

1978/79 SEASON

CENTAUR
THEATRE COMPANY

21 Nov/78

TRAVES
TIERS



by Tom Stoppard

Le Cliché ... Restaurant, bar and terrace;



is just across the street from
'centaur'!

So... why don't you pop
over after the show... to experience
what Helen Rochester has
twice dubbed ...

"a most refreshing place
to eat."



482, rue St-François-Xavier
Vieux Montréal

843-5548
843-7242

The just right after... place.

After the game, or after the
show. The perfect last stop
for late dinner or a luscious
crêpe dessert, coffee and
a nightcap.

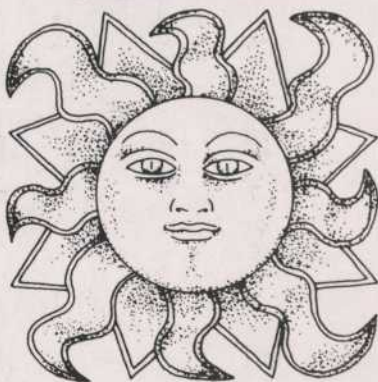
Wines • Cocktails



Open daily - 11 a.m. to Midnight
LES TERRASSES, 3RD FLOOR
705 Ste. Catherine St. W.
(adjacent to Eaton's) 849-4265

Major credit cards accepted

Mexico Unlimited



des arts folkloriques
handcrafts and folk art

4869 Sherbrooke St. W.
Montreal, Québec H3Z 2X8
(514) 486-8852

★ CENTAUR THEATRE COMPANY ★
travestIES
by Tom Stoppard

(November 21 – December 17, 1978)

Cast

Henry Carr BRIAIN PETCHEY
Tristan Tzara JOHN PETERS
James Joyce FRANK MARADEN
Lenin ROD BEATTIE
Bennett GRIFFITH BREWER
Gwendolen JILL FRAPPIER
Cecily MARGOT DIONNE
Nadya CATHERINE VANERI

Directed by MARTIN KINCH

Sets and Costumes by MICHAEL EAGAN

Lighting by STEVEN HAWKINS

Stage Manager ERIKA KLUSCH

Asst. Stage Manager STEPHEN GEORGE

Music by ARI SNYDER

Magic by HENRY GORDON

Hair by RICHARD DUVAL

There will be one fifteen-minute intermission.

Tape recorders and cameras must be left at the coatcheck.

Chateau Versailles Hotel

MONTREAL'S UNIQUE DOWNTOWN TRADITIONAL 70 ROOM HOTEL



*With a touch of quiet grace
Twenty years in the making*

All rooms with private bathroom
Central air-conditioning
Telephone direct dialing
Color Cable Television

Inquire about our

- Corporate Rates
- Weekend Specials
- etc. . . etc. . . etc. . .

Free Parking
1659 West Sherbrooke
Montreal, P.Q.
H3H 1E3

Reservations: (514) 933-3611
Quebec/Ontario/Maritimes
toll free 1-800-361-7169
Telex: 05-267-412

COME ON IN AND TRY A FREE WORKOUT . . .

on the revolutionary Nautilus machines.

We're close to Centaur. We guarantee quick, deep results. Men and women from all over the city are enjoying our quality individual exercise programs. Ski season is just around the corner. Visit us for some preventative medicine, and stay off crutches!

Open:

Mon. to Fri. - 10:00 a.m. to 10:00 p.m.
Sat. - 10:00 a.m. to 6:00 p.m.
Sun. - 1:00 p.m. to 5:00 p.m.



Nautilus Hip and Back Machine

LE CENTRE D'ENTRAÎNEMENT DU VIEUX MONTRÉAL
THE OLD MONTREAL TRAINING CENTER

407 St. Laurent, Room 800, Montreal

Tel: 866-0030

ROD BEATTIE (Lenin) — is performing in Montreal for the first time. A member of The Stratford Festival Company, he has recently finished his fifth season playing such roles as Quince in "A Midsummer Night's Dream", Ratcliffe in "Richard III", Lucius in "Titus Andronicus". Next year his roles will include Bolingbroke in "Richard II" and Juan in a new adaptation of "Garcia Lorca's "Yema". He studied at the University of Toronto and appeared in numerous Hart House productions including the title role in "Hamlet", Ulysses in "Troilus and Cressida" and Parolles in "All's Well That Ends Well". Broadcasting experience includes CJRT and CBC radio, CBC and OECA television.

