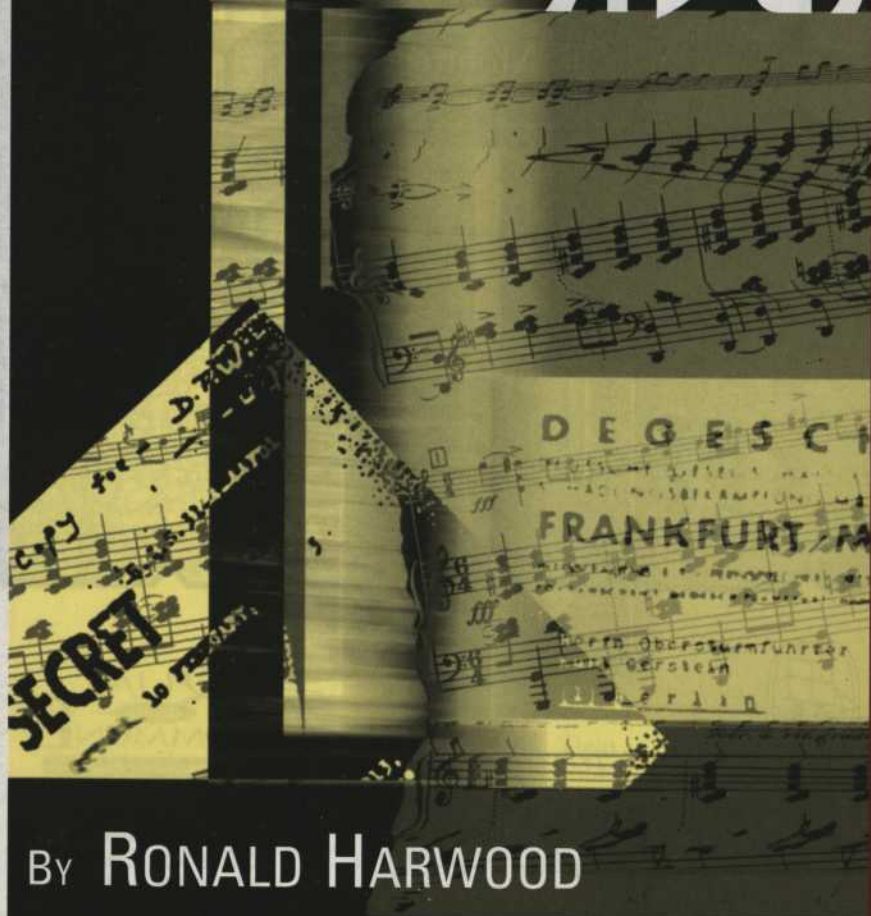




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BY RONALD HARWOOD



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Taking Sides

by
RONALD HARWOOD

February 24 - April 5, 1998

Directed by
JOEL GREENBERG

Set and Costume Design by
WILLIAM CHESNEY

Lighting Design by
GRAHAM FRAMPTON

Starring
IN ALPHABETICAL ORDER

Major Steve Arnold	MO BOCK
Emmi Straube	ALISON DARCY
Tamara Sachs	SUSAN GLOVER
Wilhelm Furtwängler	HARRY HILL
Lieutenant David Wills	MARCEL JEANNIN
Helmuth Rode	PHILIP SHEPHERD
Stage Manager ROMAN HUMENIUK	Apprentice Stage Manager LISA COCHRAN

TIME AND PLACE

The action takes place in Major Arnold's office in the American Zone of occupied Berlin, 1946.

ACT ONE

February. Morning

ACT TWO

Scene One: April. Night.
Scene Two: July. Morning.

There will be one fifteen minute intermission.

Centaur gratefully acknowledges the following supporters of this production.



N.B. Performances begin on time. Latecomers are kindly asked to wait for an appropriate pause in the program to be seated. Tape recorders and cameras are not allowed in the theatre. Please turn off all wristwatch alarms, cellular phones and electronic beepers during the performance.

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N O T E S



Taking *Sides* urges us to consider that issues are far more complex than they might at first seem to be. Ronald Harwood, the playwright, has chosen to examine the "messy" life of Wilhelm Furtwängler following World War II; his life raised questions and doubts more than it provided answers. In fact, material continues to be published attesting to the Maestro's complicity or lack thereof, and this ongoing debate serves only to establish that the legacy of Dr. Furtwängler remains controversial.

