

22 Oct. 81

# HAPPY END

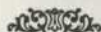


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# HAPPY END

October 13 – November 8, 1981

**characters** (*according to size*)

Sister Mary, Major Stone, Bill Cracker, Cop, Miriam, Capt. Hannibal Jackson, The Fly, Reverend, Lt. Lillian Holiday, Sam, Dr. Nakamura, Brother Ben Owens, Sister Jane, Professor, Baby Face

**voices**

Mary Lou Basaraba, Charlotte Moore, Judith Orban, Nancy Palk

**manipulators**

Jean McDuff, Tom Miller, Robert More (or) Felix Mirbt

Lyrics **Bertolt Brecht**

Music **Kurt Weill**

Original German play **Dorothy Lane**

American adaptation  
and lyrics **Michael Feingold**

Directed by **Felix Mirbt & Bill Glasco**

Musical direction & keyboards **Don Horsburgh**

Puppet design by **Felix Mirbt**

Assistant Director **Robert More**

Set design by **Jim Plaxton**

Costume design by **Shawn Kerwin**

Lighting by **Robert Thomson**

Stage Manager **Renée Schouten**

Assistant Stage Manager **Lesley MacMillan**

*There will be one intermission*

HAPPY END is a co-production with Tarragon Theatre, Theatre Calgary and Vancouver East Cultural Centre.

Mr. Horsburgh is playing a Prophet 5 Synthesizer

Sounds are created and stored in a digital computer memory bank

We invite you to see photos of the Company in the lower lobby

**Puppets developed, constructed and fought over by**

Susan Hall, Tom Miller and Felix Mirbt

**Assisted by**

Kathy MacLellan, John Nolan and Ruth Secord

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## BIOGRAPHIES

**Bertolt Brecht** and **Kurt Weill** (lyricist and composer) had their first successful collaboration with the "Mahagonny Songspiel" in 1927. Their most famous work is "The Threepenny Opera" which was first produced in 1928. A year later they capitalized on their success with HAPPY END. "The Rise And Fall Of The City Of Mahagonny", an expansion of the "Songspiel", was originally staged in 1930.

**Michael Feingold** (translator and adaptor) has worked regularly as drama critic for The Village Voice. His numerous translations include plays by Brecht, Ibsen, Molière and Diderot. Besides HAPPY END he has translated Brecht /Weill's "The Rise And Fall Of The City Of Mahagonny".

**Dorothy Lane (Elizabeth Hauptmann** – author) was Bertolt Brecht's faithful secretary. It was she who selected the original source of HAPPY END. To avoid copyright problems she credited the story to a mythical "Dorothy Lane" and a nonexistent "J & L Weekly" in St. Louis, Missouri.

**Bill Glassco** (co-director) – Founder and Artistic Director of Toronto's Tarragon Theatre, Mr. Glassco has been very active in developing and encouraging Canadian playwrights, including David Freeman, Carol Bolt, James Reaney, Margaret Hollingsworth, and most notably David French. He has also produced and directed the English language premières of most of Michel Tremblay's plays, including "Hosanna", which was seen in New York. His many Tarragon productions include David Freeman's "Creeps", Roland Lepage's "Le temps d'une vie", "The Dream Play" (co-directed with Felix Mirbt and Jean Herbiet) and David French's "Jitters" which he also did at New Haven's Long Wharf Theatre. "Leaving Home", "Of The Fields, Lately", and "You're Gonna Be Alright, Jamie-Boy" were presented at **Centaur** as co-productions with Tarragon. Mr. Glassco will shortly direct David French's new comedy "The Riddle Of The World" (formerly "Me & T.S. Eliot") at Tarragon. **Centaur's** production of this play will be seen here in the spring.

**Felix Mirbt** (co-director etc.) has always worked on new approaches to theatre through puppets and masks. His experiments include Berlioz's "L'Enfance du Christ" in co-operation with sculptor Carolyn Davis for the 1980 Guelph Spring Festival; "Inook And The Sun" at Stratford Festival; WOYZECK, "De la manipulation de Dieu" and THE DREAM PLAY in collaboration with Jean Herbiet. DREAM PLAY and WOYZECK were both presented at **Centaur**, and both represented Canada at the Edinburgh Festival last year. Mr. Mirbt and Mr. Herbiet won a Citation of Excellence in the Art of Puppetry for "Dream Play" by UNIMA/USA in 1978 and "Woyzeck" and "Dream Play" were winners in Concept & Design at the 1978 Quadrantal in Prague. Mr. Mirbt recently returned from Stuttgart where he directed a co-production of the German-Canadian multi-media production of "The Goliaths".

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**Don Horsburgh** (music director/keyboards) is a Toronto born and based musician with a strong disposition for the theatre music of Kurt Weill. Mr. Horsburgh was music director for a Mahagonny Opera adaptation (Tarragon Theatre), Kurt Weill Cabaret Workshop (Banff School of Fine Arts), and he arranged the scores for a Weill song recital by Riki Turofsky (St. Lawrence Centre). In his three year professional career he was musical director for the national tour of "Blue Champagne", "Tom Kneebone" at T.K.'s Kabaret, "Dinah Christie & Friends" (both stage and CBC-TV), "Judy" (Toronto and National Arts Centre) and has performed regularly on "Morningside" — CBC radio. Most recently he worked on "Rose Marie" at the Shaw Festival.

