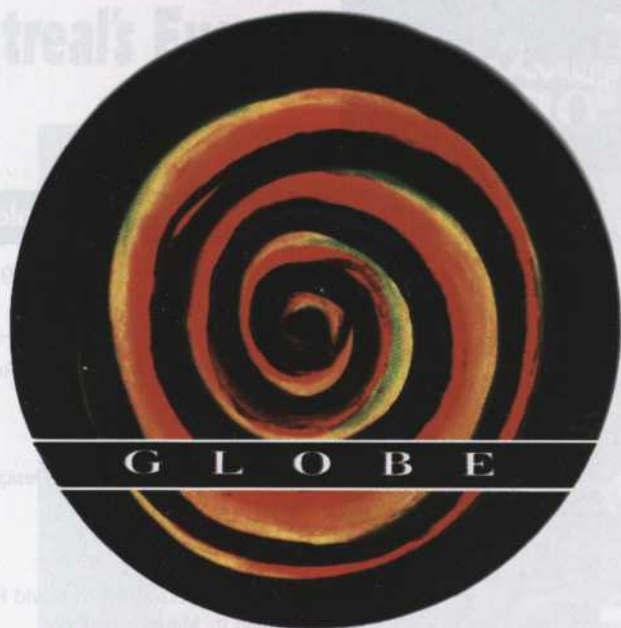
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The Seat Endowment Program is just another step in completing the final phase of our Capital Campaign. Individuals are asked to endow a seat in newly-renovated Centaur 2. Supporters have already endowed 25% of our seats, generating nearly \$50,000 in donations.

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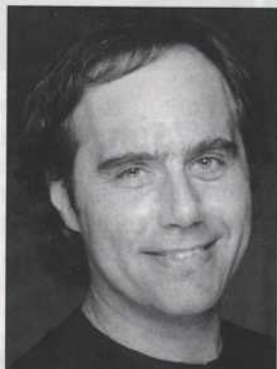
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Vittorio Rossi (Playwright, Director and Actor / Rocco)

Vittorio Rossi was born in Montreal in 1961 and spent his youth in the district of Ville Emard. Rossi earned his BFA from Concordia University and stormed the Montreal theatre scene with two consecutive Best New Play Awards at the Quebec Drama Festival for his plays *Little Blood Brother* (1986) and *Backstreets* (1987). Both received great critical acclaim when they were subsequently produced off-Broadway in New York City; Boston and Toronto.



In 1987, Rossi became playwright-in-residence at Centaur during which time he wrote his first full-length play, *The Chain*. It launched Centaur's 20th Anniversary Season in October of 1988, and set box-office and attendance records during its run. The show was then produced at the National Arts Centre, Ottawa. Rossi also received distinction as the youngest playwright to hold the position of writer-in-residence at Concordia University (1990-91). His other plays include *Scarpone*; *In Pursuit of a Cow*; *The Last Adam*

which was premiered at Centaur in 1994 and received its American premiere in January 1995 at Syracuse Stage Company (Syracuse, New York); and *Love & Other Games* which Centaur premiered in March 1995. Rossi's adaptation of *Filumena* by Eduardo de Filippo will be produced later this year by the Stratford Theatre Festival.

Rossi's diverse acting credits include regular appearances as Dino Marrone on the television series *Urban Angel* (CBC/CBS); film roles in CBS's *Day One* and in *Malarek*; the lead in *Canvas* starring opposite Gary Busey and John Rhys-Davies; and a co-star role in the feature film *Le Sphinx*. Most recently, audiences may recognize him as detective Tom Celano in the award-winning French-language television series *Omertà*.

Vittorio Rossi is the recipient of the 1994 Premio Award in the field of Creativity. The award was presented to him by CIBPA (Canadian Italian Business Professionals Association) for bringing honour and distinction to the Italian-Canadian community with his body of work. In 1996, Vittorio was the winner of the Canadian Authors Association Literary Award for Drama for his play, *The Last Adam*.

Rossi currently lives in Montreal where he continues to write for both stage and screen. Vittorio is a proud uncle and dedicates his directing and performing debut at Centaur to his nieces and nephews: Patricia, Linda, Michael, Brian, Carla, Cristina and Dante.