The play itself challenges us because our society has become increasingly insistent that all circumstances have resolutions that we can accept and that all conflicts can be examined both by their causes and their effects. But the story of Furtwängler and whether or not he collaborated with the Nazis is almost doomed to uncertainty.

We know, for instance, that he was never an official member of the Nazi Party and we know that he helped many Jews and non-Jews to escape Germany, often funding the escapes with his own money. We know, too, that he remained in Germany where he conducted his beloved Beethoven, among others, and that he fled only when his own life was rumoured to be in grave danger.

What we know, but what we must struggle to comprehend as we watch and experience the play, is that Furtwängler was a representative of cultural life that has no contemporary equivalent. In his day and in his country the man was revered for being the spirit through whom great music came to the masses. He was a last remnant of a world in which music and culture were preeminent and in which his position as Maestro placed him above lawyers, doctors and politicians.

In our own time, we have no such example because we are a culture that worships Oprah, instant satisfaction and the quick fix. It is remarkably difficult for us to relate the man in this story to someone within our own experience. Culture as a balm for the collective soul is not part of late twentieth century Canada. The great sadness of the play and its central character is that Furtwängler was forced to live in a society where he lost the position to which he so clearly had dedicated himself and for which there had been such strong, sustained public acceptance.

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Wilhelm Furtwängler (1886-1954) was the outstanding conductor of his generation, rivalled only by Arturo Toscanini. He was at the height of his powers when Adolf Hitler became Chancellor of Germany in 1933. Many of his colleagues, because they were Jews, were forced to leave. Others, non-Jews, opponents of the regime, chose exile as an act of protest. Furtwängler decided to stay. His decision incited scrutiny and accusation.

In 1946, a German Denazification Tribunal cleared him of all charges but he was never able to cleanse himself entirely of the Nazi stench. The evidence, originally prepared by the British, was later taken over by two groups of Americans. Little or nothing is known of the motives and methods of the second group. They and their investigation are the focus of *Taking Sides*. What is undeniable is that Furtwängler was humiliated, relentlessly pursued and after his acquittal, disinformation concerning him appeared in American newspapers. This may or may not have been justified. *It all depends on the side you take.*

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THE Playwright

Ronald Harwood was born in Cape Town, South Africa, in 1934 and went to England in 1951. His most recent novel, *Home*, was awarded the Jewish Quarterly Prize for Fiction in 1994. He is the editor of *The Faber Book of Theatre* and the author of a history of the theatre, *All the World's A Stage* to accompany the BBC-TV series which he presented. He also wrote *Sir Donald Wolfitt CBE: His Life and His Work in the Unfashionable Theatre*. He was Visitor in Theatre at Balliol College, Oxford. Since 1993 he has been President of International PEN, the world organization of writers. His plays include *A Family*, *The Ordeal of Gilbert Pinfold* (from Evelyn Waugh), *The Dresser*, *Tramway Road*, *The Deliberate Death of a Polish Priest*, *Interpreters*, *JJ Farr*, *Ivanov* (from Chekhov), *Another Time*, *Reflected Glory*, and *Poison Pen*. *Taking Sides* had simultaneous world premieres in Chichester and Krakow, prior to opening at the Criterion Theatre in London's West End. *Another Time*, under the title *Temps Contre Temps*, won the Molière Award for Best Play, Paris 1993. His play *The Handyman* opened in Chichester in September 1996 starring Frank Findlay. He was nominated for an Academy Award for his screenplay of *The Dresser*. Recent films are *The Browning Version* starring Albert Finney and *Cry, the Beloved Country* starring James Earl Jones and Richard Harris. Mr. Harwood was awarded the Chevalier de L'Ordre des Arts et des Lettres.

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W B I O G R A P H I E S Who's who

MO BOCK (*Major Steve Arnold*) is delighted to be continuing his longtime association with Gordon McCall, and has extensive acting and directing credits to his name. His many stage roles include Malvolio in *Twelfth Night*, Herb in *I Ought To Be In Pictures* (Thousand Islands Playhouse); Quinn in *Affections of May* (Sudbury Theatre Centre) and Ezra Pound in *Dog & Crow* (Prairie Theatre Exchange). Directing credits include *Someone Who'll Watch Over Me*, *Last Call* and *On The Verge* (Sudbury Theatre Centre); *7 Stories*, *Peggy & Grace*, *Vigil* and *Sleuth* (Thousand Islands Playhouse). Mo is presently the Associate Director of the Thousand Islands Playhouse in Gananoque. He is thrilled to be making his Centaur Theatre debut.



