



CENTAUR THEATRE

March 28 – April 16, 2023

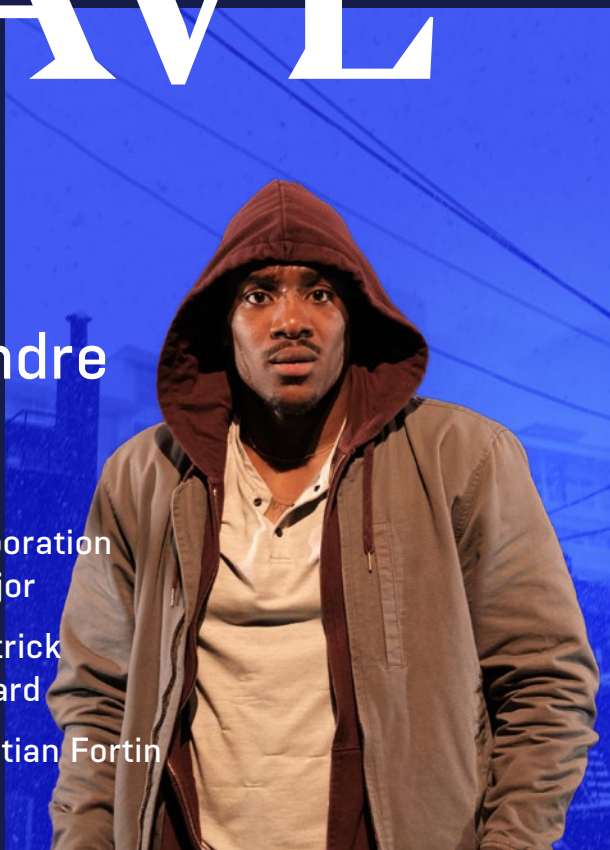
KING DAVE

by Alexandre
Goyette

adapted in collaboration
with Anglesh Major

translated by Patrick
Emmanuel Abellard

directed by Christian Fortin



LAND ACKNOWLEDGMENT



Montreal is an incredible place in which to have the privilege to make theatre. It has such a rich and unique story of its own.

Long before Cartier sailed up the St. Lawrence and encountered a nation of Iroquoian people in a place called Hochelaga, the island that the European settlers chose to call Montreal had been a point of conflict, conference, creativity and exchange since time immemorial for many Indigenous peoples including the Haudenosaunee, Anishinaabeg, Huron-Wendat, and Abénaki Nations. The people of the Kanienkéha:ka Nation — known in English as the Mohawk — are now considered the caretakers of the unceded land and water around Montreal. In their language, this island bears the name of Tiohtià:ke, which means “broken in two,” because of the way the river breaks around it.

I love how this Indigenous language identifies the island as part of the river because it reminds me that we are all in the flow of a much larger story. This mighty river has for centuries carried people here from all over the world in search of new opportunities and new lives, and the Lachine Rapids that sit just off the western tip of this island have given pause to many of those journeys. The river has made contemporary Montreal into a vibrantly diverse city. I find that diversity inspiring because it is by telling each other our stories that we build bridges between our different cultures and languages.

– Eda Holmes

THE ENGLISH
LANGUAGE
PREMIERE

CENTAUR THEATRE COMPANY PRESENTS

THE THÉÂTRE DUCEPPE PRODUCTION OF

KING DAVE



By **Alexandre Goyette**

Adapted in collaboration with **Anglesh Major**

Translated by **Patrick Emmanuel Abellard**

Directed by **Christian Fortin**

March 28 - April 16, 2023

Starring

Patrick Emmanuel Abellard King Dave

Creative Team

Xavier Mary Set and Costume Designer

Renaud Pettigrew Lighting Designer

Jenny Salgado Composer and Sound Designer

Vlad Alexis Assistant Director

Melanie St-Jacques Stage Manager

Brianna Bagshaw-Stocks Assistant Stage Manager

This version of the play *King Dave* premiered at Théâtre Duceppe, May 1, 2021

#kingdave



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“Little Willy is sweet dirty fun”

— DAVID C. JONES, VANCOUVER PRESENTS

CENTAUR THEATRE PRESENTS

Ronnie Burkett

LITTLE WILLY

Created and performed
by Ronnie Burkett

Original music
by John Alcorn



MAY 2–14, 2023

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tickets: centaurtheatre.com 514-288-3161



"I'm social, you know what I'm saying, I'm...I'm like the King of contact, man!"

