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CENTAUR THEATRE COMPANY

presents

NIGHT AND DAY

by **TOM STOPPARD**

(March 17 – April 12, 1981)

George Guthrie
Francis
Ruth Carson
Alastair Carson
Dick Wagner
Jacob Milne
Geoffrey Carson
President Mageeba

directed by
sets & costumes designed by
lighting by
sound by
stage manager
assistant stage manager

IAN CLARK
TYRONE BENSKIN
FIONA REID
JOSHUA PARLETT (or)
NICHOLAS PODBREY
ROBERT HALEY
ROBERT LACHANCE
COLIN HOARE
ERROL SLUE

MAURICE PODBREY
MICHAEL EAGAN
STEVEN HAWKINS
LOUISE GUINAND
STEPHEN GEORGE
SANDRA LEAN

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TOM STOPPARD (Author) — formerly a journalist, is one of Britain's foremost contemporary playwrights for stage, television and radio. Theatre credits include "Rosencrantz And Guildenstern Are Dead" (Evening Standard and Tony Awards), "Enter A Free Man", "The Real Inspector Hound", "After Magritte", "Dogg's Our Pet", "Jumpers" (Evening Standard Award) and "Dirty Linen". Centaur produced THE REAL INSPECTOR HOUND, AFTER MAGRITTE, and TRAVESTIES.

Cast (in order of appearance)

IAN D. CLARK (George Guthrie) — began his career in Montreal with Theatre Encounter, which led to numerous appearances at the Saidye Bronfman Centre. He will be remembered particularly for his performance as Young Charlie in the North American premiere of "Da", a role which he repeated to acclaim with Theatre Compact in Toronto. Since then he has appeared with most major theatres from coast-to-coast in leading roles. He has just completed a tour of Peter Cooke and Dudley Moore's "Good Evening". In 1978, he won the Ohio State Award for the series "The Life Of Nietzsche", in which he played the title role. Recent television appearances include: "Teleplay", "The Fighting Men", "Tales Of The Klondike", "The Newcomers", "The Great Detective" as well as a principal part in the new series "MacPherson". His feature film credits include working with Richard Burton in Equus and Richard Chamberlain in Bells, as well as the leading role in The Force.

TYRONE BENSKIN (Francis) — is an actor, musician, lyricist and composer, presently working on his BFA at Concordia University where he recently appeared as Nugget in "Equus". He has performed in the Black Theatre Workshop productions of "Gingerbread Lady" and "My Sweet Charlie". This is his first appearance in a Centaur production.

FIONA REID (Ruth Carson) — This is Miss Reid's first stage appearance in Montreal since she attended McGill University as a drama major from 1969-72. She has performed at Manitoba Theatre Centre in "The Cherry Orchard", "The Boy Friend", "She Stoops To Conquer" and "A Flea In Her Ear"; at Halifax's Neptune Theatre in Noel Coward's "Tonight At 8:30" and "The Seagull". Miss Reid played Catherine in "Waiting For The Parade" at Toronto's Tarragon Theatre, a role she repeated in the British production at London's Lyric Hammersmith. At Toronto Arts Productions she was Helen in "Trojan Women" and Billy Dawn in "Born Yesterday". Toronto audiences also saw her in "Ashes" and the original production of "Automatic Pilot". Last fall she was part of a satirical revue called "Nobody's Fool" at the Chelsea Theatre Centre in New York. Familiar to television audiences as Cathy King in "King Of Kensington" she will be seen later this year in "MP" on the "For The Record" series. Following this production she will be going to Stratford.

ROBERT HALEY (Dick Wagner) — His most recent stage experience includes Serjius in "Arms And The Man" for Douglas Beatty productions in Toronto,



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Banquo in "Macbeth" at Toronto Arts Productions, and Captain Bluntschli in "Arms And The Man" at Edmonton's Citadel Theatre. Prior to these roles he was a regular on CBC-TV's "King Of Kensington", and has played leading parts in such television series as "Sidestreets", "For The Record" and "The Great Detective". He has acted extensively in most regions of Canada, and was most recently in Quebec in Festival Lennoxville's "Squreux de Deux", which also toured the Maritimes and Ontario.

