



THE OLD VIC

The Old Vic
in Association with Hetherington-Seeling presents
The Centaur Theatre Company of Montreal
in

Balconville

by David Fennario

First performance at The Old Vic 31 March 1981

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The Centaur Theatre Company of Montreal
in

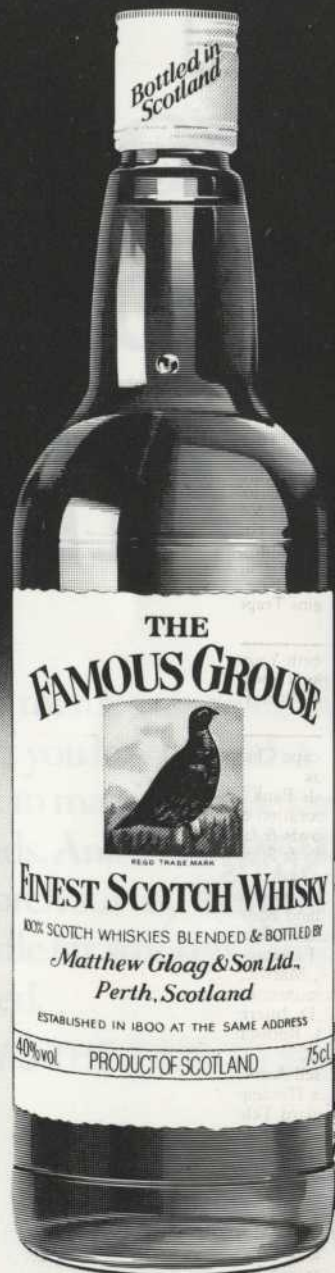
Balconville

by David Fennario

Directed by GUY SPRUNG
Designed by BARBRA MATIS
Lighting by STEVEN HAWKINS
Sound by PETER SMITH

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Jean Archambault

Thibault



Jean Archambault created the role of Thibault in *Balconville* as well as the role of Chabougamou in Fennario's earlier play *Nothing To Lose*. He has performed in many stage productions, mostly at Montreal's Le Théâtre de Quat'Sous under the direction of André Brassard and Paul Buissonneau. He played the title role in the original production of Michel Tremblay's *Hosanna* and later in the English-language production at Festival Lennoxville. He recently played the Narrator in both the English and French versions of *The Lost Fairy Tale* which was toured by Young People's Theatre of Toronto.

Yolande Circé

Cécile Paquette



Yolande Circé is a well-known Montreal actress and singer. Her work has included productions for the Théâtres des Variétés. She has played in *Ionesco*, *Adamov* and *Brecht* for Théâtre d'avant-garde, and partnered Olivier Guimond and Denis Drouin in cabaret revues,

arenas and theatres. Television credits include *A la branch d'Olivier* for Radio-Canada. Most recently Miss Circé made a series of short films for Québec's Ministère des Affaires sociales. She joined the original cast of *Balconville* for the 1979-80 tour.

Danielle Filion

Diane Paquette



Danielle Filion joins the Balconville company for this international tour. A recent graduate of l'École nationale de Théâtre, her professional experience includes appearances in *L'Amour des trois Oranges* directed by Gilles Pelletier for La Compagnie théâtrale, and the film *Les Fils de la Liberté*. This is her first appearance in an English language theatre production.

Marc Gelinat

Claude Paquette



Actor, producer, songwriter and teacher, Mr. Gelinat is a familiar personality on television and film and one of

French Canada's most popular stars. He has received numerous awards for song-writing and composition including "Les Expos sont là" and "La Ronde". Film and television credits include *Les Mâles* by Gilles Carle, *Les Berger*, the role of Joseph Bonnefond in the new film version of *La famille Plouffe*, and most recently *Boogie Woogie '77* a television series for Radio-Canada. Marc recently appeared in Centaur's remount of Fennario's *On The Job*. The original production of *Balconville* marked his first appearance in English language theatre.