ALISON DARCY (*Emmi Straube*) is pleased to be back at Centaur, where she previously performed in *Quiet in the Land* and *Brighton Beach Memoirs*. Other stage work includes *A Flea in Her Ear*, *Major Barbara*, *Flora the Red Menace*, *Oasis* and *Smacks of Happiness* (National Theatre School), and as the simultaneous translator for *Talk Radio* (Sortie 22). Film work includes *Summer Job*, *Princes in Exile*, and *The Peanut Butter Solution*. Alison is a native Montrealer and a graduate of the National Theatre School of Canada. She has recently been living in London, England, where she co-directed a co-operative piece entitled *The Big Circus Sideshow*.



SUSAN GLOVER (*Tamara Sachs*) is excited to be performing on the Centaur stage in her hometown. With extensive theatre, film and television credits, Susan's stage roles include Hazel in *Colonial Tongues* (GCTC); Cynthia in *Desire*, Elsie in *Beau Gestes/ Beautiful Deeds* (Lac Brome); and Maude/Mrs. Frencham in *Not Now Darling* (The Piggery). Film and television work includes *The Peacekeeper*, *For Hire*, *Dead Innocent*, *Going To Kansas City* and *Sirens*. Her voice can be heard in numerous cartoons including *Arthur*, *Little Lulu*, and *Princess Sissi*.



HARRY HILL (*Wilhelm Furtwängler*) is well known to Montreal and Centaur audiences. An accomplished actor and director, Harry's previous Centaur roles include Drumm in *A Life*, Father Jack in *Dancing at Lughnasa*, Michael Watters in *Someone Who'll Watch Over Me*, Jason Currie in *The Stone Angel*, and Lepidus in *Antony and Cleopatra*. Elsewhere in Canada, Harry has played at numerous theatres including the Bastion in Victoria, the Citadel and the Studio in Edmonton, the Vancouver Holiday Playhouse and Montreal's Poudrière. Film and television major credits include *Once A Thief*, *Scene of the*



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Crime, Shadow of the Wolf, and many more. In addition to being an Associate Professor of English at Concordia, Mr. Hill is the author of a speech book for actors, *A Voice for the Theatre* (Holt, Rinehart & Winston, New York), and has recorded a CD of the newly attributed Shakespeare work, *A Funeral Elegy for Master Wiliam Peter*.

MARCEL JEANNIN (*Lieutenant David Wills*) is no stranger to Centaur audiences.



He last played John in *The Stone Angel*, as well as Michael in *Dancing at Lughnasa* and Rick in *A Woman In Mind*. Other stage roles include Möcshplat in *Möcshplat* (Fringe Festival Montreal), Victor in *La Raccourcie* (Théâtre Les Gens D'en Bas), Jacob in *Salt-Water Moon* (Globe Theatre), Victor in *House* (O.K. Theatre), and Hortensius in *Timon of Athens* (Stratford Festival). Film and television work includes *Affliction*, *The Sleep Room*, *Lassie*, *Space Cases*, as well as providing the voice for numerous cartoon characters, among them Ivanhoe in the series of the same name. Marcel, a native Montrealer, is a graduate of Dawson College's Dome Theatre, and a proud member of Playwrights' Workshop Montreal.

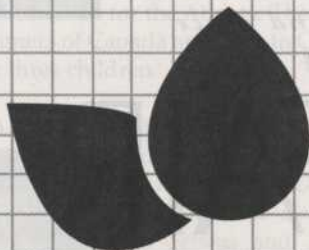
PHILIP SHEPHERD (*Helmuth Rode*) has extensive theatre, film and television credits



to his name. Recent stage roles include Dr. Faustus in *Faustus* (Buddies in Bad Times, Ivanhoe Theatre); Wotan in *Das Rhinegold* (Excess of This); Jacob in *Sunderland* (Factory Theatre); and Thomas Tate in *Sleeproom* (Theatre Passe Muraille). He is also Director of Phyzikal Theatre Company and President of The Theatre Centre. Film and television work includes *When the Bullet Hits the Bone*, *Ghosts*, *Standing on Fishes*, and the lead in *The Proteus Chronicles*, a feature film to be released

in '98. Philip is thrilled to be making his Centaur Theatre debut.

