

WORLD PREMIERE MUSICAL ADAPTATION OF THE ICONIC NOVEL

AUDIENCE
GUIDENCE

THE APPRENTICESHIP

— of —

DUDDY KRAVITZ

THE MUSICAL

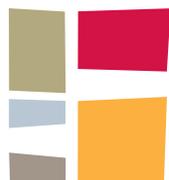
BOOK AND LYRICS BY
DAVID SPENCER

MUSIC BY
ALAN MENKEN

DIRECTED BY
AUSTIN PENDLETON

BASED ON THE NOVEL BY MORDECAI RICHLER MUSICAL DIRECTOR JONATHAN MONRO ASST. MUSICAL DIRECTOR NICK BURGESS CHOREOGRAPHER DAYNA TEKATCH SET & COSTUME MICHAEL EAGAN LIGHTING LUC PRAIRIE SOUND PETER BALOV

STARRING KEN JAMES STEWART, GEORGE MASSWOHL, MARIE-PIERRE DE BRIENNE
HOWARD JEROME, ADRIAN MARCHUK, VICTOR YOUNG
DAVID COOMBER, SAM ROSENTHAL, MICHAEL RUDDER, KRISTIAN TRUELSEN
ALBANE CHATEAU, GAB DESMOND, JULIA HALFYARD, MICHAEL DANIEL MURPHY



CENTRE
SEGAL
PERFORMING ARTS
ARTS DE LA SCÈNE

2015
07 > 28
JUN JUN

PRODUCTION SPONSOR
MUSE

WITH SUPPORT FROM
Canadian Heritage Patrimoine canadien

Conseil des arts et des lettres Québec

Montréal

Conseil des arts du Canada Canada Council for the Arts

CONSEIL DES ARTS DE MONTRÉAL

Culture et Communications Québec

RENTREMENT DE LA MUNICIPALITÉ DE MONTRÉAL

MEDIA PARTNERS

CTV

CJAD 590 AM

Rouge 107.5 fm

MONTREAL GAZETTE

LA PRESSE

Table of **CONTENTS**



About this Guide

This Study Guide was compiled by Lucie Lederhendler for the Segal Centre for Performing Arts. It may be used solely for educational purposes.

Content was provided by Lucie Lederhendler and Caitlin Murphy.

Sources are listed at the bottom of each page. Header images are royal-free from pixabay.com except where otherwise noted.

If you are viewing this page online, sources are linked.

For questions, more information, or more detailed citations, please contact

Lucie Lederhendler at llederhendler@segalcentre.org.

In This Guide

3	Production Credits
4	Synopsis
6	Song List
7	Themes & Motifs
8	Discussion Questions
9	Montreal 1945-1960
10	Mile End
11	Judaism in Quebec
15	Making a Musical
16	The Team
17	Mordecai Richler
18	Duddy Mania
19	Connect
20	Theatre Etiquette
21	Feedback Form

Image: Photo by Leslie Schachter. [instagram.com/leschachter/](https://www.instagram.com/leschachter/) Used with permission.

Production CREDITS

BOOK & LYRICS *David Spencer*
COMPOSER *Alan Menken*
BASED ON THE NOVEL BY *Mordecai Richler*
ADDITIONAL MUSICAL ARRANGEMENTS BY *Jonathan Monro & David Spencer*
DIRECTED BY *Austin Pendleton*
DUDDY KRAVITZ *Ken James Stewart*
MAX KRAVITZ *George Masswohl*
YVETTE DURELLE *Marie-Pierre de Brienne*
SIMCHA KRAVITZ *Howard Jerome*
LENNY KRAVITZ *Adrian Marchuk*
BENJY KRAVITZ *Victor A. Young*
VIRGIL ROSEBORO *David Coomber*
MR. COHEN *Sam Rosenthal*
JERRY DINGLEMAN *Michael Rudder*
PETER JOHN FRIAR *Kristian Truelsen*
ENSEMBLE *Albane Chateau, Gab Desmond,
Julia Halfyard, Michael Daniel Murphy*

ORCHESTRA

ENSEMBLE CONDUCTOR & KEYBOARD 1 *Jonathan Monro*
KEYBOARD 2 *Nick Burgess*
CELLO *Julie Cadorette*
PICCOLO, FLUTE, ALTO FLUTE, CLARINET, ALTO SAX *Beth McKenna*
FLUTE, OBOE, CLARINET, BASS CLARINET, TENOR SAX, BARITONE SAX *Paul Carter*
TRUMPET, FLUGELHORN *Frédéric Bourgeault*
GUITAR *Jason Field*
DRUMS & PERCUSSION *Peter Colantonio*
MUSIC PREPARATION *Donald Oliver, Paul Holderbaum & Clesea Music*

MUSICAL DIRECTION *Jonathan Monro*
MOVEMENT CONSULTANT *Dayna Tekach*
ORCHESTRATIONS *Oran Eldor*
SET & COSTUME DESIGN *Michael Eagan*
LIGHTING DESIGN *Luc Prairie*
STAGE MANAGER *Luciana Burcheri*
ASSISTANT STAGE MANAGER *Melanie St-Jacques*
APPRENTICE STAGE MANAGER *Lucia Corak*
ASSISTANT DIRECTOR *Lisa Rubin*
ASSISTANT MUSICAL DIRECTION *Nick Burgess*
CASTING *Stephanie Gorin & Rachelle Glait*

The play in brief **ACT I**

Duddy Kravitz will do pretty much anything to make a buck. His father Max and Uncle Benjy have worked hard all their lives. Benjy supports Duddy's brother Lenny, the pride of the family, in med school. Duddy is devoted to his Zeyda (Grandfather), Simcha, who tends to a small patch of earth outside of his Mile End apartment.

When he graduates from high school, Duddy is eager to escape the ghettoized, Jewish, urban neighbourhood he grew up in, and finds a summer job at Rubin's Mountain Resort.

He meets a maid named Yvette immediately upon arriving, as well as Irwin, who is taking the Summer off from McGill University to work as a waiter. Duddy is overwhelmed on his first day, but a patron, Mr. Cohen, provides him with motivation in the form of half of a \$100 bill and the promise of the rest when he is deemed worthy.

Duddy quickly becomes the best waiter at the resort, but in doing so, he incurs Irwin's wrath. Irwin schemes with his girlfriend, Linda Rubin, who is also the daughter of the resort owner, to trick Duddy into gambling all his money away. When Duddy realizes that he's been had, he runs away, distraught, and finds Yvette. They fall asleep in each others arms on the shore of a lake.

When they wake, Duddy takes in his environment and resolves to purchase that land. He will need Yvette's help, as the current owners will likely be skeptical of a Jewish buyer. She agrees.

When Duddy returns to the resort, Linda's conscience has proven a stronger force than Irwin's jealousy, and she returns all the money that Duddy lost. The resort patrons, hearing rumour of Duddy's losing night, have pooled their money for him on the condition that he never gamble again. As a last gesture of respect, Mr. Cohen gives Duddy the other half of the bill he has promised.

At the end of the Summer, Duddy returns to Montreal, loaded with gifts for his family. He enrolls in business administration night courses at McGill, making his Zeyda very proud.

He arranges a meeting with Peter John Friar, a lecturer and filmmaker, where he pitches a partnership in a business filming weddings and Bar Mitzvahs. Friar accepts, and they open "Dudley Krane Enterprises" in a modest office with Yvette as

his secretary. Duddy's first contract is for Mr. Cohen's son's Bar Mitzvah.