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Mark Camacho

(Frank)
is no stranger to Centaur audiences, having appeared in numerous Rossi productions including

the original QDF presentation of *Little Blood Brother* (1986) for which he garnered a Best Supporting Actor Award. He has since appeared at Centaur as Moose in the QDF presentation of *Backstreets*, and as Marco in *The Last Adam* and Jimmy in *Love & Other Games*. Other theatre credits include the Tarragon Theatre (Toronto) productions of *Backstreets* and *Little Blood Brother*; *Beau Jest* at the Saidye Bronfman Centre; *The Mandrake* for P.O.V. Productions and *The Wild Guys* at the Piggery Theatre. On television Mark can be seen in the series *Sirens* as city attorney Myron Perryman and Mr. Walker on the new series *Lassie* (YTV). His film credits include *Rainbow* with Dan Ackroyd and Bob Hoskins; *Dorothy Parker and the Vicious Circle* with Jennifer Jason Leigh; *Whispers* with Chris Sarandon; *Deadbolt* with Justine Bateman; and the local hit,

Myth of The Male Orgasm. He just completed filming on *The Kid* with Rod Steiger and *For Hire* with Rob Lowe and Joe Mantegna. His next project will be the Paul Schrader film *Affliction* with Nick Nolte, Sissy Spacek, Willem Dafoe and James Coburn.

Richard Zeppieri

(Danny / Deuce)
is pleased to return to Centaur where he has previously performed in Rossi's plays as Massimo in



The Chain, Salvatore in *The Last Adam* - a role he reprised in the Syracuse, New York state production of the play and Lucio in *Love & Other Games*. He also appeared in the Tarragon Theatre productions of Rossi's *Little Blood Brother* and *Backstreets*. Richard acted as a regular on the CBC series *Liberty Street*. Other television credits include *Side Effects*, *FX The Series* and *Kung Fu*. Upcoming projects include appearing at Stratford in Eduardo di Filippo's *Filumena*.



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David Fennario (Playwright and Performer)

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 David 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. David, who had never even seen a play, spent two years watching rehearsals, talking with actors, directors, designers, production crews... and out of all this came *On the Job* (1975) with 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. This play was seen in Vancouver and shown on CBC television.



David's outstanding talent was confirmed with his second play, *Nothing To Lose* (1976) 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* (1979), 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 people 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 were 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.

Centaur commissioned and world premiered *On the Job*, *Nothing to Lose*, *Toronto* and *Balconville* which won the Chalmers Award for Best Canadian Play in 1979. *Balconville's* success was followed by the 1983 hit *Moving*. *Joe Beef: A History of Pointe St. Charles* was developed and produced by the Black Rock Community Group in Verdun and premiered in Toronto in a production by Mixed Company which won the Pauline Julien Award, presented by the United Steelworkers' Union in 1986. Centaur has since produced David's *The Murder of Susan Parr* (1990), *The Death of René Lévesque* (1992), and a remount of *Balconville* (1993).

David has since gone on to write and perform more community-based theatre. One such work is his popular piece about the Irish tour of *Balconville*, *Banana Boots*. He has also penned several autobiographical books that revolve around his experiences growing up in Montreal and travelling in the United States. His most recent work of this nature is entitled *Place Ville Marie: A Work in Progress*.

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Maurice Podbrey (Director)



Now in his 28th and final year as Artistic and Executive Director, Mr. Podbrey has directed numerous acclaimed productions at Centaur including *Master Harold...And The Boys*, *Woman in Mind* and *Someone Who'll Watch Over Me*. He has appeared in numerous roles including such favourites as Stalin in *Master Class* and Pontius Pilate in *The Master and Margarita*. Mr. Podbrey was awarded the Order of Canada in 1991 and received a Doctor of Laws, honoris causa, from Concordia University in 1992. In 1994, he was awarded the first ever Chalmers Award for Artistic Direction. Next, he will be co-directing Centaur's forthcoming production of *The Winter's Tale* with Alexander Marin.

ON A SPECIAL NOTE

I am delighted to share with you this three-thrust production of premier Montreal talents I was intimately involved in bringing to the stage. Working with Rossi, Fennario and Bowser and Blue has been a theatrical treat and it was a dream of mine to reunite them at Centaur during my final season. I am happy to be able to launch the New Year with these great writer/performers - and thank you for joining us in this special Montreal feast.