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Behind the Scenes

JOEL GREENBERG (*Director*) is delighted to be working in his hometown for the first time since 1971, and to be continuing his association with Gordon McCall. Joel is an accomplished playwright, director, choreographer, actor and teacher. Directing and/or choreography credits include: *Ain't Misbehavin'*, for which he was awarded Toronto's Dora Mavor Moore Award for Outstanding Direction; *Little Shop of Horrors* and *Forbidden Broadway*, both of which earned additional Dora Award nominations; *The House of Blue Leaves*; and his current Toronto production of *The Compleat Works of Wllm Shkspr (Abridged)*, playing at the Bathurst Street Theatre. Playwriting: *The Nuclear Power Show*, for which Joel won the Chalmers Playwriting Award and *Drink the Mercury*, which won a Dora Mavor Moore Award for Outstanding Play - Young Audience. Acting: *Oleanna* and *Death and The Maiden*, the latter directed by Gordon McCall. Teaching has always been central to Joel's career - he is currently Chair of the Drama Department at the University of Waterloo.



WILLIAM CHESNEY (*Set & Costume Designer*) is delighted to be working for the first time at the Centaur, having grown up in Montreal. Currently Head of Design and Undergraduate Advisor for the Department of Drama and Speech Communication at the University of Waterloo, Bill also works consistently as a freelance designer and scenic artist. Recent work includes designs for Manitoba Theatre for Young People, Lighthouse Theatre Festival and Head Scenic Artist for the Atlantic Theatre Festival. Bill is a member of the Associated Designers of Canada and lives in Guelph, Ontario with his wife Jane Macleod and their three children.



GRAHAM FRAMPTON (*Lighting Designer*) has designed lighting for many productions including: *Love Letters* and *Dear Liar* (Atlantic Theatre Festival); *Summer Garden*, *Earhart*, and the Ontario Tours of *Peggy And Grace* and *Dads In Bondage* (Lighthouse Festival Theatre); *Dead Serious* and *To Die For* (Lighthouse and The Muskoka Festival); *Chicago*, *Romeo and Juliet* and *The Crucible* (University of Waterloo); *The Philadelphia Story*, *Gypsy*, and *Half A Sixpence* (Theatre Sheridan). Graham held posts as Producer for Theatre Sheridan, and Head of the Technical Theatre Program at Sheridan College in Oakville, Ontario as well as Director of Production for the Atlantic Theatre Festival in Nova Scotia, before joining the Centaur team this fall as Production Manager.



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ROMAN HUMENIUK (*Stage Manager*) Roman's last Centaur Theatre production as Stage Manager was *'Night Mother*. Most recently Roman was Production Stage Manager for *The Phantom of the Opera* - Vancouver for Livent Inc. Roman has had a long association with *Phantom*, having been PSM for a year in Toronto and touring with the original Canadian touring production for 4 years, which brought him to Montreal twice. Roman was Senior Stage Manager for *Sunset Boulevard* in Toronto, also for Livent Inc. Other credits include the Canadian and U.S. tour of *Durante*, and productions for Canadian Stage, Young People's Theatre, Rainbow Stage, Gemstone Productions, Royal Alexandra Theatre, National Arts Centre and Manitoba Theatre Centre.



LISA COCHRAN (*Apprentice Stage Manager*) is a Nova Scotian who has been living in Montreal and working at Centaur for over a year. At Centaur she has been an usher and a box office clerk, and filled in for a brief time as Assistant to the Development Director. In December she stage managed *The Child*, directed by Corey Castle, at the Monument National. Nova Scotia credits include three seasons as Apprentice Stage Manager/Props at Ship's Company Theatre in Parrsboro, Stage Manager for Eastern Front Theatre in Dartmouth, and seven years with Mermaid Youththeatre in Windsor (N.S.) as a writer, director, actor, and touring stage manager. Lisa is a graduate of Acadia University's Theatre Studies program and is totally jazzed to be working on *Taking Sides* at Centaur.