Lenny, meanwhile, has been carousing with his non-jewish classmates, and the family fears he will abandon the Jewish culture. Duddy asks Max about his mother, who died when Duddy was very young. They have a strained conversation until Max announces that he's confirmed a meeting with Mr. Dinkleman, "The Boy Wonder." Duddy's imagination runs wild with what this opportunity could mean for him.

When he arrives at Dinkleman's restaurant the next morning, Duddy is offered work as a busboy without ever meeting Dinkleman. Insulted, he forces his way in to the office, where Dinkleman sits waiting to do his once-weekly favours for the working-class Jewish community of Montreal. Duddy realizes that his father is not a friend of this powerful man, but just another worker who asked for a favour. Impressed with Duddy's ambition, Dinkleman invites him to travel to New York with him by train.

On the train, Dinkleman hands Duddy a suitcase full of drugs to smuggle across the border and leaves. Duddy rides all the way to New York with Virgil, a pinball machine salesman who has more inventory than sales opportunities. Duddy makes a deal with him to buy them at a low price. In New York, Dinkleman takes the suitcase and puts Duddy on the return train.

Back in Montreal, the Kravitz family is in shambles. Lenny had dropped out of school and vanished. After a fretful sleep wrought with dreams, Duddy goes to find his brother. He finds him in a shabby apartment over a laundromat in Granby, about two hours outside of Montreal. He exiled himself after performing an illegal abortion on a daughter of the Calders, an influential society family, and fears the consequences. Duddy reassures him and they go home.

Friar is hiding the Bar Mitzvah footage. Thinking himself an artist and anthropologist, he insists on being the sole creative force behind the work. Duddy feels out of control and nervous that his first client will be his last. To make matters worse, he learns that Dingleman has made an offer on the land that Duddy is saving up for.

The play in brief ACT III

Yvette's family disowns her for having a relationship with a Jewish man. Virgil and his pinball machines arrive at the office. Duddy's optimism is renewed so he calls the Cohens in a play to make them beg for the movie. Thus affirmed, he also makes a deal with Mr. Cohen to share the profits of the scrap metal that will be generated in a development project by none other than Mr. Calder.

In brokering that deal with Mr. Calder, Duddy also gets him to call Yvette's family as a respected citizen of Montreal, and convinces them that he and Yvette are good together. He and Virgil successfully sell the pinball machines, and the film is met with enthusiastic approval.

Virgil and Duddy set off on a tour of Quebec to sell pinball machines. The business is doing well, if the money that Duddy owes Virgil for the machines is not taken into account. He asks Virgil to become an employee. Virgil accepts enthusiastically because he has never been able to keep a job as he is epileptic, and his seizures have been a problem for employers.

Noy long after, and disregarding of Yvette's express concerns, Virgil drives himself around the country while Duddy is at the Cohen's film screening. He has a seizure at the wheel, crashes, and is rushed to the hospital, where they tell him that he may never walk again. Yvette blames Duddy for not heeding her warnings about the danger of putting an epileptic behind the wheel, and she leaves him to nurse Virgil full time.

A sequence of further betrayals exacerbates Duddy's breakdown. Friar quits because he is in love with Yvette, and the high-art reputation that the film company earned is unsustainable without him. Duddy realizes that he never insured Virgil as an employee and so he could sue. Cheques that Duddy sends to him get returned, unopened. All of these failures send him further and further into debt and he declares bankruptcy.

Lenny finds him in a terrible state. He is delivering the message that uncle Benjy is dying.

At Benjy's deathbed, talk of inheritance insults Duddy, who blames him for his and his brother's difficulties in life. He rejects the inheritance Benjy offers and they argue. After Benjy's death, Duddy reads a letter that has a totally different tone from the one he's come to expect from his uncle. He

inherits the house, but on the condition that he live there. Benjy thinks the most valuable lesson he can teach is nephew from beyond the grave is how to put down roots.

Some time later, Duddy travels to the house where Yvette and Virgil live, and he is allowed to stay with them. It is a quiet, uncomplicated, domestic life. Duddy becomes restless, and his obsession with owning land is renewed.

He learns that Dinkleman is under investigation for heroin smuggling, and leverages his testimony for a loan. With another loan from Max, he is very close to having enough. To make the last two thousand dollars, he forges a money order in Virgil's book. He gets caught doing so. Yvette is as ashamed as Duddy himself, but Virgil writes the cheque.

Now the proud owner of land, Duddy invites his family to the lake. Dingleman shows up and makes an offer of partnership. Duddy is so disrespectful of him that his Zeyda is ashamed. He leaves. Without the support of his Zeyda, Duddy finds the land utterly useless.

Yvette agrees with Simcha. She says that Duddy's capacity for love is too far surpassed by his capacity for ambition. He realizes the errors of his ways and promises to learn to be happy with simple pleasures, family, and love.

Back in Montreal, Duddy is finally given the ultimate symbol of respect: a tab at Moe's Diner. It turns out that Dinkleman had been forcing "protection" money out of community business owners for years, and he has been made impotent by Duddy's public disrespect.

SETTINGS

Moe's Deli; The Ideal Dress Factory; Dudley Krane Enterprises, etc. : Independently-owned businesses in the Plateau and Mile-End neighbourhoods of Montreal, Quebec. Specifically, these are located on St. Urbain street, a one-way road with a long-lived commercial and residential population, in particular on a 2-mile stretch from its southernmost end to the train tracks that run to the north of downtown.

Rubin's Mountain Resort : in Ste-Agathe-des-Monts, a village in the Laurentian mountains, about two hours north-west of Montreal.

In a rented room over a laundromat in Granby, Quebec, a town about two hours south-east of Montreal.



Song LIST

SONG SONG BY

<i>THE MAN YOU'RE GONNA BE</i>	MAX, DENIZENS
<i>"SOMEBODY" RIFFS</i>	VARIOUS
<i>A MAN WITHOUT LAND</i>	SIMCHA, DUDDY
<i>LEAVING ST. URBAIN STREET</i>	DUDDY
<i>DON'T LET HIM WORRY YOU</i>	YVETTE, DUDDY
<i>HEY, BOYCHICK</i>	COHEN
<i>HOW COULD I NOT?</i>	YVETTE
<i>I'M GONNA BUY THIS LAKE</i>	YVETTE, DUDDY
<i>ART AND COMMERCE</i>	FRIAR, DUDDY
<i>WHAT A LIAR!</i>	COHEN
<i>UNFINISHED BUSINESS</i>	MAX, DUDDY
<i>I LIKE TRAINS</i>	VIRGIL, DUDDY
<i>DUDDY'S DREAM</i>	SIMCHA, LENNY, MAX, DUDDY, MRS. KRAVITZ
<i>TURN IT AROUND</i>	VIRGIL, DUDDY, YVETTE
<i>SOFTIE</i>	COHEN
<i>COME TO THINK OF IT</i>	BENJY
<i>THE FINAL HUSTLE</i>	DUDDY, MAX, YVETTE, VIRGIL. CALDER
<i>WELCOME HOME</i>	YVETTE, DUDDY

Themes and MOTIFS

ADULTHOOD

The story begins when Duddy graduates high school - a momentous moment in the transition from childhood to adulthood. Duddy leaves home for a time soon after, and returns hoping that his family will recognize a transformation. They do not. He realizes that money does not buy respect. Money can, however, buy land, and land owners are respectable. In Duddy's quest for respect, which he thinks is adulthood, he finds himself changed in a surprising way.