GRIFFITH BREWER (Bennett) — actor, property master, carpenter, puppeteer, jeweller, antique furniture restorer, is familiar to **Centaur** audiences for his appearances in THE HOMECOMING, REVENGE, THE REAL INSPECTOR HOUND, FRANKENSTEIN, ON THE JOB, ONE CRACK OUT, THE BARBER OF SEVILLE, ARTICHOKE, THE SEA, and BACK TO BEULAH. Recently he read Dr. Jekyll and Mr. Hyde for CBC radio and appeared in "In Praise Of Older Women."

MARGOT DIONNE (Cecily) — worked with Theatre Encounter performing such roles as Portia in "The Merchant of Venice" and Signora Sarti in "The Life of Galileo" while a student at McGill University. She left Montreal to train at North Carolina School of The Arts, spending her final year in London, England. She appeared as Abigail Williams in "The Crucible" at NCSA and Diana Trapes in "The Beggar's Opera" in London. Afterwards, she played Milady in "The Three Musketeers" at the Saidye Bronfman's Second Stage and Gittel Mosca in "Two For The Seesaw" at Hamilton Place. Currently a member of The Stratford Festival Company, she recently played Hermione in "The Winter's Tale".

JILL FRAPPIER (Gwendolen) — has become a familiar face on the Montreal theatre scene over the past 8 years. She will be remembered as Sybil in "Private Lives", Annie in "The Norman Conquests", and Linda in "Play It Again, Sam" at La Poudrière, as well as, Julia in "Fallen Angels" and Fish in "Dusa, Fish, Stas and Vi" at the Saidye Bronfman Centre. This is her third appearance at **Centaur**; most recently as a masked voice in THE DREAM PLAY. She has also performed elsewhere in Canada with Neptune Theatre in Halifax, Theatre New Brunswick in Fredericton, Performing Theatre Company in Toronto, Sudbury Theatre Centre and The Piggery, North Hatley. Miss Frappier is often heard on radio and television and her two latest movie parts are the Mother in "Jacob Two-Two and the Hooded Fang" and Andras' teacher in "In Praise of Older Women" — she kept her clothes on, she hastens to add.

FRANK MARADEN (James Joyce) — is a member of The Stratford Festival Company. His roles there have included Saturninus in "Titus Andronicus", Casca in "Julius Caesar", Adam in "The Devils", Soliony in "The Three Sisters", Aguecheek in "Twelfth Night", Don John in "Much Ado About Nothing" and Flute in "A Midsummer Night's Dream". Next season he will play the title role in "Richard II" and Don Adriano di Armado in "Love's Labours Lost". He was seen in "Troilus and Cressida" in '78 at the National Arts Centre. His work has taken him to the Neptune Theatre, Vancouver

McGill

Centre for Continuing Education

Chartered Accountancy
Community Services
Education
Engineering
Languages
Liberal Arts
Management-Certificate
Management-Graduate
Professional Development

We are open to
your learning needs



For information, telephone 392-5244



A la Crêpe Bretonne

360 rue St-François Xavier, Vieux-Montréal
Tel.: 842-0493

Ouvert 7 jours par semaine

Open 7 days a week



Ouverture prochaine!
Open very soon!

EL GAUCHO
RESTAURANT ARGENTIN

RESTAURACJA polska

stash's café bazaar
461 st - sulphice
old montreal

borstch • pierogi • golabki
bigos • stroganoff • naleśniki
polish, ukrainian & russian
dishes

RESERVE 861-2915
open daily full licence

844-2554



BOUTIQUE

Marly-le-Roy
INC.