Patricia Hamilton

Muriel Williams



Patricia Hamilton is a new member of the Balconville company. A versatile performer she has appeared in many stage productions throughout Canada. In Toronto *Les Belles Soeurs* and most recently *A Little Something To Ease The Pain* at the St. Lawrence Centre, *Bonjour la, Bonjour, Toys In The Attic* and *The Impromptu of Outremont* at the Tarragon; in Winnipeg *Equus*, *Night Of The Iguana*, *Artichoke* at the Manitoba Theatre Centre; in Vancouver *Ghosts and Jitters* at the Vancouver Playhouse. Film credits include *The Last Detail*, *Why Rock The Boat*, *Who Has Seen The Wind*, *Middle Age Crazy* and *Cub and The Secret*. Among her many television credits *A Bird In The House* for CBC for which she won the Canadian Film Award for Best Supporting Actress.

Peter MacNeill

Johnny Regan



Peter MacNeill is a member of the original cast of *Balconville*. He has also played an impressive variety of roles in theatres across the country, many of them including *Weeds*, *Comedians*, *Nothing To Lose* at Centaur. Mr. MacNeill played Teddy in *When You Coming Back Red Ryder* at the Saidye Bronfman Centre in Montreal, Hank in *A History of American Film* at the National Arts Centre, Peter in *A Taste of Honey* at Theatre Three, Edmonton, Harry in *The Night No-one Yelled* at Tarragon Theatre in Toronto among many others. Recent film credits include the made for television series *The Newcomers*. Active in television drama as well, he has played principal roles in *Snowbirds* a CBC 'For the Record' series, and *Winners* a CBA Mini-series both to be aired this spring.

Robert Parson

Tom Williams



Robert Parson, actor, singer, pianist and composer, is a graduate of York University's Acting Program. Stage credits include *El Grande de Coca-Cola*

at the Phoenix Theatre, and *Gemini* at the Saidye Bronfman Centre Theatre both in Montreal, and a season with Theatre New Brunswick's Young Company. Robert's film credits include principal roles in Filmplan's *Gas*, the National Film Board's *Win Or Lose*, and a featured appearance in Télémetropole's *Dominique*. Mr. Parson created the role of Tom.

Gilles Tordjman

Gaëtan Bolduc
Ass't. Stage Manager



Gilles Tordjman has worked on many Centaur shows since joining its staff in 1977. He created the role of Gaëtan Bolduc for the 1979 tour of *Balconville*. Other credits include stage managing the National Arts Centre's L'Héxagone tour, La Poudrière's *The Norman Conquests*, and Saidye Bronfman Centre's *Same Time, Next Year*. Most recently, he stage managed the National Arts Centre's productions of *Woyzeck* and *The Dream Play* at the Edinburgh International Festival.

Susan Wright

Irene Regan



Susan Wright has worked in every major theatre in Canada from Vancouver to Halifax. She has just completed playing Beatrice in *Much Ado About Nothing* and Kate in *Taming Of The Shrew* in repertory with John Neville at Neptune Theatre. Ms Wright spent last summer at the Shaw Festival as Raymonde in *A Flea In Her Ear* and Grace in *The Philanderer*. She is co-founder and Associate Director of Persephone Theatre of Saskatoon. Last year she taught and directed at the University of Saskatchewan. After *Balconville* Ms Wright will star in the new Canadian play *Automatic Pilot* at The Arts Club in Vancouver.

Guy Sprung

Director

Guy Sprung has worked extensively as a freelance director throughout the country. In the past few years, he has consciously devoted much of his energy to developing new plays and new audiences of Canadian theatre. Three of the last four Chalmers Award-winning plays were initially staged by Mr. Sprung. He is also a co-founder and former artistic director of the Half-Moon Theatre, London, England. His future projects include a production of *The Tempest* for Theatre Calgary.