INHERITANCE

As the patriarch of an immigrant family, Simcha Kravitz feels a deep obligation to pass his wisdom, traditions, and priorities on to his family. When it becomes clear that Duddy has misinterpreted his guidance, Uncle Benjy adjusts his will to give Duddy strict terms of how to live his life and what to do with his property. At the end of the story, what Duddy has really inherited is an inevitable life - the same one all Kravitzes live.

PREJUDICE

There are many indications of the antisemitic culture of mid-century Montreal in *Duddy*, from Irving's bullying of Duddy to Max's reaction to Lenny's new social circle of non-Jews. Perhaps more important are the ways in which characters come to understand, reject, and accept the things about them that separate them from the majority. Max accepts his role as a lackey to Dinkleman, Lenny accepts his role as the scapegoat to his colleagues, and Virgil accepts that he'll never be able to work. Duddy, however, fights the notions people have about him.

SOCIAL MOBILITY

"Leaving Saint-Urbain Street" is the greatest thing that can happen to a young Duddy. He feels, as many people do in low-income ghettos, that there are no opportunities within their community. This is not untrue, as a business needs a larger economy to flourish than a minority community can offer. The mistake that Duddy makes is in thinking that *anyone* outside of the small world of St-Urbain street is someone who can help him. In the end, it is the people he can trust who are valuable, no matter where they come from.

AMBITION

What drives the characters in *Duddy Kravitz* is a central question to the story. Simcha's ambition is to make things grow - his family and his small patch of earth. He is frustrated with both when they are infertile, but believes in their potential. Duddy's ambition is like a poison to his growth, but his love for Simcha acts as an antidote. The obsession with which Duddy pursues his goal is his tragic flaw, but his salvation is his family.

BUSINESS

Characters throughout *Duddy Kravitz* act either according to the philosophies of commerce or the philosophies of collectivism. Dinkleman, Benjy, and Duddy are capitalist, comfortable transacting money for goods and services. Yvette, Lenny, and Virgil give in a more reciprocal way, concerned with helping others. The latter three suffer consequences for their naivete early on, but it is Duddy, Benjy, and Dinkleman whose actions ultimately have a profound effect on their lives.

Discussion QUESTIONS

What is the “apprenticeship” that the title alludes to?

Who are Duddy’s mentors? What are the lessons they try to impart, and are those the lessons he learns?

What motivates the action of the story? Is it Duddy, as the main character, who drives it? Which other characters play a role and what is their motivation?

How does the legacy of Jewish culture, immigration, and faith factor in to the Kravitz family’s life?

How is location used to highlight meaning in the story? Discuss how the Laurentians are portrayed, versus the Eastern Townships, and Moe’s versus Dinkleman’s.

How does Max’s job affect Duddy? How does Duddy’s realization that Max performs illegal tasks change his perspective?

As the story progresses, the characters go through a constant shifting of status. What does this play say about power and hierarchy?

Discuss your opinion of the characters in this play, beginning with Duddy. Do you find him likeable? Respectable? Pitiable? Why? Who is your favourite and your least favourite? Does your opinion change over the course of the action?

What do the different character arcs say about the value of hard work? How does their work habits differ? Are there any lazy characters?

Compare the play to the book, and the ending in particular (see page 15). What are the differences? What about the film (1974)? What other adapted versions are you aware of?

What do you think is the message behind the story?

Duddy Kravitz is a tragedy in that the downfall of the main character is inevitable by virtue of a single trait - in this case, Duddy’s unqualified love for his grandfather. Do you think that the way that the play ends changes that? Is it no longer a tragedy? Do you think the fatal trait is different?

In what ways is *Duddy* a satire?

Montreal, Quebec 1945 1960

The early 20TH Century in Canada saw several events that separated Quebec from the rest of the country. A series of Federal decisions made Quebec feel distinct from Canada in language, religion, and patriotism. When Canada entered World War I in 1914, French Canadians were loathe to volunteer. Despite their allegiance to the cause, the national troops were so predominantly English that communication was very difficult.

When Canada could not fulfil its promised support of a half-million soldiers, it opened a conscription system, which was so strongly opposed that 95% of those labeled eligible sought exemptions. The Quebecois felt loyalty to neither England nor France. An enormous and violent riot occurred in 1918 when a conscripted man was arrested for failing to have his exemption papers.

After that, the tension between English-speaking, British Canada and French Canada broke in violent riots, and Quebec nationalism came to the fore. Meanwhile, many rural Quebecers were moving to cities and Montreal was becoming the most populous city in the province. As Quebec's main port city, Montreal had many employment opportunities for labourers, but for the same reason, the Great Depression had a significant negative effect on Montreal's prosperity.

In the years directly following WWII, Montreal experienced a boom in population thanks to immigration, mass movement away from rural areas, and the conspicuous rise in births that would become known as the Baby Boom. In terms of

territory, the city was bulging, its limits pushing outward. The population of Montreal in 1951 was 1,000,000. By 1961 it had doubled. Provincial policies like mandatory school attendance, voting rights for women, and the labour code, lay the groundwork for the Quiet Revolution to come.

The Canadian economy was also seeing revitalization in the early '50s. Several industries, such as manufacturing, construction, service, and natural resources, experienced rapid growth, creating a rise in employment. New affluence among Montrealers stirred encouraged consumerism; they thirsted after the machines and conveniences of the modern-day. This wealth certainly wasn't experienced equally or everywhere though; not, for instance, in the largely poor areas of Mile End, the streets of Mordercai Richler's and his anti-hero Duddy Kravitz's upbringings.

The era was also not, of course, without political tribulation and strife. A "morality investigation" at the start of the 1950's exposed police and political corruption, leading to public outrage and an overhaul of municipal government. Issues the city repeatedly debated and dealt with included the running of public services by private companies; inter-municipal coordination; the merits of proposed renovation projects; and the problems of slums in older neighbourhoods.*

Below: The skyline of Montreal in 1952 and today.



*adapted and condensed from Montreal Archives, Chapter 11: Modern City (online)

Mile-End MONTREAL



The Mile End is not an official borough in Montreal, but a neighbourhood and municipal electoral district that occupies barely a square kilometre in the borough Plateau-Mont-Royal.

As Ingrid Peritz writes in her *Globe and Mail* article “Mile End? Mais oui!”

“Part of the cachet of Mile End is that no one is sure precisely where it begins or how it got its name. Does it lie north of St. Joseph Boulevard or Mount Royal Avenue? Is it named for the old Mile End racetrack or the neighbourhood in East London?”*

Indeed, as she observes, the boundaries of the Mile End often seem rather fluid: they will likely shift depending on who you’re talking to. Arguably, the area is cordoned off by Mount-Royal Avenue to the south, Van Horne Avenue to the north, Hutchison Street to the west, and Saint Lawrence Boulevard to the east.

WHAT’S IN A NAME?

Well, in the case of Mile End, it’s actually hard to say...

According to the rich and fascinating online resource *Mile End Memories*, the name came in to use “at some point between 1805-1831.”

Though the designation eventually fell out of favour, it regained currency “in the 1980s as more and more residents of the district began to use it to contrast the area to the Plateau to the east and wealthy Outremont to the west.”

Generically, Mile End is an English term, referring to a place that lies a mile beyond a more central location. But it’s not completely clear, in this case, where that mile might be measured to or from. Most theories suggest it has to do with horses!