Ready-to-wear - Imports
Handmade creations

451 ST. SULPICE
OLD MONTREAL

Playhouse, Edmonton's Citadel Theatre, Bastion Theatre in Victoria, Arts Club Theatre in Vancouver and Asolo Theatre in Sarasota, Florida. Credits include Tom Stoppard's "Rosencrantz and Guildenstern are Dead", "After Magritte" and "The Real Inspector Hound" in Vancouver. He has also done a considerable amount of radio and television work. Mr. Maraden, originally from Pittsburgh, became a Canadian citizen in 1974.

BRIAN PETCHEY (Henry Carr) — studied and acted at the Bristol Old Vic before making his Canadian debut at the Stratford Festival in 1965 where his credits include Andrew Aguecheek in "Twelfth Night", the title role in "Henry VI", Edward IV in "Richard III" and Navarre in "Love's Labours Lost". He made his American debut at the Guthrie Theatre, Minneapolis, playing both twins in Goldoni's "Venetian Twins" and the figure of the author in "A Play by Solzhenitzen (world première), as well as appearing in "Diary of a Scoundrel" and "Misalliance". Other credits include Mercutio in "Romeo and Juliet" at Stratford, Conn. and appearances at virtually every major theatre in Canada. This past season marked Mr. Petchey's debut at the Shaw Festival with performances as Charles Lomax in "Major Barbara" and Randall Utterword in "Heartbreak House".


JOHN PETERS (Tristan Tzara) — returns to **Centaur** after 4 years. In 1974 he appeared in THE DAUGHTER-IN-LAW, HAMLET, BETHUNE and FRANKENSTEIN, where he was strangled by the monster — a critic in disguise some have said. Since then he has worked at various theatres in and out of Montreal. At La Poudrière, he was Norman in the successful "Norman Conquests" last summer and Liam in "Liam Liar" at the Saidye Bronfman Centre. He was allowed a second attempt at Norman this summer at Theatre New Brunswick where he has also appeared in "The Daughter-In-Law", "The Dollar Woman" and "The Taming of the Shrew". Elsewhere, at Manitoba Theatre Centre, he wore costumes in "Measure for Measure" and "The Royal Hunt of the Sun" and at the Gryphon Theatre he avoided the furniture in "The Daughter-In-Law" and "How The Other Half Loves". Local theatregoers will remember John and Margot Dionne in several Theatre Encounter productions in 1972-73 including "Galileo" and "The Merchant of Venice".

CATHERINE VANERI (Nadya) — makes her first appearance at **Centaur**. A graduate of Dawson College's Professional Theatre Department, her roles there included Assunta in "The Rose Tattoo", Adrian in "Comedy of Errors", Jenny in "Company" and The Princess of France in "Love's Labours Lost". She recently appeared as Dusa in "Dusa, Fish, Stas and Vi" at the Saidye Bronfman Centre.

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 and AFTER MAGRITTE in Season 4.

**EXCITING SOUVENIR PROGRAMS now on sale are part of
CENTAUR'S FUND RAISING PROGRAM — Please buy one . . .**

Compliments of

 The First Canadian Bank
Bank of Montreal

Restaurant Bar Salon Tél: 844-1216

FOR DINNER BEFORE THEATRE

Le
Bouillon

"Cuisine Française" 711 Place d'Armes
Spécialités Suisse Montréal, Qué.

TELEPHONE: (514) 932-2957



TRANSPORT KING LIMITÉE
KING'S TRANSFER VAN LINES INC.

287 ELEANOR STREET
MONTREAL, P.Q. H3C 2C1

Tel: 844-3951

CANTLIE HOUSE
Furnished Executive Suites and Offices

1110 Sherbrooke Street West
Montreal



The pleasurable art of keeping warm.

It is as though the mountain peoples of this planet once said to themselves: "As long as we have to bundle up, we may as well enjoy it."

How else explain the exuberance of the ancient knitting crafts that not only aid survival in the Himalayas but provide such a remarkable art medium as well?

You can look all through our piles of hand-knit socks from Afghanistan and you'll never find two pairs alike. Made from 60% cotton and 40% wool. Adult sizes.