King Dave

One of the things I love about theatre is the way it gives us the chance to meet people we wouldn't necessarily meet in our regular lives. When we all sit down in our seats and the lights go down, an imaginary world comes to life in front of us. We all arrive at the theatre from different places but once we get here, we are together inside a story. Some of us may recognize aspects of the life of the characters on stage from direct experience and some of us will be able to draw parallels to our own lives. And sometimes the play we are watching opens a window onto an experience that is completely unfamiliar. A good play can turn something unfamiliar into a connection that opens our hearts and minds to a world we may have never encountered before.

Many of us have never come into contact with a character like King Dave. He grew up in a neighbourhood that we might only read about in the newspaper when something violent or tragic happens there. Dave is a young man born into a marginalized existence in a world where young men of colour are often forced to define and present themselves in narrow terms of masculinity. It is a world that forces young men like Dave to grow up too fast and offers them little guidance and few examples of beauty. This play asks us to bear witness to Dave's reality – to make contact with him. King Dave asks us to try to understand what the world looks like from where he stands.



Eda Holmes



The adaptation of King Dave for an Afro-descendant actor in English at Centaur Theatre.

How incredible? Wow!

In 2005, after the second show of *King Dave*, we had a discussion about canceling the rest of the run. We were in a really small theatre (44 seats) and friends and family had already come. I think we had 11 tickets sold for the other 13 performances. My friends with whom I owned the company and all the creators were there because they believed in the play and mostly for the pure fun of creating something, because we had no grant money from the provincial and the federal government. But we were young and we saw the same potential in that story that I had been writing about for the last year or so. As a director, Christian Fortin had put everything he had, the very best of himself. He elevated the show and myself, as an actor, as a human being.

So when we talked about canceling performances, I was nothing but a whirlwind of emotions. For me, it was out of the question. Even though we were afraid, my gut was telling me to wait. And wait we did. And that was one of the best dice rolls I ever took. Seeing that he was the only « professional » guest at the premiere and because he liked the show so much, a television producer took it upon himself to call a critic from Radio-Canada telling her that she needed to talk about the show. And she did talk about a one man play that she hadn't seen, quoting the producer. That was a game changer for us. In a blink of an eye, we were sold out. For a show that I paid for with my credit card, that wasn't bad. Actually, that was the cherry on top of the cake.

And then we received three nominations at the Gala des Masques in 2005 and won two of these awards. And we were invited by Brigitte Haentjens for three whole weeks at the Carrefour International de Théâtre de Québec. We played at La Licorne for two years in a row and on tour all over the province. 130 shows. In 2015, there was the movie - a 91 minute one-take sequence. And in 2020 came the idea of working on an adaptation of the play for an Afro-descendant actor, which was produced by Théâtre Duceppe in 2021. And then this : the Centaur! That's a lot of cherries for a show that we carried on our shoulders. And man, do I enjoy them all!

Thanks to Anglesh Major, who generously did this new version of the play with me and who created this new *King Dave*.

Thanks to Jenny Salgado who brilliantly accompanied us.

Thanks to all the creators and everybody at Théâtre Duceppe.

Thanks to Centaur Theatre for choosing *King Dave*.

And a special thanks to Patrick Emmanuel Abellard for putting so much energy into the whole thing. You have so much talent and charisma, I don't think it's legal. And a really big thanks to Christian Fortin who did a real tour de force with that new staging of the show, bringing so much humanity, emotion and a new light on the object. That's impressive.

And thanks to you for coming to the show.

That's about it.

Oh, maybe one last thing, even though it might sound uncool: believe in yourself.

Alexandre Goyette



In 2005, Alexandre introduced me to Dave, this character who desperately needed to talk, to tell us about his journey, his fear, his rage, and his fight.

King Fucked Up who shouted out his raw truth in the face of the world so he wouldn't have to listen to his own silence.

King Dave, the king of showing off and tall tales. The showman, the storyteller, the comedian, the charmer, the player.

In 2023, King Dave is the same, his story is the same. Our world, NO.

In the era of social media, of self-stardom, hot mics, free speech, the slightly excessive representation of ME.

Of #metoo, of Black Lives Matter...

King Dave doesn't resonate the same. In these troubled times, the statement it makes transcends personal history; now it's demanding, activist, incisive and painful. All the while hoping that it's restorative, engaging, and an agent of change.

Presenting it in English at the Centaur is another brick in the construction of this universal statement.

Christian Fortin



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ALEXANDRE GOYETTE PLAYWRIGHT

Alexandre Goyette first made a name for himself in theatre; then his performances on television and film made him one of the most well-respected actors of his generation.