As Justin Bur explains in “The Origin of the Name Mile End:”

“The city’s official Répertoire historique des toponymes (historical directory of place names)... states that “the name comes from a racetrack... The distance between this track and the Montreal city limits of the time was exactly one mile.” This statement is based on research done in the 1940s by Conrad Archambault, then head archivist for the City of Montreal. It echoes a long tradition linking Mile End to 19th-century race tracks.”**

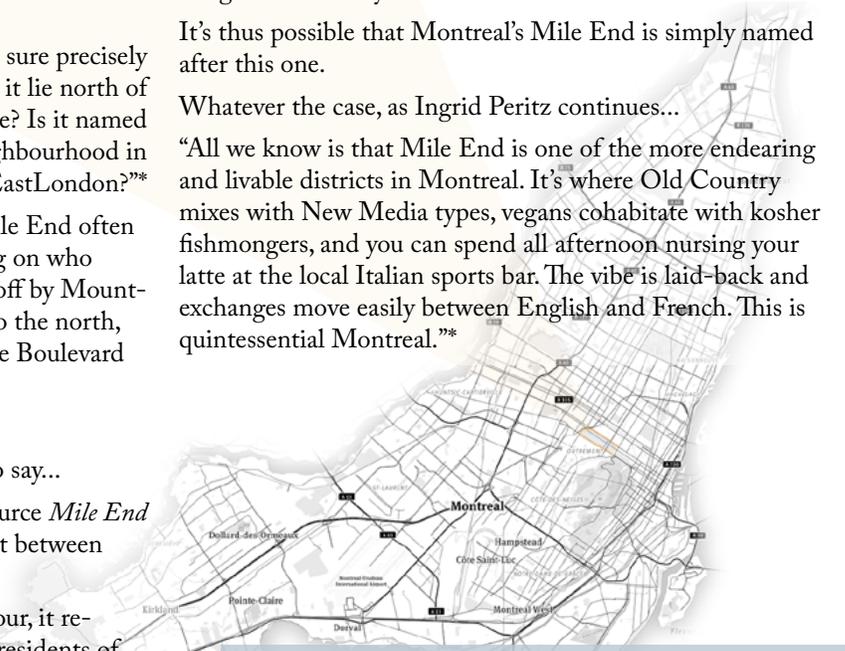
The problem with this theory though, that Bur goes on to explain, is that the name Mile End was actually in use many decades prior to the race track’s existence! Hmm...

Mile End is also the name of a district within East London, England. There, it’s called this because it’s located a mile from Aldgate in the City of London.

It’s thus possible that Montreal’s Mile End is simply named after this one.

Whatever the case, as Ingrid Peritz continues...

“All we know is that Mile End is one of the more endearing and livable districts in Montreal. It’s where Old Country mixes with New Media types, vegans cohabitate with kosher fishmongers, and you can spend all afternoon nursing your latte at the local Italian sports bar. The vibe is laid-back and exchanges move easily between English and French. This is quintessential Montreal.”*



“One street would have seemed as squalid as the net. On each corner a cigar store, a grocery, and a fruit man. Outside staircases everywhere
- *The Apprenticeship of Duddy Kravitz*

*Peritz, Ingrid. “Mile End? Mais Oui!” *Globe and Mail*. 31 Mar. 2010. Web.

**Bur, Justin. “The Origins of the Name Mile End.” *Mile End Memories*. 2 Oct. 2013. Web. memoire.mile-end.qc.ca

Asher, Stan, et al. “A Walk in Mordecai Richler’s Old Neighbourhood with Stan Asher, Nathalie Cooke, Norman Ravvin, and Photographer Owen Egan.” *Canadian Literature*. n.d. Web. canlit.ca/richler/tour

“Chapter 11: Modern City.” *Montreal Archives*. Group of Archivists of the Region of Montreal, n.d. Web.

Griffiths, Sian. “Mordecai Richler’s Montreal.” *The Guardian*. 11 Jan. 2011. Web.

The Laurentians THEN & NOW

In *The Apprenticeship of Duddy Kravitz*, Duddy gets a summer job as a waiter at a resort in Sainte-Agathe-des-Monts, a town in the Laurentians, about 100 kilometres northwest of Montreal (See background image). It is in this mountainous region of Quebec that his dream property is located as well--the parcel of land that motivates all of his subsequent actions.

With its impressive landscape, sparkling lakes and rich natural resources, the Laurentians have long been a hot-spot destination for Montrealers and tourists. Due to the wealth of all-season activities it offers – including swimming, hiking, kayaking, snow-shoeing, skiing – the area is often referred to as Montreal's “playground.”

North America's first ski-lift was even built in the Laurentians in 1930.

When people first started visiting the area, they would typically stay in large boarding houses run by farmwomen; over time, people began renting homes, and, eventually, of course, building their own cottages.

Much of the original draw of the area was not only recreational, but health-related. The benefits of the countryside's fresh, clean air were sought after, especially in a period plagued by tuberculosis. In fact, one of the reasons that Sainte-Agathe's tourism grew so quickly was that by the onset of WWI it boasted two hospitals for respiratory disease – Mt. Sinai and the Laurentian Chest Centre – making it the Canadian centre for care of tuberculosis patients.

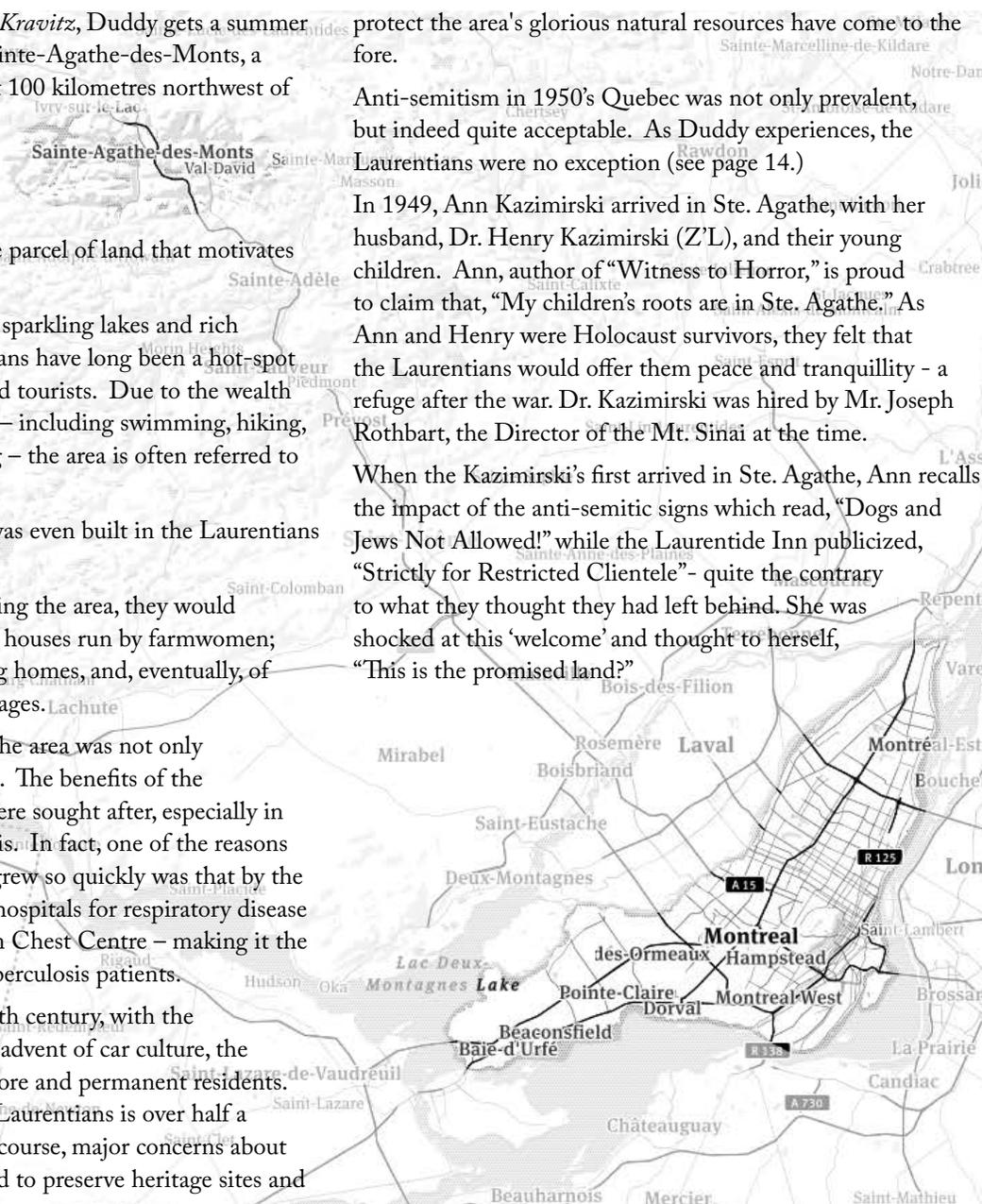
Over the second half of the 20th century, with the improvement of roads and the advent of car culture, the Laurentians have welcomed more and permanent residents. The current population of the Laurentians is over half a million people. These days, of course, major concerns about over-development and the need to preserve heritage sites and

