

THE WINTER DANCERS

BY DAVID LAN

21 mars 1949



CENTAUR
THEATRE COMPANY

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



crêperie

Open daily — 11 a.m. to Midnight
Open till 1:00 a.m. Friday & Saturday
LES TERRASSES, 3RD FLOOR
705 Ste. Catherine St. W.
(adjacent to Eaton's) **849-4265**

and
CARREFOUR LAVAL
Major credit cards accepted

Mexico Unlimited



We've changed our name to:

Folklore I
arts folkloriques
handcrafts and folk art

4879 Sherbrooke St. W.
Montreal, Quebec. H3Z 2X8
(514) 486-8852

CENTAUR THEATRE COMPANY

PRESENTS

THE WINTER DANCERS

(March 13 — April 8, 1979)

BY DAVID LAN

cast (in order of appearance)

Prologue	ROBERT DAVIAU
Carver	LUBOMIR MYKYTIUK
Betsy Hunt	FRANCES HYLAND
Fool, Kettle's brother	ALEX DIAKUN
Kettle, Carver's wife	JANE BUSS
Mountain Peak, Carver's father	WAYNE ROBSON
One Foot, Carver's sister	WENDY SPRINGATE
Blood Lip, a Shaman	GEZA KOVACS
Well-washed Stone, a Shaman	ROBERT LAVOIE
Forest, a Shaman	ROBERT DAVIAU
Mouse, a Shaman	WENDY SPRINGATE
Whale, chief of the Bella Coola	GEZA KOVACS
Dancer, Carver's son	ROBERT DAVIAU
Life Owner, a Shaman	WAYNE ROBSON
Sky, Life Owner's daughter	WENDY SPRINGATE

directed by **STEPHEN KATZ**

set designed by **GUY NEVEU**

masks & costumes by **MARIA KOLODZIEJ**

lighting by **STEVEN HAWKINS**

music by **GLENN MORLEY**

choreographer **LAWRENCE GRADUS**

stage manager **ERIKA KLUSCH**

assistant stage manager **STEPHEN GEORGE**

VANCOUVER ISLAND — The action of the play covers twenty years.

ACT 1

Scene 1: 1871: Autumn

Scene 2: Two years later: Autumn

Scene 3: Two years later:

The Winter Dances

ACT 2

Scene 4: One year later: Spring

Scene 5: Ten years later:

The Winter Dances

Scene 6: Five years later: Summer

there will be one intermission

tape recorders and cameras must be left at the coatcheck

cover illustration by Maria Kolodziej



RESTAURACJA polska

stash's café bazaar
461 st - sulphice
old montreal

BORSTCH • pierogi • golabki
BIGOS • STROGONOFF • nalezniki
polish, ukrainian & russian
dishes

RESERVE 861-2915
open daily FULL licence



A la Crêpe Bretonne

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

Ouvert 7 jours par semaine Open 7 days a week



Ouvert maintenant!
Now open!

EL GAUCHO
RESTAURANT ARGENTIN



La Petite Coquille

EXCLUSIVELY SEAFOOD

282 Notre Dame West
(2 blocks west of Centaur)

Reservations 844-4575
Before theatre opens from 5 p.m.

Compliments of



The First Canadian Bank
Bank of Montreal

Air Climatisé Tél.: 845-4998

PLACE D'ARMES

Restaurant and Steak House
Fully Licenced - Cocktail Lounge & Bar

Nos spécialités:

Charcoal Steaks — B.B.Q. Poulet
Pizza — Spaghetti

COMMANDES POUR APPORTER

140 Notre Dame W. Montreal, Que.

cast (in alphabetical order)

JANE BUSS (Kettle) — is appearing for the first time at **Centaur**. Her most recent stage appearance was in "Alice" at Theatre Aquarius in Hamilton. Previous stage credits include "Human Remains" and "Caucasian Chalk Circle" both directed by Stephen Katz. She performed this past summer at the Kawartha Summer Festival in various productions including "The Incredible Murder", and "Witness For The Prosecution". Television credits include "The Fighting Men" and "Miss Julie" both for CBC.