ROBERT LACHANCE (Jacob Milne) — graduated from the University of Windsor School of Dramatic Art. A versatile performer, he has appeared in "Twelfth Night" as Orsino, as Louis Riel in "John A. Himself", and Sam in "Creeps" all for Theatre London. Most recently at the Stratford Festival he played the roles of the Hunting Lord in "King Lear", Valentine in "Titus Andronicus", the Duke of Gloucester in "Henry V" and a son who has killed his father in "Henry VI".

COLIN HOARE (Geoffrey Carson) — has appeared extensively over the past decade with many theatre groups in the Montreal area, notably with Lakeshore Players, Iona Players and the Arcadians Musical Society. His credits include Fintan Kinnore in "The Patrick Pearse Motel", Superintendent Pratt in "Who Saw Him Die?", Lord Minto in "A Bequest To The Nation", Bill Sykes in "Oliver", Timothy Westerby in "There Goes The Bride", and Alistair Spenlow in "Move Over Mrs. Markham". He was last seen in the Lakeshore Players' production of Robert Bolt's "A Man For All Seasons" in which he portrayed Thomas Cromwell.

ERROL SLUE (President Mageeba) — played the title role in SIZWE BANSI IS DEAD at Centaur and on its National tour. He is also familiar to Centaur audiences for his stunning performances in RIVERSLIP, THE ELECTRONIC NIGGER, and THE ISLAND (and its National tour). Other Montreal credits include, "The Dream On Monkey Mountain", "Captives Of The Faceless Drummer", and "Boesman And Lena"; for the Théâtre du Nouveau Monde he played "La Guerre, Yes Sir!" as well as on their European tour. In Toronto, he has appeared in "The Swampdwellers" and "Mr. Bones". Last summer Mr. Slue received international critical acclaim for his performance as Aaron in the Stratford Festival's production of "Titus Andronicus".

MAURICE PODBREY (Director) — is founding Artistic & Executive Director of Centaur. Since the Company began in 1969, he has directed many productions including SIZWE BANSI IS DEAD (also on national tour), THE ISLAND, EVE, WEEDS, BACK TO BEULAH and THE DREAM PLAY. Acting credits include the world première of A LESSON FROM ALOES. Originally from Durban, South Africa, Mr. Podbrey trained for the theatre in England. He worked extensively as an actor in repertory across Britain and in London's West End, and began directing in Dundee, Scotland, subsequently becoming Artistic Director of the Chester Playhouse. In 1966, he was invited

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to join the National Theatre School in Montreal as Assistant Director of the English Section. Mr. Podbrey is Chairman of the Professional Association of Canadian Theatres.

MICHAEL EAGAN (Designer) — is one of Canada's foremost designers and a 'regular' at **Centaur** since its inception, with numerous shows to his credit, most recently **TRAVESTIES**. Mr. Eagan's work is also known at the Shaw Festival, the National Arts Centre in Ottawa, and the Stratford Festival. Now a resident of Toronto, he has designed productions for the St. Lawrence Centre, Theatre Plus, Tarragon Theatre and Bayview Playhouse. His work covers a wide range of plays including "Captain Brassbound's Conversion", "The Club", "Dusa, Fish, Stas & Vi", "A Doll's House", "Born Yesterday", "Henry VI", and "The Gin Game". In the USA he designed "Happy New Year" on Broadway.

STEVEN HAWKINS (Lighting Designer) — as **Centaur's** former Resident Lighting Designer, has designed some fifteen productions, including **THE ISLAND**, **TRAVESTIES**, **THE WINTER DANCERS** and **PIAF**. He also designed the original and touring productions of **BALCONVILLE** and **A LESSON FROM ALOES**. Now freelancing, he recently worked as Assistant Lighting Designer for the Stratford Festival and designed "Family Business And Table Settings" for the Saidye Bronfman Centre Theatre. He has just completed the second Canadian tour of **BALCONVILLE** and is presently touring the show in Britain.

LOUISE GUINAND (Sound) — is a graduate of The National Theatre School and of The Queen's University Drama Program. Before joining **Centaur's** staff this season as Assistant Technician, she worked at Festival Lennoxville.

STEPHEN GEORGE (Stage Manager) — a member of the **Centaur** Stage Management staff for the past three seasons, returns for this production of **NIGHT & DAY**. Following his sixth season with the Muskoko Summer Theatre, he moved to Toronto where credits include the **Centaur** production of **A LESSON FROM ALOES** at Toronto Workshop Productions, as well as 3 productions for the Variety Dinner Theatre.