Producer, playwright, and performer of the one-man show *King Dave*, in 2005 he won Best Actor and Best Original Text at the Masque Awards. Since then, Alexandre has never really left the stage. He has been seen in *Kiss Bill*, *La Grande machinerie du monde*, *Les Jumeaux vénitiens*, *Manhattan Medea*, *Le Match*, *Les Conjoints*, *Coriolan* and *Le Chemin des passes dangereuses* as well as the theatre adaptation of Denys Arcand's film *Le Déclin de l'empire américain*.

On the small screen, his performances in several popular series have earned him a place in the hearts of the public and industry professionals alike. Among these shows: *Providence*, *La Promesse*, *Musée Eden*, *30 vies*, *19-2*, *C.A.*, *Trauma*, *La Théorie du K.O.*, *District 31*, *L'échappée*, *Mensonges IV*, *Faits Divers* and *Feux*. More recently, he performed in the critical success *C'est comme ça que je t'aime*, *Le Pacte* and *La Confrérie* as well as the youth series *Six Degrés*.

On film, he has acted in *Le Déserteur* by Roger Lizotte, *La Dernière fugue* by Léa Pool, *Les 7 jours du talion* by Podz, *Le Sens de l'humour* by Émile Gaudreault, *La Peur de l'eau* by Gabriel Pelletier and *Mommy* by Xavier Dolan. In 2016, he performed *King Dave*, a feature film in one long tracking shot, adapted from his play and directed by Podz. He has also acted in *Les Scènes fortuites* by Guillaume Lambert. Lately he has been seen in *Le guide de la famille parfaite* by Ricardo Trogi, *Les tricheurs* by Louis Godbout, *Norbourg* by Maxime Giroux, and in Lyne Charlebois' most recent film, *Dis-moi pourquoi ces choses sont si belles*.



ANGLESH MAJOR ADAPTATION

His powerful solo performance of *King Dave* (Théâtre Duceppe) introduced Anglesh to the general public in 2020. His theatre roles have included *Embrasse* (TNM), *Les Amoureux* (Théâtre Denise-Pelletier) and *L'énéïde* (Théâtre Quat'Sous).

On television, he plays emergency physician Marc-Olivier in *STAT* (ICI Télé). Anglesh has had roles in *Larry* (ICI Télé), *Après* (ICI Télé), *Virage* (Noovo), *Audrey est revenue* (Illico), *Cérébrum* (ICI Télé) and *Une affaire criminelle* (Crave). He plays Richardson in *Je voudrais qu'on m'efface*, which has won several Quebec and international awards.

In addition to his passion for theatre, Anglesh is also a beatmaker. In fall 2021, he released *Ephemere*, his first EP of four songs combining the sounds of R&B, funk, soul, and boom rap.



PATRICK EMMANUEL ABELLARD TRANSLATOR & PERFORMER

Patrick Emmanuel Abellard is a bilingual artist who graduated from the professional theater program of Dawson College in 2015. Since then, he has kept busy. Some of his stage credits include *Manuel de la vie sauvage* (dir. Jean-Simon Traversy, Théâtre Duceppe), *King Dave* (dir. Christian Fortin, Quebec tour and Théâtre Duceppe), *Paradise Lost* (dir. Jackie Maxwell, Centaur Theatre), *Choir Boy* (dir. Mike Payette, Centaur Theatre), *Héritage* (dir. Mike Payette, Théâtre Duceppe), *Urban Tales* (dir. Harry Standjofski, Centaur Theatre). On TV, Patrick Emmanuel played lead and recurring characters in *Avant le crash*, *La candidate*, *Plan B III*, *Faits Divers II*, *District 31* (Radio-Canada), *Bellevue*, *The Detectives* (CBC), *Les Éphémères II*, *Félix*, *Maude et la fin du monde* (Tou.TV), *Chouchou*, *Complètement Lycée*, *Contre-Offre* (Noovo). He made his big screen debut in Denys Arcand's *La chute de l'empire américain* (2018) where he played the role of Camel Rosalbert and *Tales from the Hood 3* directed by Rusty Cundieff & Darin Scott, (2020) and where he played Percy Woodhouse. He is also one of the main characters of the movie *We Are Zombies* directed by Anouk Whissell, Yoann-Karl Whissell and François Simard which is slated to come out later this year. Patrick Emmanuel is proud to bring the English world premiere of *King Dave* to the Centaur Theatre and can't wait for theatre goers to discover this complex, imposing and intense text, sprinkled with humor.