David Fennario

Playwright

David Fennario's rapid development from an unskilled labourer living in Point St Charles, one of Montreal's working-class districts, to Canada's foremost young playwright, is a phenomenon Centaur is proud to have initiated. In 1973, Maurice Podbrey, Artistic Director of Centaur read *Without A Parachute* written by Fennario, and was so impressed by the vitality and quality of the writing, he contacted the author and with the help of a grant from Canada Council, invited him to be Centaur's first playwright-in-residence. Fennario, who had never even seen a play, spent two years watching rehearsals, talking with actors, directors, designers and

production crews, and from this came *On The Job*, a play that has become a modern Canadian "classic".

Fennario's incredible talent was confirmed with his second play, *Nothing to Lose* which topped *On The Job*'s popular reception and critical acclaim when it played at Centaur in 1976. Like *On The Job* it toured Ontario and Quebec including several weeks in Toronto.

Then came *Balconville*, Canada's first bilingual play. The national critical attention was matched by record-breaking box office returns — over 60,000 people saw it in Montreal alone. *Balconville* won the Chalmers Award for Best Canadian Play 1979, Dora Mavor Moore Award for Production and Design.

Centaur recently presented a Fennario Festival of Hits to include his earlier plays, *On The Job* and *Nothing To Lose*. Fennario is currently working on a novel and a film.

Barbra Matis

Designer

Barbra Matis is a graduate of the National Theatre School of Canada. Her work has taken her across the country including Theatre New Brunswick, Theatre Plus in Toronto, Festival Lennoxville, Montreal's Saidye Bronfman Centre and Centaur Theatre where she has designed eight productions including *The Sea*, *Jitters* and Fennario's *Nothing To Lose*. In 1976 she studied theatre and painting in England with a grant from the Canada Council. Ms Matis also works extensively in film. Most recent credits include designs for *A Streetcar Named Desire* and *The Drunkard* for Arbour Theatre, Peterborough, and Art Director for the feature film *Curtains*, a Sim-Com Production.

Steven Hawkins

Lighting Designer

Steven Hawkins has designed lighting for some fifteen productions as Centaur's former Resident Designer, including *The Island*, *Travesties*, *The Winter Dancers* and *Piaf*. He also designed the original



and touring productions of *Balconville* and *A Lesson From Aloes*. Now freelancing, he most recently worked as Assistant Lighting Designer for the Stratford Festival and designed *Family Business* and *Table Settings* for the Saidye Bronfman Centre Theatre.

Peter Smith

Sound



Peter Smith graduated from the National Theatre School of Canada, and has since worked at Festival Lennoxville, and Centaur, where he is currently Head Technician for Centaur 1. Sound design credits for Centaur include *Ashes*, *Weeds*, and *Piaf*, as well as *Balconville*. Lighting design credits include work for The Black Theatre Workshop and the Phoenix Theatre Montreal, as well as Circus Gothic, The Leonard Cohen Show and this season's remount of David Fennario's *On The Job* for Centaur.

Chris Pearce

Stage Manager



Chris Pearce recently finished his fourth season as Stage Manager with the Charlottetown Summer Festival and has worked there on such productions as *The Legend of the Dumbbells*, *By George*, *Eight to the Bar* and *Happily Ever After*. He has toured North America extensively with The Canadian Opera Company, The Charlottetown Festival, The National Arts Centre and The Shaw Festival.

John Myers

Assistant Stage Manager

John Myers returns to Centaur for the *Balconville* tour '81. His past credits with Centaur include *Paper Wheat*, *Travesties*, *The Winter Dancers*, *Weeds*, and the original production of *Balconville*. Other credits include a bilingual Québec-New Brunswick tour of *Le Conte perdu/The Lost Fairy Tale* for Young People's Theatre and three seasons with Festival Lennoxville — *18 Wheels*, *Herringbone*, *Hosanna*, *The Murder of Auguste Dupin*, and *The Black Bonspiel of Wullie MacCrimmon*. He has just completed a 10 week run with the rock opera *Starmania* at La Comédie Nationale in Montreal.