SANDRA LEAN (Assistant Stage Manager) — has been working extensively for the past few years in Halifax for various theatre companies including Stage East Theatre Company and most recently Neptune Theatre. Her work has also taken her to England and Australia. This is her first season at **Centaur**.

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EXCERPTS FROM THE PROFESSIONAL ASSOCIATION OF
CANADIAN THEATRES' SUBMISSION TO THE FEDERAL
CULTURAL POLICY REVIEW COMMITTEE

January 30, 1981

PACT, a gathering of seventy-five non-profit, professional, English-language theatres serving play-goers from coast to coast.

. . . there is one argument that is rarely heard and one we would like to raise here. We argue that Canada is a 'third world nation' culturally: not in the quality of the arts she produces, but in her own Government's perception of the value of her culture and the support given to it. There are two central features that identify a culture as 'third world'. One is that the nation appears incapable of controlling its own cultural markets and the other is that the nation is recognized in the world community primarily by its artifacts. To wit: Approximately 70% of all culture Canadians ingest is foreign, and sadly, most of the world perceives Canadian arts as Eskimo carvings.

A discrepancy between the reality of Canadian culture and the perception of it by our own Government, and the world, accounts for much of the frustration in the arts community. The situation must change. But the artists alone cannot change it.

Now the arguments must be made and heard at the political level. The politicians must understand that they are lagging, not only behind the artists, but behind the public, in their basic attitude to support of the arts and cultural sector. It is clear that most politicians are uncomfortable with the arts and fear that their public support of culture will bring them lost votes and new-found critics. We suggest that this is a seriously outdated perception and one that must be re-shaped.

. . . Professional Theatre in this country is one of the great Canadian success stories. The amount, the variety, the vigour, the reach of Theatre in Canada is staggering.

. . . There is no question that increased financial commitments from the Government have had significant beneficial effects on the Canadian arts scene over the years. But for the last five years at least, there has been increasing reluctance and foot-dragging by the Government in the area of arts support.

We believe that it is the right of all Canadians to have access to a full range of cultural works as created, performed, produced and provided by Canadians, and that the most effective way to guarantee this right is for the Federal Government to carry out a leadership role in arts support.

. . . Governments, in recent years, have put increasing emphasis on business support for the arts, as they themselves have tried to hold the line on funding. But they have not provided any visible leadership in this area,

nor have they initiated significant tax incentives to stimulate corporate support. They are playing both ends against the middle and the arts are getting caught.

. . . Canadians across the country should have the opportunity to see the best locally, nationally and even internationally produced theatre at reasonable ticket prices.

In one sense, it can be argued that a grant to a theatre company is a grant to the ticket-purchaser.

. . . Theatre is highly labour intensive, providing employment for thousands of Canadians. Sixty-five percent to eighty percent of theatres' annual operating budgets is spent on salaries. In a time of high unemployment, Government funding of Theatre is a "good-buy" on this basis alone.

. . . Every dollar spent on a theatre ticket generates approximately an additional \$3.50 for restaurants, hotels, taxis, parking lots and related industries.

We believe support of the full range of Canadian Theatre, in all ways, will bring positive tangible and intangible benefits to Canada as a whole.

. . . professional artists are committing their lives to their art, their work, and should have a fair chance at earning a reasonable living at it. This point of view holds true in most areas of human endeavour.

. . . We therefore suggest the following steps for federal action to meet the operating needs of Canadian theatres:

1. Increased appropriations to its cultural agencies;
2. Indirect measures in the form of tax incentives to stimulate corporate giving;
3. Indirect measures to stimulate growth of, and investment in theatre;
4. The forging of a partnership among federal, provincial, and municipal Governments . . . to allocate a sum equal to at least half (50%) of all theatres' annual operating expenses, to their theatre budgets.

The public is invited to write to the Committee. The address is:

Federal Cultural Policy Review Committee
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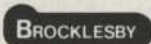


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Anne de Nyst-Clark Stage Manager
Alexander Gazale Head Technician C2
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Louise Guinand Ass't Technician
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Conrad Hazen Head Carpenter
Sandra Lean Ass't Stage Manager
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