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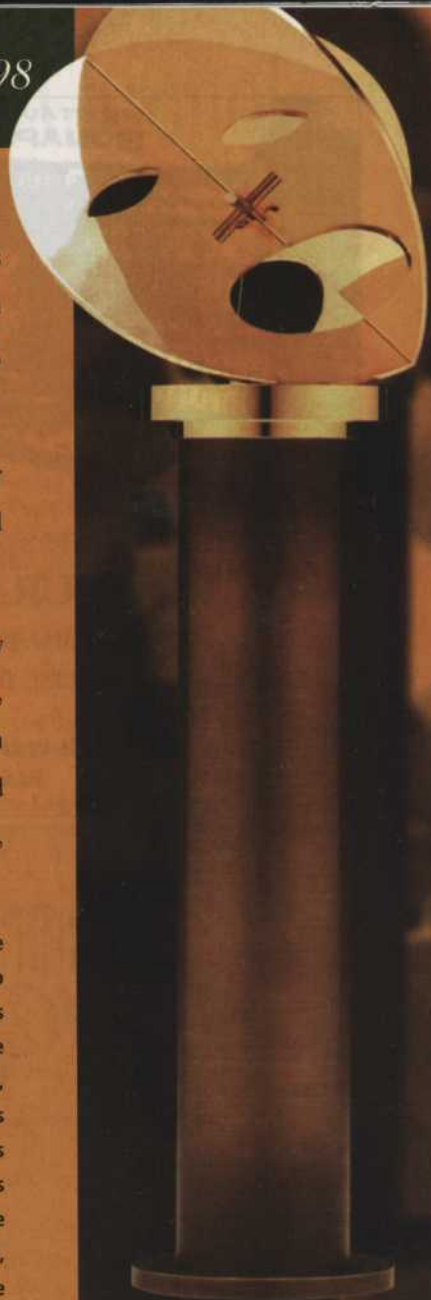
Centaur Theatre Company received the prestigious Masque Award for Best English-Language Production 1996/97 for Shakespeare's *THE WINTER'S TALE*, directed by Maurice Podbrey and Alexandre Marine.

Wendy Lill was also awarded a Masque for her adaptation of *The Glace Bay Miners' Museum* (based on the story and novel by Sheldon Currie).

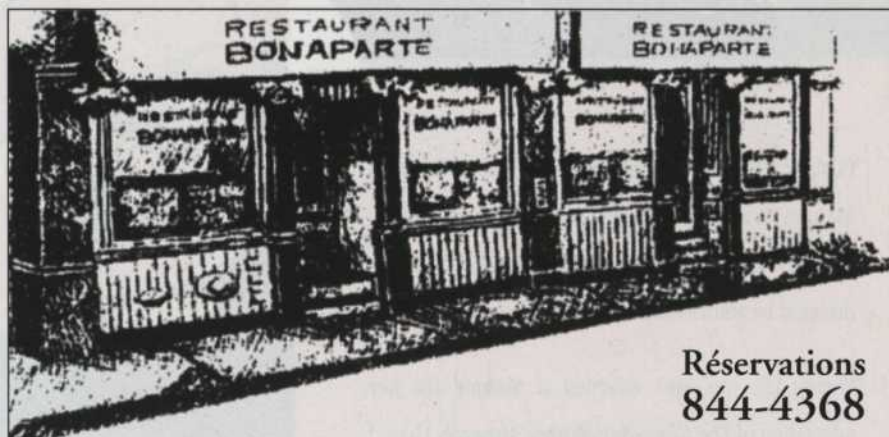
The Glace Bay Miners' Museum, adapted by Wendy Lill (based on the novel by Sheldon Currie), produced by Centaur in association with The Eastern Front Theatre Company of Nova Scotia, and directed by Eastern Front's Artistic Director, Mary Vingoe, was also nominated for English-language production of the year.

Other wonderful nominations associated with Centaur's 96/97 Season include those of Marcel Dauphinais as Set Designer for *The Winter's Tale* and Michael Montanaro for his Special Contribution to *The Winter's Tale*.

Centaur Theatre is indebted to all the artists and theatre professionals, as well as funding agencies and supporters – corporate and individual, who made these successes possible.