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

MAURICE PODBREY — Artistic & Executive Director

Administration

JUDY CUTLER — Director of Public Relations TED WORTH — Business Manager

Production

CHARLES H. CHILDS — Production Manager GRIFFITH BREWER — Properties Master
ANDREW CHATHAM — Head Carpenter RICHARD GREGSON — Carpenter
MARY THOMAS — Wardrobe Supervisor

Credits

RAYMOND POITRAS — Photographer JEROME MYERS — For his special work on the tour

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.



THE OLD VIC

The Centaur Theatre Company of Montreal
in association with Hetherington-Seeling presents

Balconville

by David Fennario

The Cast

Gaëtan Bolduc
Cecile Paquette
Claude Paquette
Diane Paquette
Irene Regan
Johnny Regan
Thibault
Muriel Williams
Tom Williams

Gilles Tordjman
Yolande Circé
Marc Gelinas
Danielle Filion
Susan Wright
Peter MacNeill
Jean Archambault
Patricia Hamilton
Robert Parson

There will be one fifteen-minute intermission.

Director **Guy Sprung**
Designer **Barbra Matis**
Lighting **Steven Hawkins**
Sound **Peter Smith**

Company Stage Manager
Assistant Stage Managers
Master Carpenter
and Sound Technician

Chris Pearce
John Myers
Gilles Tordjman
Richard Gregson

Poster/programme cover designed by Dick Ward after Edward Hopper.
Programme compiled by Fleur Selby.
Programme designed by Pentagraphic, printed by Associates in Print.



THE OLD VIC

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Foundation

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Cyril Kinsky

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Peter Cascerini

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Michael Disandolo

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THE OLD VIC THEATRE and the OLD VIC COMPANY
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Sponsorship may be a fashionable activity in 1981, but to The Old Vic it means survival.

Sponsorship also brought the Old Vic into existence! In August 1888 Emma Cons bought the freehold of The Old Vic 'for the people of London' after a successful subscription campaign raised £17,500. Since then The Old Vic has worked to help itself and has always been generously supported by individuals and industry.

For the foreseeable future The Old Vic has to raise at least 18% of its income to survive (£250,000 this year) from sponsorship and fund raising activities like the Corporate Membership Scheme. This season we are pleased and grateful to acknowledge the help we have received from our sponsors: Encyclopaedia Britannica, Financial Times, Imperial Group Ltd, Rank Xerox UK Ltd, Trident Television and WH Smith.

We were particularly pleased that the Old Vic's nominee, Imperial Group Ltd, won an ABSA Award for their sponsorship of our Season Ticket Campaign. Sponsorship which enables us to build our audiences (they have nearly doubled this season) helps us maximise our income. We have two schemes to increase our ability to help ourselves financially which await sponsors.

The Old Vic — like any business — has to balance its books. Any concession is lost revenue. Over a year, cheaper tickets for schoolchildren, students and senior citizens cost The Old Vic £100,000. Our subsidies from the Greater London Council, Southwark and Lambeth Borough Councils are totally absorbed by these concessions. Few people would argue that such concessions should not be given. But they have to be paid for. To sponsor such socially responsible and educationally important concessions would ensure we can continue to offer them at a time when simple financial pressures might abolish them.

For the past sixteen years, first as Prospect, and more recently as The Old Vic Company, we have toured Great Britain on behalf of the Arts Council. In December we were informed that the Arts Council would be discontinuing their grant of £300,000 to enable us to tour for sixteen weeks. The implications of the withdrawal of this grant are the certain curtailment and, more likely, complete discontinuance of The Old Vic's touring in the United Kingdom after April 1981. We still wish to tour; there is an audience, which we have built up over the years, who still want us to do so. Last autumn The Old Vic Company played to over 80,000 people in the Regions. We are very sad that this is likely to prove a swan song.

The Old Vic has no set sponsorship package; they are individually created to meet the sponsors' wishes and the theatre's needs. It is possible to sponsor a season of plays at The Old Vic in London, an individual production or a performance. Similar sponsorship opportunities exist with The Old Vic Company when it tours throughout the United Kingdom and Overseas.

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