The journey: By cart from Bamian, Afghanistan to Kabul, by truck over the Hindu-Kush range into Tashkent, Russia, by train to Moscow, by air to Hamburg and by sea 3,186 miles to Montreal.

7.99

IMPORT BAZAAR

DOWNTOWN: St. Catherine at Peel. 866-6166

MARTIN KINCH (Director) — is co-founder of Toronto Free Theatre and has been Artistic Director for the past seven seasons. During that time, he has directed the premières of a number of Canadian plays; among them, Michael Ondaalje's "The Collected Works of Billy the Kid", Carol Bolt's "Red Emma", John Palmer's "The End", and his own "April 29, 1975". He has also directed "The Plough and the Stars", "The Sea", and the North American première of "Comedians" for Toronto Arts Productions. As a writer, Mr. Kinch has received the Chalmers Award for two of his plays: "Me?" and "April 29, 1975".

MICHAEL EAGAN (Set & Costume Designer) — has been one of **Centaur's** resident designers since its inception in '69. He designed **EVE**, **BACK TO BEULAH** and **THE DREAM PLAY** last season. One of Canada's foremost designers of sets and costumes, Mr. Eagan has worked extensively across the country: The National Arts Centre in Ottawa, Festival Lennoxville, Theatre Plus in Toronto, Theatre New Brunswick, The National Theatre School. "L'Année des Championnats" at La Compagnie Jean Duceppe, "Head, Guts & Soundbone Dance" at the Saidye Bronfman Centre, "Patsy Gallant à la Place des Arts" and "Ginette Reno à la Place des Arts" are just some of his credits covering a wide range of activities including film and industrial shows. He designed "The Club" at Toronto Workshop Productions under the direction of Pam Brighton, "The Royal Hunt of the Sun" for Manitoba Theatre Centre and "John Gabriel Borkman" for Shaw Festival. Recently he designed "Dusa, Fish, Stas and Vi" at Theatre Plus and "Mackerel" for Open Circle Theatre. Coming up this season in Toronto is "St. Joan of the Stockyards" at Toronto Workshop Productions and "Bajazet" at Tarragon Theatre.

STEVEN HAWKINS (Lighting Designer) — is Head Technician of **Centaur 2** and one of **Centaur's** resident lighting designers. **Centaur** audiences saw his work in **LES CANADIENS**, **TORONTO**, **THE ISLAND** and **PAPER WHEAT**. Other credits include "Strong Currents" for Black Theatre Workshop, both the Montreal and Winnipeg productions, "Rosencrantz And Guildenstern Are Dead" for Painted Bird Theatre, and "Can Opener" for Vis à Vis Productions.

ERIKA KLUSCH (Stage Manager) — After a successful summer season at Lennoxville, Ms Klusch is back for her 2nd season at **Centaur**. She is a founding member of the Gryphon Theatre in Barrie, Ontario. Before coming to **Centaur** she worked at Theatre Compact in Toronto as Production Stage Manager. Other Toronto credits include Stage Management at Theatre Plus, Toronto Arts Productions at the St-Lawrence Centre, Factory Theatre Lab, and Toronto Workshop Productions. Ms Klusch has worked extensively in Canadian theatre: Stratford Festival, Theatre Aquarius in Ottawa, The Neptune Theatre's Second Stage in Halifax as well as several tours. She also stage managed concerts for International Women's Year.

STEPHEN GEORGE (Asst. Stage Manager) — comes from Ontario where he has worked for such theatres as Muskoka Summer Theatre, Young Peoples' Theatre, New Theatre, Theatre in the Dell and others. Mr. George returns to **Centaur** after working on last season's production of **THE ISLAND**.

Centaur Theatre Company, a professional company operating within the jurisdiction of Actors' Equity Association and a member of the Professional Association of Canadian Theatres performs under the auspices of the Centaur Foundation for the Performing Arts.