protect the area's glorious natural resources have come to the fore.

Anti-semitism in 1950's Quebec was not only prevalent, but indeed quite acceptable. As Duddy experiences, the Laurentians were no exception (see page 14.)

In 1949, Ann Kazimirski arrived in Ste. Agathe, with her husband, Dr. Henry Kazimirski (Z'L), and their young children. Ann, author of “Witness to Horror,” is proud to claim that, “My children's roots are in Ste. Agathe.” As Ann and Henry were Holocaust survivors, they felt that the Laurentians would offer them peace and tranquillity - a refuge after the war. Dr. Kazimirski was hired by Mr. Joseph Rothbart, the Director of the Mt. Sinai at the time.

When the Kazimirski's first arrived in Ste. Agathe, Ann recalls the impact of the anti-semitic signs which read, “Dogs and Jews Not Allowed!” while the Laurentide Inn publicized, “Strictly for Restricted Clientele”- quite the contrary to what they thought they had left behind. She was shocked at this ‘welcome’ and thought to herself, “This is the promised land?”



*Researched from and written based on the Laurentian Magazine

Heritage Web

-quoted and condensed from The Laurentian Jewish Community: Our Proud History

Judaism IN QUEBEC

THE JEWISH IMMIGRATION

When the Catholic regime of New France ended in 1761, the religious restrictions on European immigration were lifted, and the first Jewish people came to Canada. Within the first twenty years, a synagogue was built in Montreal. The Bill of Equal Rights became a law in 1831, permitting Ezekiel Hart, the son of the first Jewish resident of Montreal, to take a seat in the legislature. By 1861, the Jewish population of Montreal increased by more than 800%.

At the turn of the century, persecution and violence in Eastern Europe and Russia obliged many Jewish people to immigrate, increasing the population another 1,000%, to 16,716 in 1901 (see page 13) Simcha Kravitz, Duddy's grandfather, would have come in this immigration wave. With this population came Jewish businesses, synagogues, schools, and community centres. Jewish people who had been in Montreal for a generation sought to separate themselves from this poor, foreign population, and the Jewish community split between the "Downtowners" who stayed in the commercial downtown area of "the Main," and "Uptowners," who moved to more affluent and residential Westmount.*

Canadian Jews were the largest ethnic minority in the armed forces during WWI (See photo, right, of a recruitment station with signage in French, English, and Yiddish.) In 1929, the population had reached 60,087, 94% of whom spoke Yiddish as a first language, creating a strong cultural presence in Montreal.

After World War II, Canada admitted 12,164 Yiddish Jewish refugees and orphans, as well as a sizable community of Chassidic survivors. By 1952, Montreal was the home to 85,000 individuals who identified as Jewish.

From the Mid-Fifties to the Mid-Sixties, two groups of Jews, from Hungary and from Morocco, immigrate to Montreal.

Persecuted Ethiopian Jews moved to Montreal throughout the eighties, and after the collapse of the Soviet Union, large numbers of Russian Jews came as well.

1760 - Aaron Hart becomes the first Jewish person to gain Quebec residency, In Trois-Rivieres, about 100 km North-East of Montreal

1777 - The first Synagogue in Montreal is built along the St-Lawrence River.

1807 - Ezekiel Hart is elected to Legislature but is denied the position because of his Jewish identity.

1831 - The Bill of Equal Rights is passed.

1846 - The Shaar Hashomayim Synagogue is established on McGill College Avenue

1896 - Founding of Talmud Torah School

1899 - 1901 - Wave of Jewish immigration from Russia and Romania.

1907 - A Yiddish Daily Newspaper begins in Montreal.

1912 - The first Jewish Canadian Alderman is elected.

1914- Founding of YMHA, Jewish Public Library, Jewish People's School, and the Canadian Jewish Chronicle.

1914 - 1918 - World War I

1917 - Founding of Federation CJA

1929 - The Great Depression

1934 - The Jewish General Hospita opens.

1939-1945 - World War II

1947 - 1952 - Montreal becomes the new home to 4,500 Jewish refugees, including many orphans.

1956 - 1,500 Jewish refugees from Hungary settle in Montreal.

1960 - The Canadian Bill of Rights is passed in Parliament.

1965 - Jewish people are allowed to serve on the Protestant School Board of Montreal.

1967 - The Saidye Bronfman Centre for the Arts opens.

1956-1966 - Thousands of Sephardic Jews immigrate to Montreal.

1979 - Jewish refugees from Ethiopia find a home in Montreal.