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Bowser & Blue

BOWSER & BLUE are George Bowser and Ricky Blue. Rick is the one on the right, which is known to theatre people as "stage left". All such stage directions are given from the actor's point of view because actors are usually unaware that any point of view other than their own exists. Upstage refers to the back of the stage, and is so called because theatre stages used to be sloped towards the audience, nominally to improve sight lines, but in reality so that objects thrown at the performers would roll back upon the audience. They started performing together in 1978 at the Irish Lancer Pub, which has since been closed, and spent six more years playing 60's folk-rock music in Montreal pubs. The pub above Deja Vu is now named the "Bowser and Blue Pub", and they still have a tab there. They began to play at colleges and universities in 1984 with a music and comedy show as part of the "Molson Canadian Rocks" program, just before their bawdy musical satire, and the Canadian Organization of Campus Activities voted them *Entertainer of the Year* in 1985 and *Best Comedy Variety Act* in 1986 and 1991. From 1990 to 1995, Bowser and Blue appeared weekly on CFCF-TV's award-winning show *Fighting Back* as the show's resident musical satirists, a task that led to the creation of many of the songs they have performed on the Centaur stage.

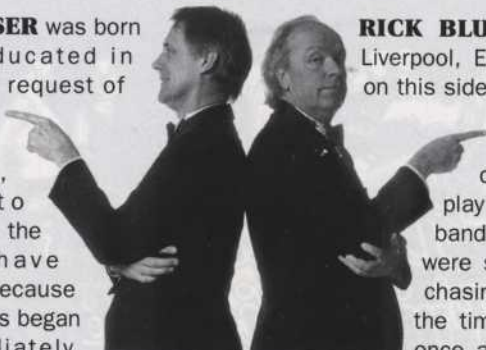
They are delighted and honoured to have been invited to join Vittorio Rossi and David Fennario in this three-part evening of theatre by Montrealers, about Montrealers, at the request of the outgoing Artistic Director, Maurice Podbrey.

This is Bowser and Blue's fourth appearance at Centaur, the other three being *Blokes*, *Blokes Deux*, and *Troubadours Through Time*. They have also made some inroads in the national scene, having appeared on CBC-TV's *Comics* last October, and performed live at many special events from Vancouver to Quebec City.

This year, they will be seen in a documentary entitled *The Neverendum Referendum*, a film about post-referendum malaise in Quebec that will be broadcast on Radio-Canada, CTV, and Montreal's CFCF-TV in March.

GEORGE BOWSER was born and partly educated in England. At the request of his parents, he left under a cloud in 1970, and came to Canada, where the cloud must have followed him because the October Crisis began almost immediately.

He played lead guitar with several Montreal bands before joining Bowser and Blue as Bowser. He has assimilated a Quebec wife, and they are raising three little Quebecers in Westmount.



RICK BLUE was born in Liverpool, England, but raised on this side of the Atlantic. He learned how to sing in a Baptist choir and how to play guitar in a rock band. His college days were spent drinking and chasing girls. The rest of the time, he wasted. He once appeared on televi-

sion naked. He has subsequently mellowed with age and is a respectable member of the bourgeoisie, proving it by residing in the municipality of Beaconsfield as part of a family of four we shall simply call "the Blues".



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COREY CASTLE

(Director)

This is Corey's fifth show at Centaur, having directed *Blokes, Blokes II*, *Troubadours* *Through Time*

and *Cabaret*. His credits include *Hello Dolly* for Lyric Theatre, *Marvin's Room* and *Cakewalk* for Triumvirate, *Amahl and the Night Visitors* for Opera Midi, *Cole* for Theatre Lac Brome and *See Saw* for Geordie Productions. Also for Geordie, Corey directed the hit children's revues, *From You to Us to You 1,2,3*, which were presented at the Edmonton Fringe Festival, the National Arts Centre, La Maison Théâtre, the Saidye Bronfman Centre, and which toured extensively throughout Quebec and Southeastern Ontario. Corey is a graduate of the American Musical and Dramatic Academy in New York. This April, he will be directing *Into the Woods* for Concordia University.