**Jim Plaxton** (set designer) has worked extensively in Toronto theatres since 1970. His lighting designs for "Refugees" at Toronto Workshop Theatre, "Night" at Theatre Passe Muraille, and "Strawberry Fields" for Toronto Free Theatre won for him the Dora Mavor Moore award for Outstanding Lighting in 1980. His work has been seen at **Centaur** in MAGGIE & PIERRE which is currently playing at the Phoenix Theatre in New York. Mr. Plaxton is now designing for a new ballet "The 7 Daggers" for the National Ballet Company of Canada, and "Clouds" for Open Circle Theatre. Later this season he returns to **Centaur** to design CRACKWALKER and LADY FROM THE SEA.

**Shawn Kerwin** (costume designer) studied stage design with the English National Opera Company (formerly Sadlers' Wells) and has designed shows for most of the major theatre companies in Toronto. This summer she assisted Desmond Heeley on costumes for "The Misanthrope" and John Ferguson on sets for "The Visit" at Stratford Festival, and is now at work on costume design for a Chicago production of "Glass Menagerie", to be followed by "Comedy Of Errors" at The Citadel. Miss Kerwin designed KENNEDY'S CHILDREN and TORONTO at **Centaur** several years ago.

**Robert Thomson** (lighting designer) trained at the Studio and Forum of Stage Design in New York City. He has designed for Shaw Festival, National Arts Centre, The Playhouse in Vancouver and many of Toronto's major theatres including over a dozen productions at the Tarragon including "Jitters", "Damnée Manon, sacrée Sandra" and "L'Impromptu d'Outremont", and "Gyroscope". Recent designs include "The Elephant Man" for Manitoba Theatre Centre, Theatre London's production of "She Loves Me" and "We Got Love" at the Royal York's Imperial Room.

**Renée Schouten** (stage manager) is originally from Winnipeg and trained at the Guildhall School of Music and Drama, London, England. She started stage managing in 1972, touring Ontario schools with Young People's Theatre, and has worked in English and French since then in most of Toronto's alternate theatres, including the 1979 production of "La Sagouine" at Théâtre du

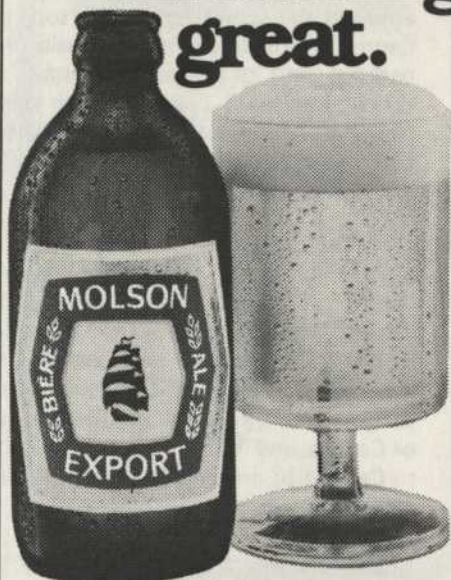
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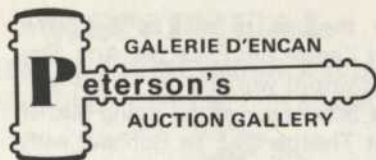
P'tit Bonheur, several of Toronto's dinner theatres, as well as the Shaw Festival, St. Lawrence Centre, National Arts Centre and Place des Arts. She spent this summer at the Avon Theatre in Stratford working on "The Visit" directed by Jean Gascon. Next winter Miss Schouten will be doing Michel Tremblay's "L'Impromptu d'Outremont" at Théâtre du P'tit Bonheur with John van Burek directing.

**Lesley MacMillan** (assistant stage manager) is beginning her 2nd season as a member of **Centaur's** production staff. She has worked on NOTHING TO LOSE, THE TOMORROW BOX, PASSIONATE LADIES and EVER LOVING.

**Mary Lou Basaraba** (voice) has made history as the first woman to co-host an American gameshow: "Super Pay Cards" for Champlain Productions which premières this fall. She is well-known to Montreal music-lovers, as a church soloist, recitalist and a member of L'Opéra de Montréal, and Montreal Symphony Orchestra Choir. Her repertoire includes Broadway songs, folk music, and operetta. She performs at Le Festin du Gouverneur, and in November, will be guest artist at Concordia University in a recital of "Concert Love Songs". Her theatre credits include Banff School of Fine Arts, Playwrights' Workshop, and Phoenix Theatre in Montreal. Listeners to CJAD & FM 96 remember Miss Basaraba on "Sounds Like Montreal" and "Sunday Sunrise", as an interviewer and co-host. She can be seen as the "All" lady or the spokeswoman for Super-Loto on your television set. This is her first appearance on **Centaur's** stage, although her association with us goes back to the days when she was an usher, bartender and subscription secretary!