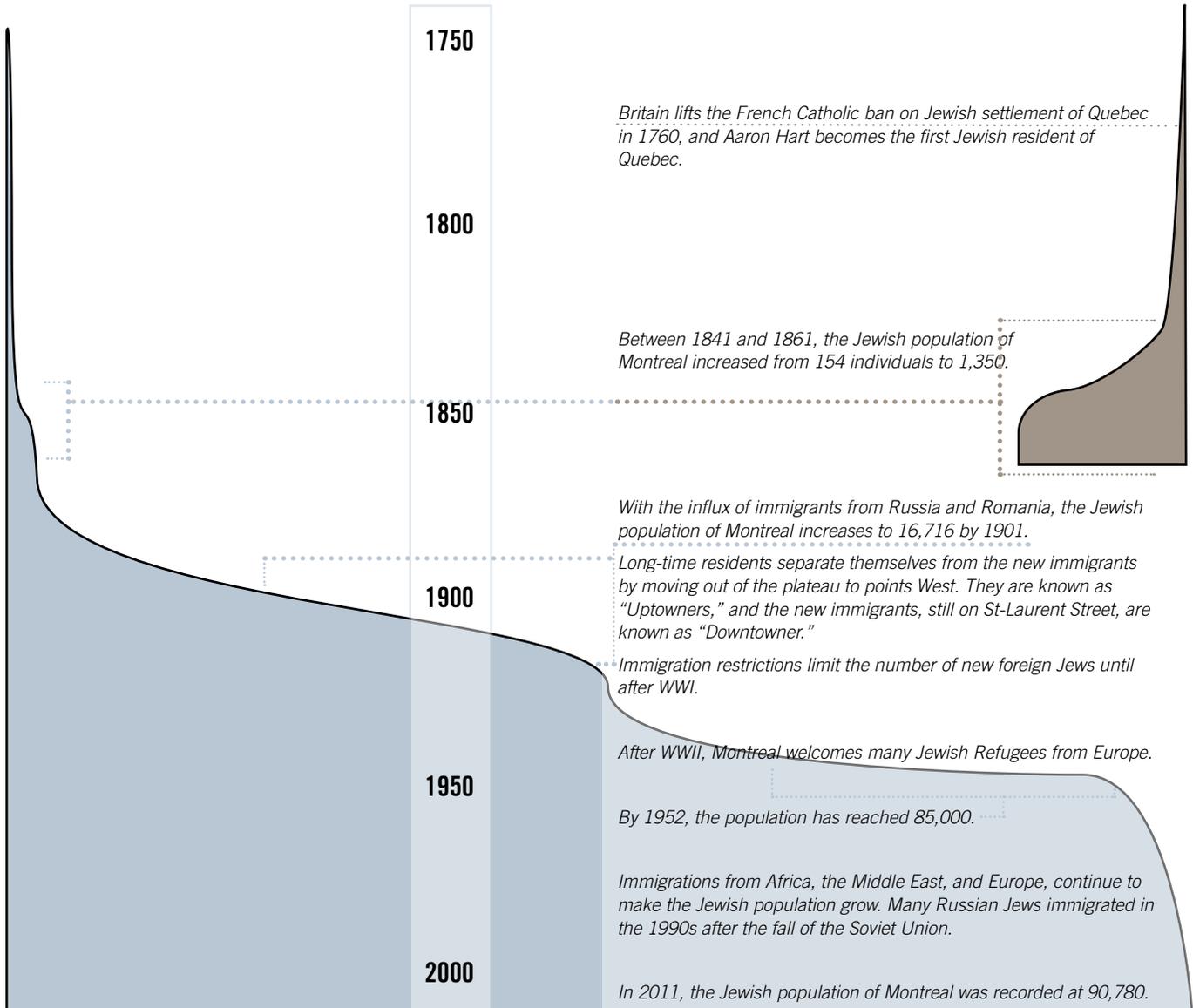
1989 - The Soviet Union collapses, and Russian Jews immigrate to Montreal.



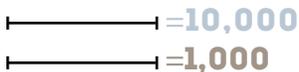
* "Uptowners and Downtowners: Boulevard St. Laurent, "The Main" *Jewish Montreal of Yesterday: Jewish Public Library Archives*. Web. http://www.jewishpubliclibrary.org/blog/?page_id=512

Judaism IN QUEBEC

THE JEWISH POPULATION OF MONTREAL



SCALE



"Demographics: 2011 National household Survey Analysis The Jewish Community of Montreal." *Federation CJA*. Web. federationcja.org/en/jewish_montreal/demographics/
Hodge, Shannon. *Immigration Timeline of Jewish Montreal*. Montreal: The Canadian Jewish Heritage Network, 2011. Web. cjh.n.ca/wpp-images/JPLA/EducationKits/Immigration%20Timeline.pdf

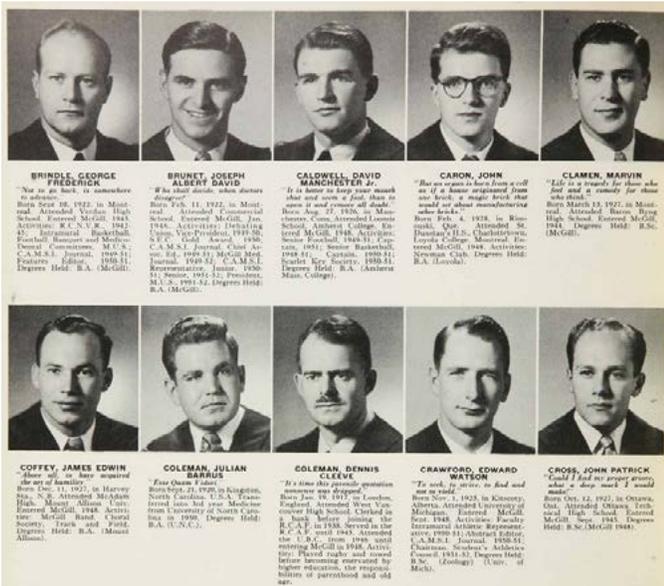
Judaism IN QUEBEC

RELIGIOUS DISCRIMINATION

As New France, the original colony of Quebec, was established under a Seigniorial System (a religious feudalism), immigration was tightly controlled in general, and religions other than Catholicism were barely tolerated. Although Montreal's Jewish population grew steadily after the British took over control of the region, the New French population continued to be the majority, and old exclusionary policies lingered.*

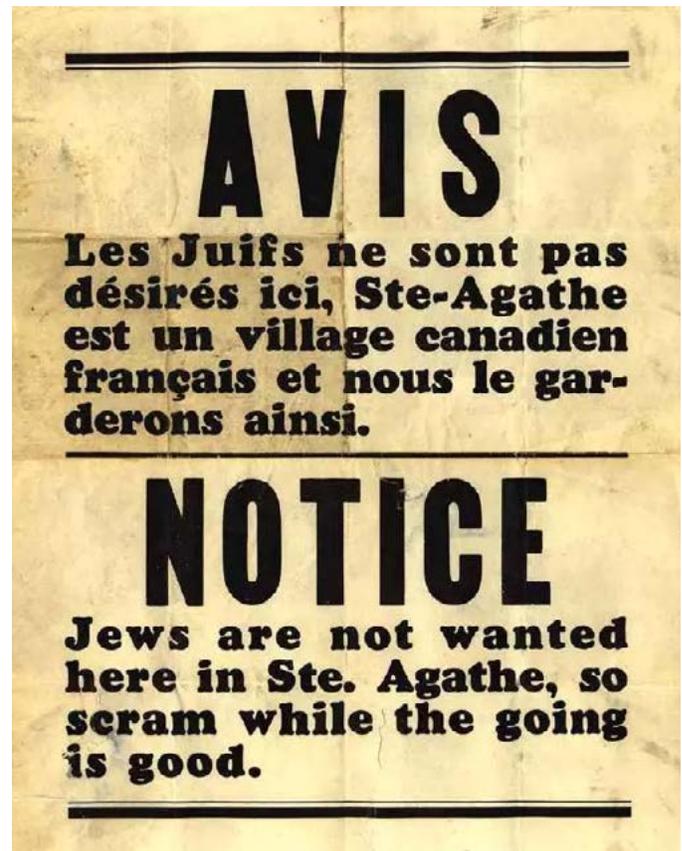
Through the 30s and 40s, when the Christian residents of Montreal were recovering from the Great Depression and as the Nazis came to power in Europe, the Jewish population of Montreal - the largest, at the time, in Canada - were an easy target for the expression of their frustration over unemployment, poverty, and disenfranchisement.