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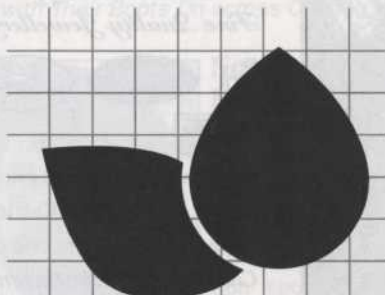
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Louis Beaudoin

(Set and Costume Designer)

is a Concordia University graduate. *Mainly Montreal* marks Louis' third col-

laboration with Centaur Theatre Company. His first was set and lighting design for *Tall Tales of A Generation* and his second was the recent lighting design of *Vigil*. His previous work in the English theatre community includes lighting for *Play It Again, Sam* (Joe Malouf Company) at the Saidye Bronfman Centre; and set design for *Cole Porter* and lighting for *Herringbone* - both at Theatre Lac Brome. He has enjoyed a particularly productive association with Paulina B. Abarca, for whom he designed set and lighting for *The Lamb Lies Down, Critical Mass*, and *Playing Bare*, and lighting for *7 Stories*. Louis has worked extensively in French theatre, film and television, and is teaching a course at The National Theatre School. His upcoming project, together with Manon Fontaine, will be to bring their new creation *Big Trail or They Die with Their Boots On* across Canada.



Norbert Muncs

(Lighting Designer),

presently Director of the Technical Production section at the National

Theatre School of Canada, has worked as Production Manager, Technical Director, Tour Manager and Carpenter for various theatres. His lighting design credits include: *The Agunah, The Rothschilds*

and *The Jazz Singer* for the Saidye Bronfman Centre; *Eleemosynary, Teibele* and *Her Demon* and *A Clockwork Orange* for Bulldog Productions; *The Nutcracker, Coppelia*, and *Sleeping Beauty* for Ballets-Ouest; *Beside Manners, Perfect Crime, Lend Me A Tenor, Private Lives, Sleuth*, and *Not Now, Darling* for the Piggery Theatre; and *The Woman In Black, Playboy of the West Indies, Dancing at Lughnasa* and *If We Are Women* for Centaur. Norbert is a member of the Associated Designers of Canada.



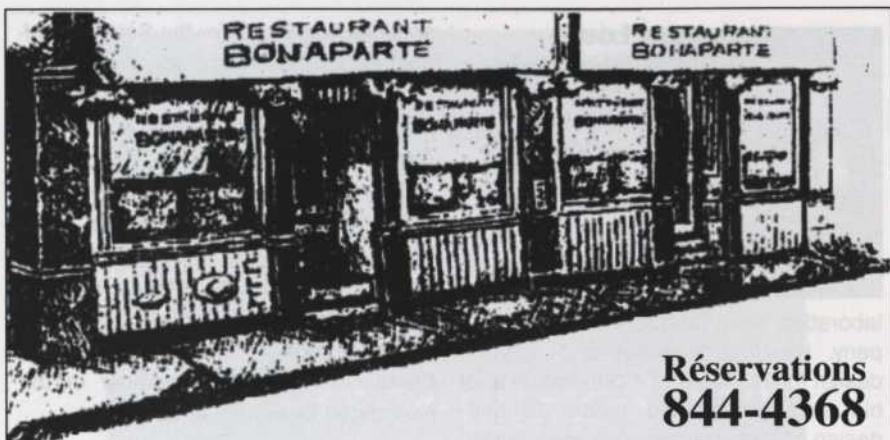
Krista Hansen

(Stage Manager)

has worked as an Assistant Stage Manager for *Don Giovanni* and *Così Fan*

Tutti at the National Arts Centre; as Stage Manager for five seasons at the Piggery Theatre; and as Assistant Stage Manager and Stage Manager for Theatre New Brunswick. For Centaur, Krista has worked on numerous shows including *The Last Adam* and *Love & Other Games*. Last summer, she was Production Manager for the Piggery Theatre where she will be returning this summer. Krista is a graduate of the Technical Production Section of the National Theatre School of Canada.





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Jennifer Jensen

(Apprentice Stage Manager/ASM)

is pleased to be back at Centaur for her third production with the compa-

ny. Previous ASM credits include *Vigil* and *Troubadours Through Time* at Centaur and *Not Now, Darling* and *Wild Guys* at the Piggery Theatre in North Hatley. She stage managed *The History of Music in 12,838* for the Montreal Fringe Festival and was also the stage manager with Festival McGill for two outdoor Shakespearean productions: *King John* and *Henry V*. Jennifer has studied at McGill's Drama and Theatre Program and at The National Theatre School of Canada. She is currently producing Festival McGill's upcoming production of *The Tempest*.