CENTAUR THEATRE COMPANY

OLD EXCHANGE ARTS CENTRE

453 ST-FRANCOIS-XAVIER — OLD MONTREAL H2Y 2T1 — TEL: 288-1229

Artistic & Executive Director — MAURICE PODBREY

the administration staff

BONNIE BRADLEY . . . Box Office Manager
GAËTAN CHARLEBOIS . . . Subs. Secretary
JENNIFER COOK . . . Administrative Assistant
JUDY CUTLER . . . Director of Public Relations
/Fund Raising
TERRY DIAB . . . Box Office/Public Relations
ALAN HEFFEZ Asst. House Manager
ANDREW JOHNSTON Maintenance
GINETTE LORRAIN Box Office
PHYLLIS MONTGOMERY Box Office
JAMES MURCHISON Box Office
MICHAEL O'MALLEY House Manager
JANET REMY Box Office
SHELLY SOLOMON Box Office
ROSSLYN TETLEY Public Relations
PAM TURPIN Asst. Dir. Public Relations
MICHELLE VERREAULT Bookkeeper
PATRICIA WATT Receptionist
TED WORTH Business Manager

the production staff

STEPHEN BRATTON Carpenter
GRIFFITH BREWER Properties Master
DANNY CHATHAM Head Carpenter
CHARLES H. CHILDS Prod./Stage Mgr.
SUSAN CURTIS Properties Assistant
ALEXANDER GAZALE Head Technician-C1
STEPHEN GEORGE Asst. Stage Manager
STEVEN HAWKINS Head Technician-C2
ERIKA KLUSCH Stage Manager
LOUISE LAVALLÉE Wardrobe Supervisor
SANDRA MARKUS Wardrobe Assistant
JOHN MYERS Production Assistant
PETER SMITH Technical Assistant

for this production

LISE ST. GERMAIN First Hand Seamstress
LISE POIRIER Seamstress
MICHAEL JOY Assistant Painter
NANCY PANKIW Scenic Artist

the board of directors

HERBERT C. AUERBACH, Chairman
JAMES A. GRANT, President
GRANT DAVIES, Treasurer
ANTHONY J. LAFLEUR, Past President
PAUL J. LOWENSTEIN
DR. JOHN K. MACFARLANE
MRS. EVELYNE NEIMAN
JOHN RAE
JULIA REITMAN
JACK WISEMAN

advisory committee

MRS. CHARLES ALEXANDER
JOHN W. BEECH
BARRY BELOFF
JAMES E. BENNETT
GLORIA BISHOP
DAVID BOYD
HOWARD DERMER
HUGO FACCI
PETER GLASHEEN
ZELDA HELLER
PETER B. HYDE
GORDON KAUFMAN
MAITRE LOUISE MAILHOT
NORMAN MAY
JEROME MYERS
ANTHONY PATTERSON
MARY PROCTOR BARR
BERNARD RUBENSTEIN
MURRAY SHOSTAK

acknowledgements

Basil Zarov,
Novo Printing
In & Out Printing

Centaur Foundation gratefully acknowledges grants from the Canada Council, le Ministère des Affaires culturelles du Québec, le Conseil des Arts de Montréal and all corporate and individual donors.

LENIN, JOYCE, TZARA and HENRY CARR

by Tom Stoppard

TRAVESTIES is a work of fiction which makes use, and misuse, of history. Scenes which are self-evidently documentary mingle with others which are just as evidently fantastical. People who were hardly aware of each other's existence are made to collide; real people and imaginary people are brought together without ceremony; and events which took place months, and even years apart are presented as synchronous.

It can be safely inferred that history rather than imagination places Lenin, Joyce and the Dadaist Tristan Tzara in Zurich at one and the same time. History, too, offers us one short conversation between Lenin and a Dadaist, recounted in R. Motherwell's book, and also the possibility of a meeting between Lenin and Joyce (though it is hard to imagine what they would have had to say to each other). But for the most part TRAVESTIES is presented through the fevered imagination of its principal character; which brings us to Henry Carr.