Maurice Duplessis' infamous election campaign in 1943 spoke of a Jewish Zionist conspiracy with the liberal party. Conversations about Jews as an undesirable population became commonplace throughout World War II.



Above: Marvin Clamen (top right) is a graduate of Baron Byng High School, and chose this quote for his 1952 McGill Medical School yearbook: "Life is a tragedy for those who feel and a comedy for those who think."

Top right: A sign articulating anti-Jewish sentiment in the Resort town of Sainte-Agathe. Undated, source unknown.



Education was seen as the key to social mobility, but universities like McGill feared that an increase in the Jewish demographic among their students would dissuade non-Jewish students from enrolling. A series of quotas were enacted, where admissions were controlled along religious or ethnic terms as opposed to academic standing. At McGill Medical School, only 10% of Jewish applicants could be admitted.**

The small number of Jewish people who graduated with their Medical Degree found placement difficult, as the Quebecois majority rejected aid from "dirty Jews." In response, the Jewish General Hospital was opened in 1934.

After World War II, the quotas were removed, but private policies of exclusion were everywhere. A primarily Anglophone population, Quebecois Jews were perceived to represent the threat to French Canadian culture that the Quebecois felt.

* "Pioneers and Immigrants: New France." *Canada in the Making*. Web. www.canadiana.ca/citm/themes/pioneers/pioneers3_e.html

** Beauchemin, Valerie. "McGill University Quota 1924-1950." *The Jewish Museum of Montreal*. Web. <http://imjm.ca/location/1565>

Image Source: McGill Yearbook 1952, page 286. Yearbook archive online: http://yearbooks.mcgill.ca/viewbook.php?&book_id=1952#page/289/mode/1up
 Further Reading: Lewis, Charles. "Oh, The Humanities! : Why the Jews of Montreal had to keep their heads down in the 1930s." *National Post*, 12 June, 2012. Web. <http://news.nationalpost.com/news/religion/why-the-jews-of-montreal-had-to-keep-their-heads-down-in-1930s>

Making A MUSICAL

Simply put, there are two kinds of people in the world: the “Why read the book when I can watch the movie?” types, and the “Wait to see the movie until I’ve read the book” types. The former is relying on the idea that the *thread* of the plot is the most important part of any story, and the latter is concerned with the *details*. The latter knows that for many reasons, not the least of which is time, more of the novel has to be cut than can be left in, but the former knows that showing the setting, sound scape, and other sensory elements can be done instantaneously in the performing arts.

The following is a summary of David Spencer’s essay *From Dark to Somewhat Lighter, or: “Why do they have to change the ending?” Answered*. The full essay was published in four parts on the blog *Contemporary Musical Theatre*, and can be read at contemporarymusicaltheatre.wordpress.com/tag/david-spencer/

The journey to the production of *Duddy Kravitz* that the Segal Centre is hosting spans decades. Spencer was initially included to only write the lyrics to Alan Menken’s scores, with Austin Pendleton and Mordecai Richler writing the libretto. They performed a workshop version in Philadelphia, with very little in common with what Segal will host, save a few songs. During this multi-year process, the story that Spencer was trying to tell went through some profound changes. Realizing that the plot of a novel will never fit in 120 minutes of musical theatre, he went on a search for the “dramatic spine” of *Duddy*.

The “dramatic spine” is the reason that the dramatic work exists--the theme that every scene supports. In *Duddy*, the story is about a boy with ambition, but the dramatic spine is a coming-of-age story. This means that everything that happens on stage has to be about how Duddy is experiencing the transition from boyhood to manhood.

Lovers of the novel will immediately recognize the change to the ending. Spencer writes:

“ There’s something I didn’t know when I started, and wish I had; a principle that *existed* but that had never before been *formally codified* as an immutable tenet of musical theatre, and it’s this:
You can end a musical tragically, but *only* if that ending points toward hope and restores balance to the universe.
... It’s fine to take the audience on a darker journey, *but you have to reward them for the effort of going on the ride.*”



Where the novel offers no redemption, the play resolves with hope and optimism. Purists will be discouraged, but if the adaptation is approached with the dramatic spine in mind, it is still the same story--not of a boy with ambition, because that would have to be about where the ambition led him - about a boy searching for a single thing that will propel him into adulthood. In other words:

“ Plot doesn’t determine his fate. What’s going on inside him does. ”

The other major adjustment in this adaptation is the narration by Max. Spencer is skeptical of narration, but says that if some conditions are met, it can work. First, the narrator cannot drive the plot forward; second, the narrator is there to offer a single perspective; and third, the narrator has to have a motivation. This device is crucial to building up a sense of hope and optimism, as Spencer deemed necessary for musical theatre productions. For one thing, it means the family is always present, and therefore is a force strong enough to redeem Duddy in the end. It also tells the audience how the play is going to end from the beginning.

“ .. In having Max tell the story, I was implicitly letting him say, ‘**Let me tell you how I fell in love with my son.**’ And indeed, it would instantly make the audience think that Duddy was therefore somehow loveable, and they’d hop right on his side.”

It would be at once impossible to tell the story of Richler’s Duddy with a proud father, and impossible to tell the story of Spencer’s without one. He engages in immoral activity, and while the reader of the novel does not accept his apologies, the theatre audience must, and furthermore, they must forgive him.

Image: Spencer, in a still from <https://www.youtube.com/watch?v=2RQocRwzsgg>

Further Reading: Sean Silcoff wrote a feature article about the making of this musical for the *Globe and Mail*, on May 29 2015. the article can be read in full online: <http://www.theglobeandmail.com/arts/theatre-and-performance/adapting-duddy-kravitz/article24649544/>

The TEAM



Alan Menken's unique voice, as a composer, a lyricist, and a musical theatre dramatist has captured the imaginations of audiences for over 35 years.

The New York home where Menken grew up was always filled with theatre and music.

At New York University, he majored in Musicology, practicing piano between classes and wrote his first musical, called *Separate Ways*. He also enrolled in BMI Musical Theatre Workshop, where he was taught by Lehman Engel.

Menken's first musical out of school was called *Children of the World*. Though it was not successful, it was where he met his future wife, Janis. During this time, he was also composing for *Sesame Street* and performing all over New York City. He spent the next decade writing original musicals with collaborators like Howard Ashman and Steve Brown. In 1982, he and Ashman created *Little Shop of Horrors*, a play that broke sales records and put Menken solidly on the map of musical theatre.

Beginning with *The Little Mermaid*, Menken is perhaps most celebrated for his significant role in the rebirth of the Disney musical. In Hollywood, he composed many soundtracks and theme songs for major motion pictures, in addition to animated films.

Today, Menken works in Hollywood, Broadway, and the prestigious Segal Centre in Montreal, Quebec.

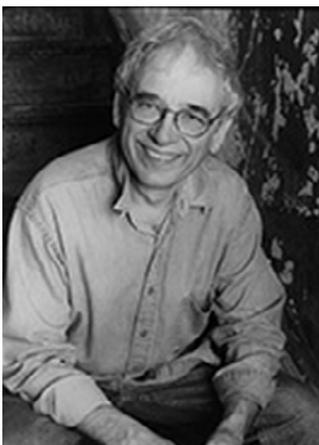


David Spencer is an award-winning composer-lyricist, lyricist-librettist, author, critic and musical theatre teacher.