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Chronology

- 1886 25 Jan: Wilhelm Furtwängler born in Berlin.
- 1893 First youthful compositions.
- 1894 Appointment of Adolf Furtwängler to Munich University. Family moves to Munich.
- 1896 Taken out of school about two years later and entrusted to Curtius and Riezler for private tuition.
- 1903-04 Composition of early Symphony in D major, first performed in Breslau.
- 1906 Conducts first orchestral concert in Munich, including an *Adagio* of his own and Bruckner IX.
- 1907 10 Oct: Father's death in Athens.
- 1909-11 Third conductor of The Strasbourg Opera under Hans Pfitzner.
- 1910 Nov: First performance of his *Te Deum* in Breslau under Georg Dohrn.
- 1911-15 Chief Conductor of the Lübeck Symphony Orchestra succession to Hermann Abendroth. Guest appearances at the Lübeck Opera (*Fidelio*, *Meistersinger*, etc.)
- 1913 Apr: Conducts Beethoven IX for the first time. Jun: First guest appearance in Vienna.
- 1915-20 Hofkapellmeister in Mannheim.
- 1917 14 Dec: First guest appearance in Berlin with BPO.
- 1919 Becomes Conductor of the regular concerts of the Tonkünstler-Orchester in Vienna (until 1924).
- 1920 2 Apr: Guest engagement with the orchestra of the Berlin State Opera. Appointed Conductor of that orchestra in 1920 as successor to Richard Strauss.
- 1921 First appearance as guest conductor with the Leipzig Gewandhaus Orchestra.
- 1922 Furtwängler becomes conductor of the Gewandhaus Orchestra (until 1928) and the BPO. 3 Apr: First concert with VPO in Vienna.
- 1923 22 May: Marries Zitla Lund.
- 1924 Jan/Feb: First appearances as guest conductor in London. Autumn: First concert tour with BPO through Germany and Switzerland.
- 1925 Jan: First visit to America.
- 1926 Feb-Apr: Second visit to America.
- 1927 Feb-Apr: Third visit to America. Jun: Beethoven Festival. Autumn: Appointed Chief Conductor of VPO. Dec: First tour to England with BPO.
- 1928 Spring: First visit to Paris with BPO. 17 Oct: First appearance as guest conductor at the Vienna Opera. Visits to England now virtually become annual events until 1938.
- 1930 April: First concert tour with VPO to England.
- 1931 Accepts overall musical direction of Bayreuth Festival.
- 1931-32 First tour of Italy with BPO.
- 1932 7 Jun: First appearance as guest conductor at the Paris Opéra.
- 1933 30 Jan: Hitler comes to power. 12 Apr: Open letter to Goebbels in defence of Jewish artists. Jul: Göring appoints him *Staatsrat*.
- 1934 25 Nov: Publication of a newspaper article leads to his resignation from all official posts. Confiscation of his passport.
- 1935 Mar: Compromise reached with Goebbels; no official posts, but prepared to work as guest conductor in Germany. Completion of his Piano Quintet in C major.

The following abbreviations are used:

BPO = Berlin Philharmonic Orchestra
LPO = London Philharmonic Orchestra

LSO = London Symphony Orchestra
VPO = Vienna Philharmonic Orchestra

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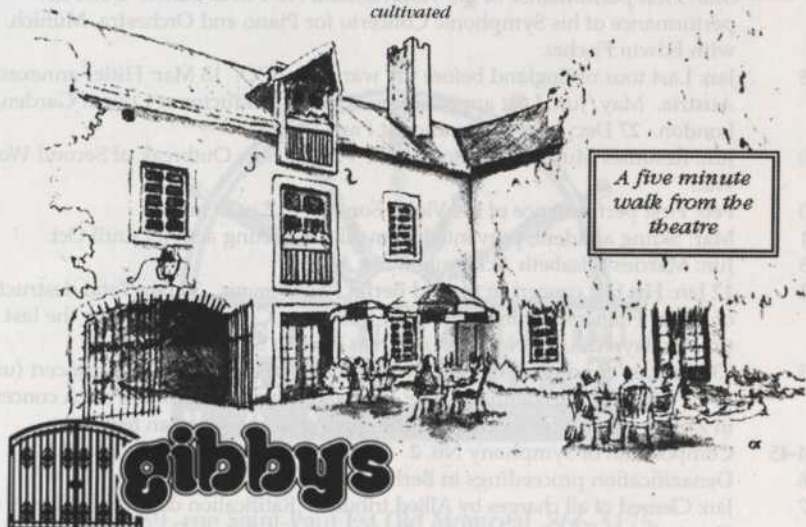