ROBERT DAVIAU (Prologue, Forest, Dancer) — has performed in both English and French in theatre, film and television. He appeared in "Zone" and "The Three Musketeers" at the Saidye Bronfman Centre, "Demain matin, Montréal m'attend" at Place des Arts and the National Arts Centre, "Les Fourberies de Scapin" and "Oedipus Rex" at the Citadel in Edmonton and a musical comedy "Un simple mariage double" at Théâtre de Marjolaine. He was seen most recently at **Centaur** co-starring with Terry Donald in Vis-à-Vis Productions "The Can Opener" — the company for which he and Mr. Donald translate, adapt, produce and perform.

ALEX DIAKUN (Fool) — has been working in theatre, television and film since 1969. Among his television credits are featured roles in "The Beachcombers" and "Sidestreet". He was a member of the Vancouver Playhouse mainstage company from 1974-1977. Recent stage roles include Franz in "The Condemned Of Altona", Valere in "Tartuffe" and Laechesis in "Heracles". **Centaur** audiences will remember his portrayal of Jack Deal in last season's production of CRUEL TEARS. He has a six year old daughter and lives in Vancouver where it is warm.

FRANCES HYLAND (Betsy Hunt) — is an award-winning actress who has been highly acclaimed internationally. She began her career in London performing in stage roles such as "Winter's Tale" with John Gielgud and "The Dark Is Light Enough" by Christopher Fry both under the direction of Peter Brook. In New York she played opposite Tony Perkins in "Look Homeward Angel" and with Maurice Evans and Rosemary Harris in "Twelfth Night". She has played many leading roles at the Stratford Festival. Her most recent stage credits include, Hannah in "Night Of The Iguana" at the Citadel, Lady Utterword in "Heartbreak House" at the Shaw Festival and Blanche Dubois in "A Streetcar Named Desire" at Theatre Plus. Among her numerous television and film appearances is Aunt Martha in "Grandpa and Frank" with Henry Fonda. Miss Hyland recently directed Theatre Calgary's production of "Playboy Of The Western World".

GEZA KOVACS (Bloodlip, Whale) — is familiar to Montreal audiences for his portrayal of the German student in Open Circle Theatre's tour production of "The Primary English Class". A Toronto based actor, he has performed in various shows including: "The Donnellys", "Jack O'Diamonds", "Winter Offensive" and James Reaney's "Wacousta". He served as co-director of the Pier 1 Theatre in Halifax where credits included "Jingo Ring", "Endgame" and Chekhov's "On The Harmfulness Of Tobacco". Mr. Kovacs is originally from Hungary.

ROBERT LAVOIE (Well-washed Stone) — trained for stage and dance at the National Theatre School and Les Grands Ballets Canadiens. He has performed in both English and French in roles such as Dracula in "Pourquoi Dracula et puis pas moi?", Félix in the French version of "The Odd Couple" and André in "Yesterday The Children Were Dancing". Credits also include film, television and radio. He will appear in the soon to be released "Louis Riel" in the role of Elzéar Goulet. Mr. Lavoie is making his first appearance at **Centaur**.

Chateau Versailles Hotel

MONTREAL'S UNIQUE DOWNTOWN TRADITIONAL 70 ROOM HOTEL



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

*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
Free parking

Inquire about our

- Corporate Rates
- Weekend Specials
- Honeymoon special

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



THE DOUBLE HOOK

CANADIAN BOOKS
LIVRES CANADIENS

(514) 932-5093

1235A GREENE, WESTMOUNT, MONTREAL
QUEBEC H3Z 2A4

Tél: 931-5821

LEEBOSH, APRIL, CURTIS & ARBESS

CHARTERED ACCOUNTANTS
COMPTABLES AGRÉÉS

Suite 300
4141 O., Rue Sherbrooke
Westmount, Qué. H3Z 1B8

RESTAURANT

Geronimo's

FIRST NORTH-AMERICAN INDIAN
RESTAURANT IN CANADA

We serve buffalo meat, wild rice and
authentic North-American Indian dishes

Telephone:
842-0808



We're open:
Monday - Friday
12:00 p.m. - 12:00 a.m.
Saturday & Sunday
5:00 p.m. - 12:00 a.m.