CHRISTIAN FORTIN DIRECTOR

With a degree in acting, a Master's in theatre, and studies in screenwriting, Christian Fortin is a director, author, screenwriter, dramaturg and acting coach.

In 2005, he directed Alexandre Goyette's *King Dave*, which won the Masque Awards for Best Original Text and Best Actor. The piece was originally presented at Théâtre Prospero, and then at Théâtre La Licorne, at Théâtre Périscope and on tour throughout Quebec. Fifteen years after its creation, he directed the new version of *King Dave*, adapted by Alexandre Goyette and Anglesh Major, which was presented at Duceppe and toured Quebec.

He has many other directing credits, notably *Le principe d'Archimède* by Josep Maria Miro (Théâtre Prospero), *Peroxyde* by Simon Boulterice (Théâtre la Rubrique), *La liberté* and *Moule Robert* (winner of the Prix Michel Tremblay in 2017) by Martin Bellemare (Théâtre la Rubrique), *Édouard et Charlotte* by Anne Trudel (L'Espace 4001), *Marche comme une Égyptienne* by Mireille Tawfik (MAI) and *Walk-in ou Se marcher dedans* by Marie-Ève Milot and Marie-Claude St-Laurent (Théâtre Prospero). Christian Fortin has also directed his own scripts: *Pièce d'identité*, *Chambre noire* and *86 lampes*. Additionally, he has created several ambulatory works for non-conventional spaces.





XAVIER MARY SET AND COSTUME DESIGN

As a human experience designer, Xavier Mary is a collaborator in the creation of artistic and multimedia works. A graduate of the École Nationale de Théâtre du Canada in scenography, he is active in theatre, dance and artistic installations. He has collaborated with Jean-Simon Traversy, Solène Paré, Justin Laramée, Sovann Rochon Prom-Tep, as well as les Productions Menuentakuan, and on the stages of Théâtre Fred Barry, Prospéro, La Chapelle and la Roulotte.

With mirari, Xavier created the set design for *King Dave* at Théâtre Jean-Duceppe and developed several installations for public spaces, such as *Duo* (Winner of Prix Numix International – experiential installation - in situ), as well as the immersive scenography of the Canadian Pavilion, guest of honour at the 2021 Frankfurt Book Fair (Prix Numix - immersive experience - in situ).

Passionate about dance, his Master's was on space in contemporary Quebec dance. It is with this keen interest and openness to multidisciplinary forms that he approaches the living space.



RENAUD PETTIGREW LIGHTING DESIGN

Renaud Pettigrew studied at the École Nationale de Théâtre du Canada - 2008. Moving between the worlds of theatre, dance, comedy, and music, he has more than 90 lighting designs to his name. His work has been praised in Canada and internationally. On the stages of Montreal, Renaud has worked with Jean-Simon Traversy, Daniel Brière, Alexis Martin, Alexia Bürger, Frédéric Dubois, Marie Brassard, Robert Lepage, Michel Lefebvre, René Richard Cyr, Claude Poissant, Daniel Meilleur, Isabelle Boulanger, Alexandre Fectaux and François Bernier.

Inspired by the world around him, his creative approach helps orient the eye of the viewer, create enveloping atmospheres and define the space to give it a unique identity.

His work gained notice at the Gala de l'ADISQ 2022, where he was nominated for Direction/Set Design of the Year and Show of the Year with Patrice Michaud (music) and Pierre-Yves Roy-Desmarais (comedy).



JENNY SALGADO COMPOSER & SOUND DESIGN

Jenny Salgado is a Canadian composer-singer-songwriter and musician born in Montreal, Quebec, from Haitian descent. She is a founding member of the band Muzion, pioneer of francophone Hip Hop in Quebec, with whom she released 2 albums on the Sony/BMG label, considered as part of the best albums of the last 50 years in Quebec.

Touring around the world, she also evolves in a solo career of eclectic inspirations drawing from the sounds of African roots and history to blues, rock, electro, euro pop or experimental Hip Hop to name a few. Reputed for her originality and unique signature, Jenny has also been writing music scores for cinema, television and theatre for the past ten years, for which she has also been rewarded.

Through the years, she was honoured with 2 Felix Awards at the Gala de l'ADISQ, 1 Miroir, 1 Mimi and a nomination at the MuchMusic Video Awards for her albums and one Canadian Screen Award in Toronto for "Best Original Song", one CIMM in Chicago for "Best Original Score" and one nomination at the Gala du cinéma québécois for "Best Original Score".