**Jean McDuff** (manipulator) trained in mime and puppetry in his home town of Montreal. He made his professional debut with the original production of HAPPY END at Tarragon Theatre and with the tour. Locally he has worked with Théâtre de l'Oeil, making and manipulating giant puppets, and for their production of "Regarde pour voir".

**Tom Miller** (manipulator) began his professional theatre career in 1972 by co-founding Mermaid Theatre in Wolfville, Nova Scotia. Until 1980 he designed all Mermaid Theatre productions and served the company also as performer, musical director and director of puppet manipulation. His puppets have been displayed in international exhibits in Prague and Washington, D.C. His masks and puppets are represented in private collections as well as museum collections in Toronto, London, England and Mexico City. Mr. Miller has worked on several productions with Felix Mirbt including puppet manipulation in "L'Enfance du Christ" at the Guelph Spring Festival, and "Woyzeck" and "The Dream Play" at the 1980 Edinburgh Festival. Most recently he designed a large puppet production to be performed with symphony orchestra for the Lampoon Puppet Theatre of Toronto.



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**Charlotte Moore** (voice) began her professional career with the 1979 Charlotte-town Festival, and played for six months in the highly successful "I'm Getting My Act Together And Taking It On The Road" at the Ports Dinner Theatre in Toronto. Trained at York University, and a winner of the 1981 duMaurier "Search for Stars", Miss Moore was in the original production and tour of HAPPY END, and will soon be appearing as Lucy in the Theatre New Brunswick production of "You're A Good Man Charlie Brown".

**Robert More** (manipulator/assistant director) – After completing two years of full-time acting studies in London, England, Mr. More returned to Canada in 1972 where he began work as an actor at the National Arts Centre in Ottawa. In 1975 he joined the Stratford company and over a period of three years played such parts as Rosencrantz in "Hamlet", Rodet in "Three Sisters", and Peter in "Romeo And Juliet." He has worked in many theatres across Canada and now lives in Toronto where he has appeared at the Tarragon, Young People's Theatre, and Toronto Workshop Productions. As a puppet manipulator he has played in "Woyzeck" (1974), THE DREAM PLAY (1977), and "L'Enfance du Christ" (1980), Mr. More has also worked as a clown, has an M.A. in English, and his short story, "The Little Boy And The Clown" was produced by Radio-Canada.

**Judith Orban** (voice) recently appeared here in the role of Marta in **Centaur's** production of WAITING FOR THE PARADE. This versatile musical and dramatic actress was co-author and performer in "Heaven Will Protect The Working Girl", Toronto's long-run hit musical revue. In addition to radio work Miss Orban has played a variety of roles in major theatre companies across the country. She performed in the original production and tour of HAPPY END.

**Nancy Palk** (voice) – Since graduating from the National Theatre School in 1979, Miss Palk has performed in "Orders From Bergdorf" with the NDWT Company, as Ruth in "The Woods" at the Tarragon, and Lina in "Misalliance" at the Globe Theatre, Regina. She has also worked at The Belfry Theatre, Muskoka Summer Theatre and Huron Country Playhouse.

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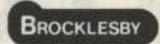
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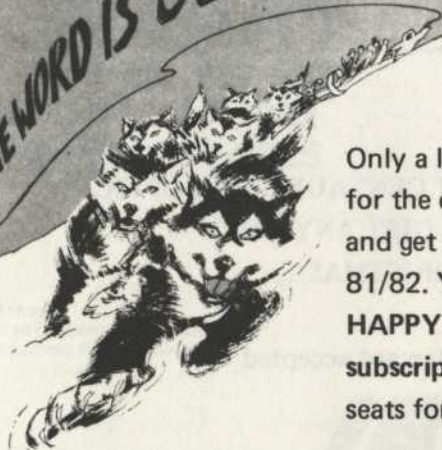
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# News Letter...

**Centaur** is healthy and viable. In the last few years we have seen many institutions in and around Montreal fold up their tents and leave. Through this period **Centaur** has continued to grow artistically and strengthen financially. We have witnessed a growth of almost 50% in the number of subscribers. This year we have 10,000. We have been able to raise \$60,000 annually to support theatre operations. While other theatres were reducing the number of performances, we have been able to continue to present seven plays a year. This season we have reversed the trend toward small cast plays. Our productions have been seen internationally. We have become one of the foremost theatres in Canada.

On behalf of the Board of Directors, we would like to thank subscribers, donors and Montrealers in general for helping Maurice Podbrey and the rest of the **Centaur** staff in sustaining and expanding our activities. Together we have made **Centaur** possible and should take great pride in what has been achieved.

**James A. Grant**  
Chairman

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President

**Centaur Foundation for the Performing Arts**

*Centaur Theatre Company, a professional company operating within the jurisdiction of Canadian 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

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