443 ST-FRANCOIS-XAVIER
VIEUX-MONTREAL

LUBOMIR MYKYTIUK (Carver) — was born in the Ukraine and grew up in Montreal. He studied acting at New York University, performing in radio, television and film including one French and one Ukrainian language film. He has worked at the Globe Theatre, Regina, 25th Street House Theatre, Saskatoon, St. Lawrence Centre and Tarragon Theatre, Toronto, and Theatre New Brunswick, Fredericton. He was host of the CBC network radio program *Identities* from '73 to '75. Centaur audiences saw him in *THE PROMISE, NOTHING TO LOSE*, and this season's *PAPER WHEAT*.

WAYNE ROBSON (Mountain Peak, Life Owner) — will be remembered by Centaur audiences for his performance as Rae in last season's production of David Fennario's *TORONTO*. A native of Vancouver, he has appeared on stage in a variety of roles at many Canadian theatres including The Playhouse in Vancouver, The Citadel, Shaw Festival, National Arts Centre and Theatre Passe Muraille. Recent stage roles include, Puck in "*A Midsummer Night's Dream*", the Man in "*Ashes*" and Krogstad in "*A Doll's House*" — the last two were directed by Stephen Katz at the Manitoba Theatre Centre. He played Jim in Festival Lennoxville's production of "*18 Wheels*". Film credits include featured roles in two Robert Altman films, "*McCabe And Mrs. Miller*" and "*Buffalo Bill And The Indians*".

WENDY SPRINGATE (One Foot, Mouse, Sky) — last appeared at Centaur in *THE SEA*. A founding member of the Painted Bird Theatre, she has performed in many of their productions including "*Rosencrantz And Guildenstern Are Dead*" and their recent group creation "*Scat*". She has also performed with the Saidye Bronfman Centre's Second Stage, the Laurentian Theatre Centre, The Quebec City Summer Stock Theatre and Theatre Encounter. Her work in children's theatre has taken her to festivals in Edinburgh and Quebec City as well as to many small centres in Ontario and Quebec. Ms Springate is a graduate of McGill University and the Canadian Mime School.

DAVID LAN (playwright) — was born in Cape Town, South Africa in 1952. He has a degree in Literature from the University of Cape Town and trained as an actor. He has lived in England since 1972 and studied Social Anthropology at the London School of Economics where he is now doing research. His first play "*Painting A Wall*" was produced in 1974. "*Bird Child*" (1974), "*Paradise*" (1975) and a short play "*Homage To Been (sic) Soup*" (1975) were all produced at the Royal Court Theatre Upstairs. Since 1976 he has been writing a cycle of plays about colonialism — seen from the inside. The first, *THE WINTER DANCERS*, presented at the Royal Court Theatre Upstairs in 1977 won the John Whiting Award. The second, "*Red Earth*", was seen at the Institute of Contemporary Arts in 1978 and the third, "*The Life Of Yali*", will be presented in London in 1979.

STEPHEN KATZ (Director) — has worked extensively at theatres across Canada including most recently Toronto's Young People's Theatre where he directed a stage adaptation of Mordecai Richler's "*Jacob Two-Two And The Hooded Fang*". Among his other directorial credits are "*A Doll's House*" and "*Ashes*" for the Manitoba Theatre Centre, "*Mandragola*" and "*Caucasian Chalk Circle*" for the Playhouse Theatre of Vancouver, "*The Admirable Bashville*" at the Shaw Festival, "*Human Remains*" at the New Theatre, "*Stag King*" at Tarragon Theatre and "*Brussels Sprouts*" at Factory Theatre Lab. For CBC television he directed "*A Gift To Last*" for which he was awarded the ANIK Award as Best Director for 1976/77. Other television credits include: "*Catsplay*", "*Ladies In Retirement*" and "*Herringbone*" for CBC. In addition to his freelance work, Mr. Katz was Assistant to the Artistic Director at the Playhouse Theatre, Vancouver during their 1973/74 season.