VLAD ALEXIS ASSISTANT DIRECTOR

Vlad Alexis is an actor, writer, director, choreographer and producer. His theatre credits are : *Choir Boy* (Centaur Theatre), *Hang* (Obsidian Theatre), *Blind* (Scapegoat Carnivale), *Hairspray* (Just For Laughs), *Cabaret Noir* (Mayday/Prospero/NAC/Canadian Stage/ Danse Immersion), *Declarations* (Theatre Prospero), *Vers Solitaire* (Théâtre de Quat' Sous) etc. His TV/Movie credits consist of: a recurring role on *Mary Kills People* (Global), *Aller-Simple* (Noovo), *District 31* (Radio-Canada); Guest Star role on *Nurses*, *Saving Hope*; Supporting lead roles in Roland Emmerich's *Stonewall*, *Code 8*, starring Stephen and Robbie Amell and Sophie Dupuis's next feature, *Solo*.

As a choreographer, he has worked with Juste Pour Rire, director Trevor Barrette, singers Leila Lanova and Aiza Ntibarikure. He has produced more than 12 music videos and has co-directed a few of them. He is a mentor of the Black Theatre Workshop' Artist Mentorship Program and a member of ACTRA's Diversity, Equality, Inclusion and Belonging Committee. He is super excited to be back at the Centaur in the role of assistant director.



MELANIE ST-JACQUES STAGE MANAGER

Melanie has been working as a Stage Manager for 23 years. Her Centaur credits include *At the Beginning of Time*, *The Last Wife*, *On This Day*, *The Book of Bob*, *Innocence Lost* (NAC co-pro), *In Absentia*, *Schwartz's: The Musical*, *Don Quixote*, *Michel and Ti Jean*, *Doubt*, *The Carpenter*, *The Caretaker*, *Condoville*, *Long Day's Journey Into Night*, *Life After George*, *Proof*, *Copenhagen*, *Art* and *Dinner With friends*. She has also worked at the Segal Centre for Performing Arts, Geordie Productions, Imago, Teesri Duniya, Theatre Lac Brome, Hudson Village Theatre, as well as Manitoba Theatre Centre (Winnipeg), MTYP (Winnipeg), Neptune Theatre (Halifax), Citadel (Edmonton), and the National Arts Centre (Ottawa). Melanie teaches and coaches Stage Management at the National Theatre School and was the recipient of the META's *Unsung Hero of the Theatre* award in 2014. She is very pleased to be working with this team of talented artists.



BRIANNA BAGSHAW-STOCKS APPRENTICE STAGE MANAGER

Brianna is thrilled to be completing her first Equity Apprentice credit with Centaur Theatre. Brianna is a multidisciplinary creator, painter and stage manager originally from Vancouver, BC. She is focusing on creating accessible and safe spaces for all in her various artistic practices and is very excited to keep learning on how best to facilitate this as a stage manager. Brianna is the Administrative Coordinator for MainLine Theatre and the St-Ambroise Montreal Fringe Festival. She graduated from Concordia University in 2020 with a BFA in Acting for the Theatre. It was while completing her bachelors at Concordia that she discovered her love of stage management thanks to Jen and Morgandy. In her spare time, Brianna enjoys reading, gardening and cuddling her cats."



MADE FOR THE STAGE!

BY ROSIE AWORI -
SPECIAL COLLABORATION
WITH COMMUNITY CONTACT MONTREAL

Patrick Emmanuel Abellard knew he was made for the stage. From a young age, a career as an actor was always in his sights. Present day, this hasn't changed. And he says his conviction grows stronger with each new project he takes on.

Abellard is the solo actor in *King Dave*, a play created in 2005 by Quebecois actor **Alexandre Goyette** and given a second life in 2021 by **Anglesh Major**, who adapted and performed the French script successfully at Théâtre Duceppe.

Abellard, who played Dave in the French production, believed *King Dave* deserved to be translated and presented to English audiences across Montreal.

"I would say that bilingualism is a big part of my mandate as something that I want to bring to our society as a subject, I want to be at the forefront of a lot of the things that I get involved in. So I felt like it was only natural to translate the play, seeing as I'm completely bilingual, and there was interest in doing it in English, so I did it. I thought it was pertinent to bring this story and this character to the Anglophone community, to be exposed to it because it is super relevant. As well Dave's story is relevant in French because I think not too many Quebecers are (in tune with his reality)."

