

BONJOUR
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by
MICHEL TREMBLAY

 THE QUESTORS THEATRE COMPANY

A British Première



THE QUESTORS THEATRE COMPANY

First performance November 30th 1982

MICHEL TREMBLAY

Michel Tremblay was born on June 25, 1942, on Fabre Street in a working-class district of East Montreal. Thirteen people, in three families, lived in seven rooms. This was not a very favourable setting for the growth and development of those who had to live there. Michel Tremblay said later: 'One or two managed to break away. The others are handicapped for life, and some are now wasting away in prison or the asylum'.

In 1968, the Théâtre du Rideau Vert presented *Les Belles-Soeurs* for the first time under André Brassard's direction. The play was a resounding success. Michel Tremblay was twenty-six years old.

In 1971, Tremblay obtained a Canada Council grant. He intended to spend a year in France, but returned to Canada after a few months.

In 1972, the Quebec Minister of Cultural Affairs refused to grant a subsidy for the presentation of *Les Belles-Soeurs* in Paris, feeling that the play did not give a good enough picture of Quebec. But in November 1973, with the assistance of the Department of External Affairs of Canada, and the Compagnie des Deux Chaises which agreed to produce the play, although it proved to be a financial loss *Les Belles-Soeurs* (Sisters) was presented in Paris with a success which was a vindication for its author. The play was recognised in Paris as the best foreign play of the year.

Bonjour, Là, Bonjour was first performed by the Compagnie des Deux Chaises at the National Art Centre in Ottawa, Ontario, on August 22, 1974.

EXHIBITION

In the West Foyer there is a display of photographs and other material relevant to the presentation of Canadian theatre at The Questors.

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MICHEL TREMBLAY

Translated by John Van Burek and Bill Glassco

Cast in order of speaking:

GABRIEL	Alfred Emmet
ALBERTINE	Suzanne Gregerson
CHARLOTTE	Sheila Tiffany
SERGE	Michael Dineen
LUCIENNE	Sylvia Hyson
MONIQUE	Jennifer Tudor
DENISE	Judith Rosser
NICOLE	Lyn Langridge

Directed by David Emmet

Designed by John Rolfe

Lighting by Ian Briggs

Montréal, 1974.

The play will last about 1 hour 40 minutes

THERE WILL BE NO INTERVAL

Stage Manager. Patricia McGrail
 Deputy Stage Manager Sue Blake
 Assistant Stage Managers. Charles Thomas, Sue Carroll
 Richard Harris, Jane Wood
 Properties Bob Ricket, Jane Powell
 Wardrobe. Maria Byrne
 Prompter Maggie Wilkinson
 Construction James Linehan
 Lighting Operator Philippa Forster
 assisted by Gemma Holder, Mary McTaggart
 Riggers Paul Chapman, Ros Norman,
 Peter Walters, Frank Wood,
 Pauline Brand, Steve Hames,
 Ian Chitty, Angela Hunter,
 Melanie Hopson



Coming to the Discussion?

There is probably a lot that you would like to talk about and ask about in this unusual play. Your opportunity is in the

OPEN DISCUSSION

which will be held on **TUESDAY, 7th DECEMBER** at 7.45 p.m. in the **BERNARD SHAW ROOM**.

In accordance with our usual practice of inviting well known theatre people to come and lead Discussions on each of our main productions (for the benefit, not just of the company, but more particularly of the audience), the discussion on this occasion will be lead by the playwright

OLWEN WYMARK

herself a prolific dramatist whose plays have been widely produced on both sides of the Atlantic as well as on radio and TV. Her apt and informed leading of the Discussion on our production of *Treats* will be remembered. She is equally well informed about Michel Tremblay's plays, which she respects.

It will be an evening well spent!