Carr existed. I have been able to discover nothing about his life after 1919, and his name would be lost to posterity but for an event of such engaging absurdity that it might be thought to be the play's chief invention. In fact, it is one of the play's chief holds on historical truth. 'The Zurich years were also notable for Joyce's prolonged wrangle with the British Consulate General, a grotesque storm in a teacup which had its origins in a quarrel over the cost of a pair of trousers worn in a local production of *The Importance of Being Earnest*.'

In March 1918, Claud Sykes, an actor temporarily earning a living in Zurich by teaching, suggested to Joyce that they form a theatrical company to put on plays in English. Joyce agreed and became the business manager of the English Players, the first production to be that of Wilde's masterpiece. Actors were sought, professionals to receive a token fee of 30 francs and amateurs to make do with 10 francs for tram fare to rehearsals. . .

Sykes pieced together a cast. 'An important find was Tristan Rawson, a handsome man who had sung baritone roles for four years in the Cologne Opera House but had never acted in a play. After much coaxing Rawson agreed to take on the role of John Worthing . . . Sykes recruited Cecil Palmer as the butler, and found a woman named Ethel Turner to play Miss Prism . . . As yet, however, there was no one to take the leading role of Algernon Moncrieff. In an unlucky moment, Joyce nominated a tall, good looking young man named Henry Carr, whom he had seen in the consulate. Carr, invalided from the service, had a small job there. Sykes learned that he had acted in some amateur plays in Canada, and decided to risk him.'

Carr's performance turned out to be a small triumph. He had even, in his enthusiasm, bought some trousers, a hat and a pair of gloves to wear as Algernon. But immediately after the performance, the actor and the business manager quarrelled. Joyce handed each member of the cast 10 or 30 francs, as pre-arranged, but succeeded in piquing Carr, who later complained to Sykes that Joyce had handed over the money like a tip. The upshot was disproportionate and drawnout: Joyce and Carr ended up going to law, in two separate actions, Carr claiming reimbursement for the cost of the trousers, etcetera, or alternatively a share of the profits, and Joyce counter-claiming for the cost of five tickets, and also suing for slander. These matters were not settled until February 1919. Joyce won on the money and lost on the slander, but he reserved his full retribution for Ulysses, where 'he allotted punishments as scrupulously and inexorably as Dante . . . Originally Joyce intended to make Consul General Bennett and Henry Carr the two drunken, blasphemous and obscene soldiers who knock Stephen Dedalus down in the "Circe" episode; but he eventually decided that Bennett should be the sergeant-major, with authority over Private Carr, who however refers to him with utter disrespect'.

It will be noted from the dates mentioned that the events surrounding the production of *The Importance of Being Earnest* were not strictly speaking contemporaneous with Lenin's departure from Zurich, nor with the heyday of Dada (1916-17). However, it is one thing to play fast and loose with dates, and quite another to do with a man's life, particularly a man who lacks a more informed biographer. It is incumbent upon me to make clear that the facts about Henry Carr as contained in this note are all that seem to be known about him; and that everything the play constructs from these facts, beginning with Carr's promotion to Consul, is entirely imaginary. . .

Beefeater

When you
have a taste
for better
things

So smooth
you can drink
it neat.

Distilled and
bottled in London,
England.



PRO/CENTHE 1978.11.21X1acc.

GRAHAM BATCHELOR replaces BRIAIN PETCHEY as Henry Carr.

GRAHAM BATCHELOR (Henry Carr) is rapidly becoming a familiar face to Montreal area theatregoers. Most recently he appeared in "APPLES FOR EVE" at La Poudrière, having spent the summer at the Piggery Theatre in North Hatley playing in "RATTLE OF A SIMPLE MAN", "DIAL M FOR MURDER" and "LOOT". He is making his second appearance at Centaur - having been seen, briefly, in "THE SEA" last season. He also appeared in "THE NORMAN CONQUESTS" at La Poudrière and in "ZONE" at the Saidye Bronfman Centre. As a student at Concordia University he appeared in leading roles in several plays, including "MARAT/SADE", "SLEUTH" and Tom Stoppard's "JUMPERS", the predecessor of "TRAVESTIES".