Set in Montreal, the play follows Dave, a young Haitian from Montreal-North, who has to deal with the consequences of his actions. *King Dave* tackles several hard-hitting issues, such as peer pressure, prejudice, gun violence, and revenge. In Montreal and even Quebec, multiculturalism is the everyday norm. And the struggle for many immigrants to find a balance and stay afloat is relatable to all, regardless of race or gender.

Abellard admits that it was not an easy role to prepare for. Even though it was his second time (the first time being in French), he says it was a 'grueling process.' But he was motivated by wanting Anglophone audiences to experience the story and the power behind the play.

"Post George Floyd, post everything that goes on in the States, post some of the things that happened even here in Quebec, whether it be Quebec City or in Montreal, post all of that. The story remains, whether it is important on the French side or the English side."

"I think it's important to remember that this story was originally written by a white young man in his 20s back in 2005. And it's now been rebooted and adapted for an English audience from the French version about a young Haitian man in Montreal. And I think that's the strength of this story is so, so, so relevant," says Abellard who will be remembered by Centaur audiences for his powerful performance in the play *Choir Boy*.

King Dave was adapted by the playwright in collaboration with **Anglesh Major**, translated by Patrick Emmanuel Abellard, and directed by **Christian Fortin**.



Photo: Danny Taillon

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L'ARBRE DU RETOUR – THE TREE OF OUR RETURN



Space is a doubt, it does not immediately give hold to identity (it is not given to us). You have to “conquer it”. -- G. Perec

L'arbre du retour is an exhibition which unites the work of six visual artists. Faced with their preoccupations surrounding identity and the sense of belonging, they are questioning the elements that influence an individual's attachment to a place. How do multiple localities, in a context where living spaces are more and more stretched out participate, or not, in the construction of a person's identity?

A journey of independent works that are linked in a subtle dialogue among themselves and through the space between each of the installations. Sculpture, photography and painting present a sample of the different lenses through which we question our sense of belonging. Where do we all fit in?

A collective exhibition which reflects on the reference that territory, whether it is expressed by the place of origin or by a place of attachment, is an important factor in the construction of identities.

Curated by Ralph Maingrette of the *Centre des Arts de la Maison d'Haïti*, *L'arbre du retour* presents works from artists from the Saint-Michel neighborhood.

Artistes:

Maliciouz
Harry Abilhomme

Kevin Calixte
Marc-Alain Félix

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For more information, contact: Haleena Mini, Director of Development
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Maurice Podbrey

Founding Artistic and Executive Director

Herbert C. Auerbach

Founding Chairman

Centaur Theatre Company is a member of the Professional Association of Canadian Theatres and engages artists who are members of Canadian Actors' Equity Association. Under the terms of the Canadian Theatre Agreement Centaur

centaurtheatre.com

Eda Holmes Artistic and Executive Director
Charles Childs General Manager

ADMINISTRATION

Chloe Dolgin Development Assistant
Micaela Fernandez Box Office Manager
and Group Sales Coordinator
Victoria Hall Assistant Box Office Manager
Scott Leydon Outreach Coordinator
Vanessa Marion Assistant Front of House Manager
Sajida Masin Bookkeeper
Charlie McKendy Head of Maintenance
Haleema Mini Director of Development
Aleksandra Oleszkiewicz Accounting Manager
Rose Plotek Associate Artist
Eloi Savoie Communications & Marketing Manager
Layne Shutt Front of House Manager

PRODUCTION

Daniel Barkley Head Scenic Painter
Luciana Burcheri Associate Producer
Peter Cerone Manager of Technical Operations
Mary Hayes Scenic Painter
Howard Mendelsohn Production Manager
Liana Rose Mundy Assistant Production Manager
Michel Richard Carpenter
Michael Tonus Head Technician

TECHNICIANS / SET-UP CREW

Gordon Barnett
Natalie Demmon
Scarlet Fountain
Ewan Macintyre
Catherine Sargent
Brenda Vaca

THANK YOU TO THE THÉÂTRE DUCEPPE TEAM

Jean-Simon Traversy Direction artistique Théâtre Duceppe
David Laurin Direction artistique Théâtre Duceppe
Amélie Duceppe Direction générale
Harold Bergeron Direction Production
Claudio Buono Direction Technique
Marie-Claude Hamel Direction communications/marketing
Magali Doré Chargée de projets - communications
and
Normand Blais Props
Frederic Boudreault Assistant Director & Stage Manager
Cédrick Franc Touring Technical Director
Philippe Chrétien Touring Stage Manager

FOR THIS PRODUCTION

Toni Bessner Program Production