GUY NEVEU (Set Designer) – comes to **Centaur** with an impressive list of credits for which he has received critical acclaim. He has designed productions such as "Ste-Carmen de la main", "Les Rustres", "Pièce à deux", "Le Balcon", and "Connaissez-vous la voie lactée" for the Théâtre du Nouveau Monde. His work at the National Arts Centre includes "Soudain l'été dernier", "La Maison de Bernarda Alba", "Un simple Soldat", and "Arlequin, serviteur de deux maîtres". This season he designed "Les sept péchés capitaux" for Les Grands Ballets Canadiens.

MARIA KOLODZIEJ (Mask & Costume Designer) – graduated from the National Theatre School in 1971. Since that time she has worked for various theatres and films in costumes and props. She designed **Centaur's** Yeats Program in Season 3. Her most recent credit is assistant designer for the film "It Rained All Night The Day I Left".

STEVEN HAWKINS (Lighting Designer) – is **Centaur's** resident lighting designer and Head Technician of **Centaur 2**. **Centaur** audiences saw his work in LES CANADIENS, TORONTO, THE ISLAND, PAPER WHEAT, TRAVESTIES, BALCONVILLE and ASHES. Other credits include "Rosencrantz And Guildenstern Are Dead" for Painted Bird Theatre and "Can Opener" for Vis-à-Vis Productions.

GLENN MORLEY (Composer) – has been active as a composer, orchestrator, arranger, and musical director in Toronto and other major Canadian centres, as well as on several international tours. He has written scores for many theatrical works at such theatres as Tarragon, St. Lawrence Centre, Theatre Passe Muraille, and Hart House. His orchestral works have been heard on CBC television as the scores for several dramas and documentaries in conjunction with composer Louis Applebaum, including most recently "The Masseys" and "Must Freedom Fail?". His works have also been performed as part of a command performance for Queen Elizabeth's 1977 tour of Canada. He was technical director and musical co-ordinator for the Graduate Theatre Program at York University, during which time he toured with the company in Poland, western Canada, and the U.S. As well as the more conventional styles of composition, Mr. Morley is involved with state of the art developments in electronic music, especially with regard to their applications to cinematic and theatrical situations.

LAWRENCE GRADUS (Choreographer) – is artistic director and co-founder of Entresix. He is a native of New York City who has been living in Canada since 1968. Formerly a soloist with the American Ballet Theatre, Jerome Robbins' Ballets U.S.A. and Les Grands Ballets Canadiens, he has also worked as choreographer and director for the Louisville Civic Ballet and as teacher at l'Ecole Supérieure des Grands Ballets Canadiens. The winner of the 1975 Chalmers' Award for choreography, Mr. Gradus has created most of the works in the repertoire of Entresix Dance Company.

ERIKA KLUSCH (Stage Manager) – is back for her second season at **Centaur**. She is a founding member of the Gryphon Theatre in Barrie, Ontario and has been stage manager for Toronto Workshop Productions, Factory Theatre Lab, Theatre Plus, Toronto Arts Productions at the St. Lawrence Centre and production stage manager for Theatre Compact. Ms Klusch has worked extensively in other Canadian theatres: Stratford Festival, Theatre Aquarius in Ottawa and the Neptune Theatre's Second Stage in Halifax. She has stage managed concerts for International Women's Year as well as several tours. Last summer she was Stage Manager for Festival Lennoxville.

STEPHEN GEORGE (Asst. Stage Manager) – returns to **Centaur** for his second season. A native of Toronto, he has worked at such theatres as Muskoka Summer Theatre, Young People's Theatre, New Theatre, Theatre in the Dell and others.

Fisherman Carver sought the truth
And learned how shamans treat the sick.
But he kept mum. Of his tribe's wealth
He knew he now could take his pick.

Shaman Carver refused when Fool
Asked to marry his sister, but
Rather than give the game away
He nodded and kept his mouth tight shut.

His lonely wife wont lie with him.
Guilty Carver suspects a plot.
How can the great fraud cure his son?
They cry: You're lying. They cry: I'm not.

Quasalid rules hand in hand with Fool.
They bend the people to their will.
The shaman of the world is shot
But the bullet doesn't kill.

He journeys far. At home he thinks:
Now only magic will endure.
But white men wont fall for his tricks.
We need to find a different cure.

David Lan

NOTES

The play is based on material taken from *The Religion of the Kwakiutl and Kwakiutl Ethnography* by Franz Boas.