Flora Planchat

(Apprentice Stage Manager/ASM)

is originally from St. John's. She has been working in theatre in Ontario,

Quebec and Newfoundland for the past 8 years. While working on her BFA at Concordia, Flora stage managed several shows including *The Rez Sisters* and *Women of Trachis*; and was Assistant Technical Director for *Measure for Measure*. She spent two seasons with the stage company at King's Wharf Theatre in Penetanguishine, Ontario, as an assistant stage manager and house technician. Here at Centaur, she has worked on *Antony and Cleopatra*, *The Visitor*, *If We Are Women*, and, most recently, *Vigil*.



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Welcome In All Synagogues

Miyuki Tanobe

Born in Japan in 1937, Miyuki Tanobe first studied painting at the age of 12 with Itaru Tanobe, a prominent Japanese oil painter. In 1959, she received her Teaching Degree from Tokyo's Fine Arts University (Gei-Dei) and was accepted into the atelier of Seison Maida, Japan's master of Nihonga painting. There she worked watercolor and oil painting as well as engraving and became a member of INTIN (The Association of Master Painters). From 1962 to 1963, she continued to paint as a member of the Grande Chaumière in Paris. In 1963, Tanobe was accepted into the Ecole Supérieure Nationale des Beaux Arts de Paris where Chapelain Midy, the master of French-style painting,

invited her to join his atelier.

Miyuki Tanobe's love affair with Montreal began in 1971, following her encounter and marriage with Canadian, Maurice Savignac. Soon after her arrival in Quebec, she toured Montreal's popular haunts with sketchpad in hand, areas such as Carré St. Louis and Little Burgundy which



reflected the city's multicultural landscape. She studied Quebec legends at the library, toured the region with her husband and finally settled in the Saint-Antoine-sur-Richelieu region. She enjoyed her first exhibition in March 1972 at l'Art français which later became the Jean-Pierre Valentin galerie - a gallery with which she continues to have a strong association.

An accomplished artist, she received the 1981 Canada Council Award for her book illustrating Gilles Vigneault's poem: *Les gens de mon pays*. She became a member of the Royal Canadian Arts Academy in 1994; and in 1995 was elected an Officer of the Ordre national du Québec.

Featured on the set of this production and in promotional material are reproductions in whole or in part of Miyuki Tanobe's painting: *La rue Sainte-Catherine durant la grève de métro, 1982. 76 x 91*. Centaur also acknowledges the Galerie Jean-Pierre Valentin at 1490 Sherbrooke West which features Tanobe's works. The gallery can be reached by calling 849-3637.

Centaur Theatre Company Gratefully Acknowledges
Valérie Viertel
for her contribution to the play
and her photographic contributions to *Gargoyles*.

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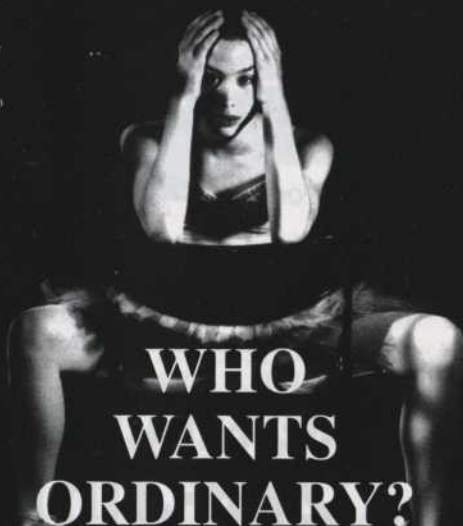
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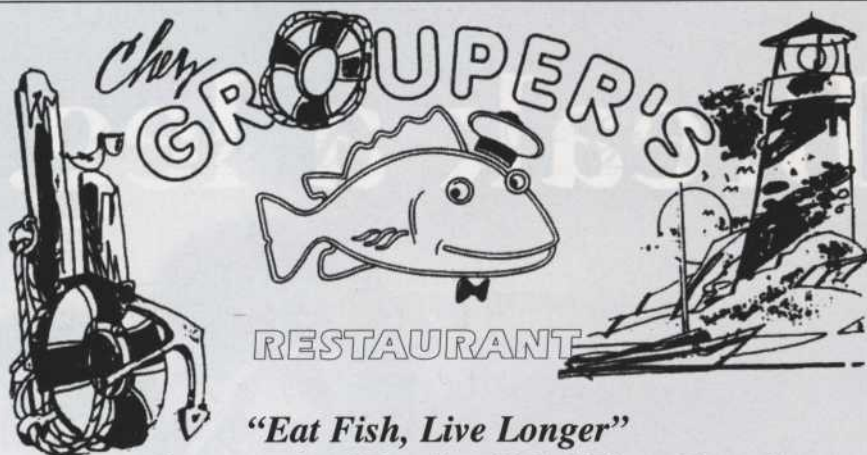
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Membership of Cine Gael entitles you to receive **programmes** and our **newsletter** by mail. **You are invited to join. Info 481 1346.**