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- 1936 Smear campaign against him in America. Cancellation of plans to become Toscanini's successor with New York Philharmonic.
- 1936-37 Sep-Feb: Takes sabbatical from conducting and concentrates on composition.
- 1937 Mar: First performance of his Violin Sonata No.1 in D minor. Oct: First performance of his Symphonic Concerto for Piano and Orchestra, Munich, with Edwin Fischer.
- 1938 Jan: Last tour of England before the war with BPO. 13 Mar: Hitler annexes Austria. May/June: Last appearances as guest conductor at Covent Garden, London. 27 Dec: Last appearance at Paris Opéra.
- 1939 Jun: Resumes Musical Directorship of VPO. 3 Sep: Outbreak of Second World War.
- 1940 Feb: First performance of his Violin Sonata No.2 in D major.
- 1941 Mar: Skiing accident; prevented from all conducting activity until Oct.
- 1943 Jun: Marries Elisabeth Ackermann née Albert.
- 1944 12 Jan: His last concert in the old Berlin *Philharmonie*. 30 Jan: Total destruction of Berlin *Philharmonie* in an air raid. Summer: Conducts opera for the last time in Bayreuth. 11 Nov. Son Andreas born in Switzerland.
- 1945 23 Jan: Last concert (until 1947) with BPO in Berlin. 28 Jan: Last concert (until 1947) with VPO in Vienna. 7 Feb: Escapes to Switzerland. 20 Feb: A concert in Zürich banned by local authorities owing to anti-German feeling.
- 1944-45 Composition of Symphony No. 2. First sketches of Symphony No. 3.
- 1946 Denazification proceedings in Berlin.
- 1947 Jan: Cleared of all charges by Allied tribunal. Ratification delayed until May (?) Granted permanent residence in Switzerland. 6-9 Apr: Concerts in Rome and Florence. 25 May: First concert in Berlin with BPO since end of war. 10-13 Aug: Salzburg Festival. 20-30 Aug: Lucerne Festival. Oct: Guest conductor in Stockholm. 21 & 31 Oct: Conducts again at Berlin State Opera.
- 1948 24/25 Jan: Conducts in Paris with *Orchestre du Conservatoire*. Feb/Mar: First post-war visit to England. Jul/Aug: Salzburg Festival. Aug, Lucerne Festival. Sep: Edinburgh Festival. Sep/Oct: Tour to England with VPO. Nov: Tour to England with BPO.
- 1948-49 Invited to Chicago but invitation revoked because of another campaign of hatred.
- 1949 Tours all over Europe, either as guest or with his own orchestras.
- 1950 Mar/Apr: 3 Ring cycles at *La Scala*, Milan. Apr/May: Concerts in Buenos Aires. 22 May: First guest appearance in London with the Philharmonia Orchestra. Jul/Aug: Salzburg Festival. Aug: Lucerne Festival. Sep/Oct: Tour of Scandinavia, Germany and Switzerland with VPO.
- 1951 Apr: Concerts in Egypt with BPO. 29 Jul: Conducts Beethoven IX at reinauguration of Bayreuth Festival. Aug: Salzburg and Lucerne Festivals, *Zürcher Festwochen*.
- 1952 Jul: Breakdown during rehearsals at Salzburg. Period of severe illness.
- 1953 Jan/Feb: Tours through Germany with BPO. 22 Apr: Last concert in London with BPO. Jul/Aug: Salzburg Festival. Aug: Lucerne Festival. Sep: Edinburgh Festival.
- 1954 12 Mar: Last appearance in London with Philharmonia Orchestra. Mar: Concerts in Caracas with the Symphony Orchestra of Venezuela. May: Last concerts in Paris (with BPO). Jul/Aug: Salzburg Festival. 9 Aug: Beethoven IX in Bayreuth. Aug: Lucerne Festival with Philharmonia Orchestra. 6 Sep: Beethoven Concert at Besançon Festival. 20 Sep: Last concert with BPO, Berlin. 5-12 Nov: Work on Symphony No. 3. 12 Nov: Seriously ill; transfer to clinic Ebersteinburg near Baden-Baden. 30 Nov: Wilhelm Furtwängler dies.