From author David Lan's notes on staging: *THE WINTER DANCERS* is a story. Anthropologists deal, amongst other things with rituals. Story tellers, particularly playwrights, deal with breaking up, or the contradiction of rituals.

Notes taken from *Peoples of the Coast* by George Woodcock, Hurtig Publishers 1977:

SHAMANISM

The Kwakiutl did not separate religion and medicine as we do. The shaman, or medicine man, is a mystic healer who specializes in a trance, during which his soul is believed to leave his body and ascend to the sky or descend to the underworld.

. . . a sickness often precedes a shaman's first experience and becoming a shaman provides a cure. Through meeting a supernatural being or through some other extraordinary experience, the novice falls into a deep trance. In this trance he encounters the spirit who will be his guardian. As part of the experience he descends or is taken into the underworld, and there, at the hands of spirits who are really dead shamans, he undergoes "ritual

death followed by resurrection." He is symbolically, spiritually, and — since he believes the trance experience to be as real as any other experience — "physically" reborn. He believes himself an entirely transformed being, and from this basic original transformation he has gained the power of further transformation at will. From this point onwards the shaman acquires knowledge in two ways: by repeated entrancement, and through the esoteric oral teachings of the older shamans who have accepted his initiation.

... the two areas of healing in which the shaman specialized involved illnesses attributed to soul loss, and illnesses attributed to the intrusion of evil forces or actual foreign substances into the body, either by sorcery or through the anger of supernatural beings.

POTLATCH

... especially in the post-contact years when possessions became more abundant, competition was a feature of the potlatch system, and in this way it became a substitute for physical combat when growing European power on the Coast put an end to the raids which passed for warfare; but the terms of warfare and its rhetoric of hostility and contempt were transferred to the potlatch.

Amongst the Kwakiutl, and other tribes of the North West Pacific, the potlatch was the great giving feast which illustrated admirably the close link between the social life of the Coast Indians and the extraordinary abundance of their environment. In describing the potlatch, it is necessary to emphasize the high development of the idea of clan or lineage property as distinct from personal property.

At this feast, which might take years of preparation if the chief's obligations were large, the guests would arrive dancing their personal dances and singing their songs on the prows of the great ceremonial canoes. And the host chief would not merely feed his guests extravagantly, sometimes for many days on end; he also gave away as many material goods as he had been able to amass or borrow from his fellow clansmen, matching the gifts to the rank of the recipients. The more he distributed, the greater his prestige; the greater also the shame of his guests if, at their own later potlatches, they failed to give even more magnificently.

continued on page 13

It's better in the Bahama Out Islands

Une fois ne suffit pas!

COMPLIMENTS OF:

LA CORPORATION
GTE SYLVANIA
CANADA CORPORATION

TEL.: (514) 382-7470

PORT ROYAL FASHIONS LTD.

PHIL MELNICK

1625 CHABANEL ST. WEST
MONTREAL, P.Q.
H4N 2S7

MILLER, GOLDENBERG ET CIE
& CO.
COMPTABLES AGRÉÉS - CHARTERED ACCOUNTANTS

SUITE 550, CHATEAU MAISONNEUVE
4999 RUE STE-CATHERINE OUEST
MONTRÉAL, QUÉBEC H3Z 1T3
TÉL.: (514) 488-9566



Labatt

Across Canada beer at its best



... to destroy property became an even greater sign of grandeur than to give it away, and the lore of the potlatches is full of stories of slaves killed – or liberated (which was also a destruction of property) – or of thousands of sacks of flour cut open and thrown into the sea. The most bitter contests arose around the ritual giving, selling, and destruction of coppers – curious escutcheonlike objects engraved with crest emblems . . .

To give a copper at a potlatch was a challenging gesture; it complimented the receiver only if it were known that he could return an equally valuable copper, but it shamed him if this turned out to be impossible. Selling a copper was another kind of challenge, since the buyer was always obliged to pay appreciably more for it than had been paid at the time of the previous sale . . .