Note - Our volunteer non-profit society sometimes has difficulty obtaining scheduled films, usually the rare and valuable ones, thus disrupting our programme. Your indulgence is asked on these unusual occasions.

January 23 **Some Mother's Son. Special Performance** and **Canadian Premiere** of this explosive new hit starring **Helen Mirren, Fionnula Flanagan**. Venue to be announced. For information call 481 1346.

1997 Spring Season

- January 30** **Spaghetti Slow.** Hilarious tale of a young Italian sent to Ireland to learn English and acquire some sense!
Guest : **John Griffin**, Gazette Film Critic.
- February 13** **Ballroom of Romance.** Pat O Connor (Circle of Friends) directed this sensitive film starring Brenda Fricker.
Guest : **Dr. Michael Kenneally**.
- February 27** **Poitín**, in Gaelic, with English subtitles. Stars Cyril Cusack in a tale of the hazards of the illegal drink (Poitín) trade in rural Ireland.
Guest : **Dr. Gus O'Gormain**.
- March 20** **An Evening of Irish Short Films.** Promising young Irish directors demonstrate their skills. Always one of the great annual attractions of our season. Details to be announced.
- April 10** **Puddy Cat** (a short) & **The Kickhams** '.... exuberantly photographed' docudrama of the G.A.A. in Belfast.
Guest : **Brendan J. Byrne**, Director of this evening's films.
- April 24** **Nothing Personal.** Powerful feature on the impact at the personal level of the 'Troubles' in Northern Ireland. Admission & venue TBA.

Ciné Gael is grateful for the support of **St. Patrick's Society of Montreal, The British Consulate in Montreal, The Embassy of Ireland, Concordia University, and Hurley's Irish Pub.**

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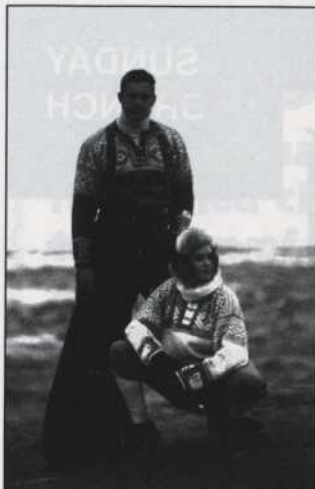


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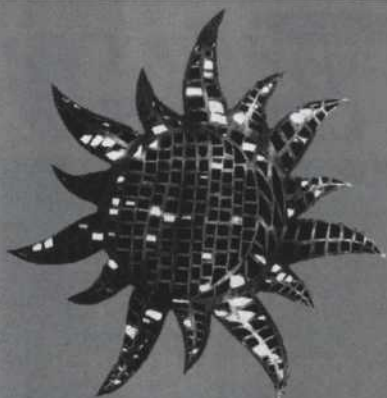
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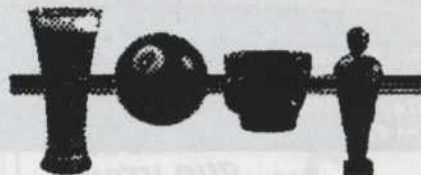


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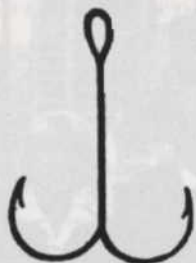


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