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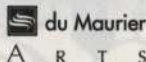
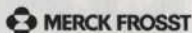


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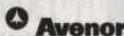
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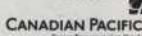
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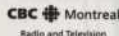
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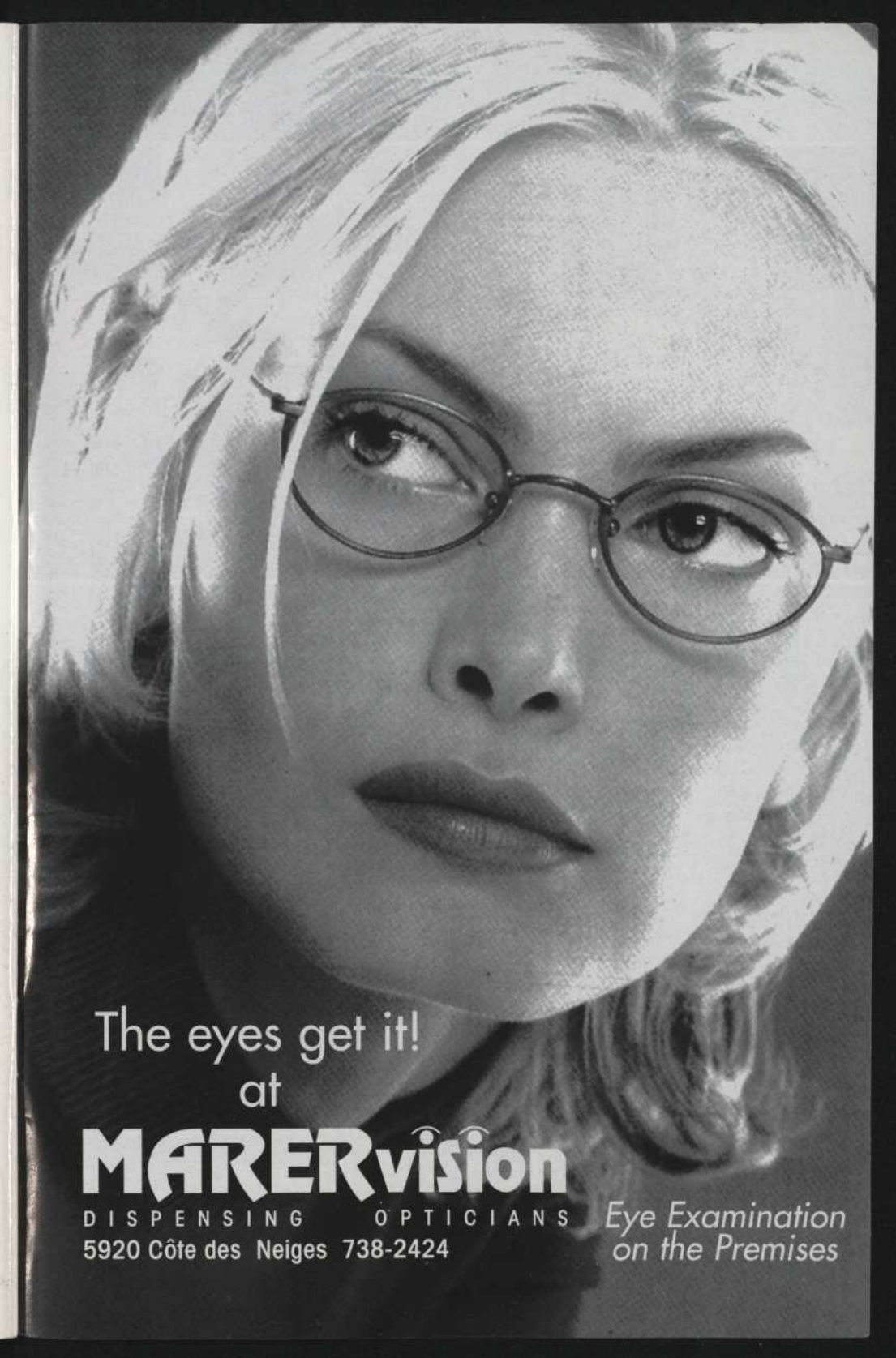
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ACKNOWLEDGEMENTS

Bruce Henry, Cover Graphic design by Marie-France Laurier, Photography by Lydia Pawelak, Primavera Catering,
 Centaur Theatre Programme Magazine is published by Programme Inc.

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