THE WINTER DANCES

Everywhere on the Coast, the winter was a time when the world of spirits and that of everyday nature drew closer. It was a time when mythical beings were thought to walk the earth invisibly, and when men re-enacted their encounters with the spiritual world. In the Kwakiutl villages, as summer faced into autumn, the people gathered and sang the personal songs of those who had died since the last ceremonial season, while the relatives wore special mourning masks. Then there followed a period of saturnalia called Klasila, when the people relaxed after the summer's labours of fishing and food preserving, displayed their family masks and dances, and feasted . . .

The winter ceremonials were a splendid series of dramatic events that glorified the important lineages.

coming next

WEEDS by Beverley Lockwood

Starring Beth Kaplan, Peter MacNeill, Sean Sullivan

April 12 – May 20

previews – April 10 and 11

Set in rural Quebec – somewhere near Montebello – it tells an intriguing tale reminiscent of some of the writings of O'Neill for its earthy passion, violence and quick humour. Mag is determined to survive on her farm, settled many generations back by Irish immigrants, and she will go to some extraordinary lengths to achieve that goal. World Première.

directed by Maurice Podbrey
designed by Guido Tondino

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. François-Xavier - Old Montreal H2Y 2T1 - Tel: 288-1229 -(Pl. d'Armes metro)

Artistic & Executive Director — Maurice Podbrey

the administration staff

BONNIE BRADLEY . . . Box Office Manager
JENNIFER COOK . . . Administrative Assistant
JUDY CUTLER . . . Director of Public Relations
/Fund Raising
TERRY DIAB Subscription Secretary
ALAN HEFFEZ Ass't House Manager
P. MONTGOMERY . . . Ass't Box Office Mgr.
JAMES MURCHISON Box Office
MICHAEL O'MALLEY House Manager
JANET REMY Receptionist
GLEN ROBINSON Maintenance
ROSSLYN TETLEY Fund Raising
PAM TURPIN . . . Ass't Dir. Public Relations
MICHELLE VERREAULT . . . Bookkeeper
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 LAVALLEE Wardrobe Supervisor
SANDRA MARKUS Wardrobe Assistant
JOHN MYERS Production Assistant
PETER SMITH Technical Assistant

for this production

CHRISTIANE GALLO Seamstress
DEBRA HANSON Jewelry & Millinery
LISE POIRIER Seamstress
LISE ST-GERMAIN First Hand Seamstress
ALAIN TANGUAY Mask Construction
ROBIN ENGELMAN Percussionist
MICHAEL KRYCHUN Production Assistant

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

Bazil Zarov
Novo Printing
Pentagon Graphics
Natural Furs Ltd.
Coyle Tanning Co. Ltd.

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.

Le nom qu'un
ami
recommande!



The name
friends
recommend!

842-5011



l'école
SUPÉRIEURE
des
ballets
jazz


Directrices fondatrices:
Eva von Gency
Geneviève Salbaing

Montréal: 1231 ouest, rue Ste-Catherine (2e étage) 849-6071


COURS: ballet-jazz, ballet classique, moderne, claquettes
niveaux: débutant, intermédiaire, avancé, pré-professionnel
jours: du lundi au samedi (jour et soir)

session printemps 1979
du 16 avril au 23 juin (10 semaines)
inscriptions: 2 avril au 16 avril
(9h00 à 19h00 lundi à vendredi)
(9h00 à 12h00 samedi)

Permis du Ministère de l'Éducation no. 749889



LES SERRES



DU VIEUX MONTREAL

417 ST. PIERRE

288-9788

We're new, just around the corner at St. Pierre and Lemoyne

Before and after theatre dining in a garden of plants

Featuring "la Nouvelle Cuisine"

Brunch special \$5.50

Every Sunday from
11:30 a.m. - 4:00 p.m.

— Live music —
— Mime —
— Clown —
— Magicians —

Where giving
is a beautiful Thing



363, rue St-Francois-Xavier, Vieux-Montréal (514) 288-0314
Les Galeries des Monts, St-Sauveur des Monts (514) 227-3301

gibby's

Great steaks, superb seafood
in three delightfully different settings.

298 Youville Square

Call 282-1837

for dinner before or after the show.

ample parking

3 minute walk from the theatre



Vieux Montréal • Ft. Lauderdale, Fla. • St. Sauveur