TUESDAY, 7th DECEMBER at 7.45 p.m.
in the BERNARD SHAW ROOM

Admission is free

All are welcome

THE TABOO

The relationship between Serge and Nicole has a name; it is a name that is not mentioned in the play, and which we have not mentioned in publicity materials. It is a name I am reluctant to use for the first time now, because it puts the central relationship into a category in which it does not belong, and gives rise to all sorts of negative emotions and prejudices.

Incest is a taboo act, a taboo thought and even a taboo word. This is not only in our society. Just about every society and civilisation has had some form of incest taboo, though with a remarkable variation throughout the world in its scope and severity and in emotional reaction to it. In view of this divergence, it is perhaps strange that we tend to look upon incest as a single crime, sin or horror (whatever you wish to call it), when there are in fact three distinct forms of incest which research suggests are very different indeed, in their frequency, in their effect and their causes.

'The severest taboo has always been against mother-son sexual relations, which have been so dramatized in mythologies and generally so execrated by mankind that the act almost never occurs outside of fantasies. In those rare cases reported in modern times, the mother's sexual object was not an adult son but rather a child or defenceless adolescent, and the mother was usually nearly or actually psychotic' (*Encyclopaedia Britannica*). If this is so, it would seem that there is little more to be said of this type.

The commonest form of incest, with countless cases reported every year, is between father and daughter. The evidence suggests that this is almost invariably an act of rape, and in rare cases of a consensual relationship nevertheless is still fundamentally an act of child abuse which never lasts beyond the girl's early twenties. Very occasionally the rape or abuse may be by an elder brother, sometimes acting jointly with the father, but this is very much the same as father-daughter incest, for there is an aggressor and a victim.

Our ideas and emotions are coloured and prejudiced by these first two forms of incest. Very little is known about the third form — between brother and sister. Even its incidence is highly uncertain for the obvious reason that it is consensual and secret. It must necessarily be an expression of love (of some form) rather than of psychosis or violence. It has as much in common with the first two types of incest as, say, homosexuality has with rape. Yet our conditioning is liable to make us react with the same degree of horror.

Serge and Nicole's relationship may not exist in real life, though I suspect it does. But it is patently a relationship of love, born of need and emotional deprivation. Let us look at it as Gabriel does, with open minds and without condemnation; not with approval but with understanding.

And perhaps, like Gabriel, we should not even regard it as important.

DAVID EMMET

THERE'S ALWAYS SOMETHING HAPPENING AT THE QUESTORS

IN THE MAIN THEATRE

(The HOTPLATE serves tasty home-made snacks from
6.30 pm during main theatre productions.)

December 31 – January 8

ARSENIC AND OLD LACE

by Joseph Kesselring

Dear old Martha and Abby have three nephews — a drama critic,
an international criminal and a *lad* who thinks he's Teddy
Roosevelt; but none of them is half as batty as Martha and Abby.
Arsenic and Old Lace is one of the great modern comedies.

January 1, 2, 3 & 8 (Children's matinees)

WILFRED AND THE WIZARD-HUNT

An original play for children, brimming with Mystery, Magic
and Mayhem.

January 22 – 29

EXILES

by James Joyce

Don't miss *Exiles*. Not only James Joyce's one and only play
— but a revealing account of his return to Ireland after eloping
to Italy with a local chambermaid. Still together, they try to
renew old friendships — but things get out of hand

IN THE STUDIO

December 16 – 19

ANTHEM FOR DOOMED YOUTH

A theatrical event based on the poetry of Wilfred Owen,
forming the first part of an exploration of the issues of the First
World War. The same cast will appear in the second part, Peter
Whelan's play *The Accrington Pals* in the main theatre in
February.

January 13 – 16

GLASSHOUSES

by Stephen Lowe

Will our Jim become the new D.H. Lawrence?
Is he Nottingham's answer to Fellini?
Will he make the Great Breakthrough?
Or will he turn out like his Dad?

Members make things happen at The Questors. If you would like
to find out more, all are welcome to attend an OPEN MEETING,
any Wednesday at 7.45 p.m.