His professional career began in 1984 with an adapted book for *La Boheme*, starring Linda Ronstadt at the Public Theatre in New York City. He worked with Alan Menken in 1992, writing the lyrics for *Weird Romance*. He has written adaptations for young audiences, including *Phantom of the Opera* and *Les Miserables*.

Spencer is currently working on *The Fabulist*, a musical based on Aesop's fables, and is the recipient of a 2002 Richard Rodgers Development Award.

He is the author of *Passing Fancy*, a 1994 novel, and the acclaimed how-to book *The Musical Theatre Writer's Survival Guide* (2005). He is also on the faculty at Lehman Engel-BMI Musical Theatre workshop and is a contributor at the theatre-reviewing blog *Aisle Say*.



Austin Pendleton left his hometown in Ohio to attend the Yale University school of Drama. His breakout role was in the original Broadway production of *Fiddler on the Roof*.

Pendleton is an actor, director, playwright, and acting teacher. He has acted in around 200 movies (including *A Beautiful Mind*, *Wall Street: Money Never Sleeps*, *My Cousin Vinny*, *The Muppet Movie*, and *What's Up, Doc?*), appeared on TV as a regular in such shows as *Oz*, *Homicide*, and *Law and Order*. He has extensive credits on and off-Broadway and in regional theater, including Chicago's lauded Steppenwolf Theater, where he is a member of the Ensemble.

His most recent appearances have largely had to do with the Public Theater, where this winter he appeared in *Straight White Men*, by Young Jean Lee, and where, in Central Park, he played

Mordecai RICHLER

Born in 1931 to first-generation immigrant parents at 5257 St-Urbain Street (below, right), Mordecai Richler was raised devoutly Jewish in a family largely supported by his grandfather's scrap business. His parents' marriage was an unhappy one, and it was annulled when Mordecai was 12 years old.



He attended Baron Byng High School, where, with education, he became increasingly secular. After two years at Sir George Williams College (now Concordia University) he stopped his formal education, dropping out and moving to Europe soon after. He was only 18 years old, and resolute to become a professional writer.

After a few years, he returned to Montreal, where he worked with CBC while continuing to work towards the publication of his first book, *The Acrobats*.

He moved back to Europe, living in London for many years and starting a family. It was during this time that he wrote *Son of a Smaller Hero*, much to the chagrin of his family and Jewish Montreal. He followed that novel with *The Apprenticeship of Duddy Kravitz*, redeeming himself to the community to some extent.

In 1972, he returned to Montreal, where he continued to write, expanding into children's literature. He became an outspoken critic of Quebec's policies on language and nationalism, writing unapologetic essays and commentaries for the *New Yorker*, *LIFE* magazine, and *GQ*, to name a few. Now an internationally famous writer, he gained a reputation for curmudgeonry.

He died in Montreal in 2001 of cancer, at the age of 70.

“Fundamentally, all writing is about the same thing; it's about dying, about the brief flicker of time we have here, and the frustration that it creates.”

Quote from *Barney's Version* by Mordecai Richler, originally published 1997.

Further Reading: Richler, Mordecai. “Letter From Canada: O Quebec.” *The New Yorker*. 30 May 1994. pp 50 - 57.

Tetley, William, “A Reply to Mordecai Richler on Anti-Semitism in Quebec.” Originally Publish in *National Post*, June 3, 2000. Web. www.mcgill.ca/maritimelaw/history/richler

Novels

The Acrobats (1954)

Son of a Smaller Hero (1955)

A Choice of Enemies (1957)

The Apprenticeship of Duddy Kravitz (1959) +

The Incomparable Atuk (1963)

Cocksure (1968)*

St. Urbain's Horseman (1971)*

Joshua Then and Now (1980)

Solomon Gursky Was Here (1989) °

Barney's Version (1997) °# g ^

Awards

* Governor Generals Award (3)

+ Screenwriter's Guild of America Award

° Commonwealth Writers Prize (2)

QSpell Award

g Giller Prize

^ Stephen Leacock Award for Humour

Honours

Author of the Year, Canadian Booksellers Association (1998)

Honorary Doctorate of Letters, McGill University (2000)

Honorary Doctorate, Bishop's University (2000)

Companion of the Order of Canada

Citizen of honour, Montreal

In Memorium

Canada's Walk of Fame

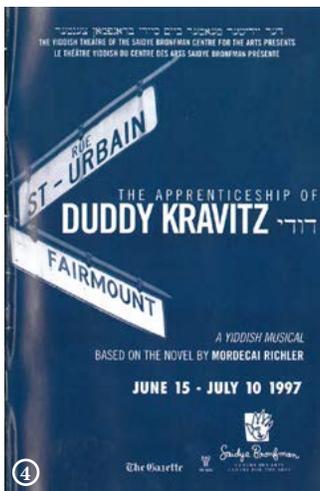
The Mordecai Richler Gazebo, Parc Jeanne-Mance

The Mordecai Richler Library, Montreal

The Mordecai Richler Reading Room, Concordia University

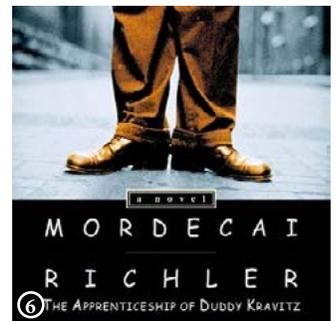
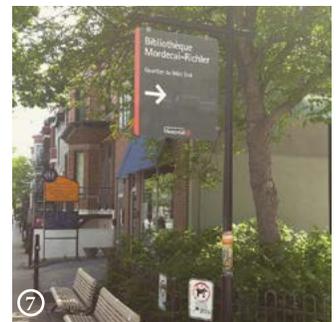
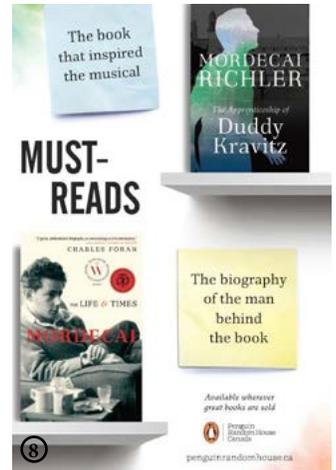


Duddy MANIA!



Due in large part to the tireless efforts of Michael Levine, *Duddy Kravitz: The Musical* is part of a year celebrating Mordecai Richler's work and life.

- 1) Leslie Schachter photographs Mordecai Richler's belongings at the Richler Reading Room at Concordia University for *A Man Without Land: Exploring Belonging Through Belongings* - a photographic essay on display at the Segal Centre.
 - 2) "Typewriter." From the exhibit *A Man Without Land*.
 - 3) Students from West Island College donated their final class projects, reimagining the cover of the novel. 18 pieces are on display in the ArtLounge at the Segal Centre
 - 4) A small exhibit in the lobby of the Segal Centre remembers the Dora Wasserman Yiddish Theatre's 1997 production of a *Duddy Kravitz* musical, directed by Bryna Wasserman and starring Elan Kulin.
 - 5) Efforts to restore the dilapidated gazebo on the Eastern lawn of Mount Royal Park were stalled, causing Richler's widow and son to call for action by the city before it is renamed in Mordecai's honour.
 - 6) A new audio version of the novel, read by Canadian Actor David Hirsch, was released in January 2015.
 - 7) The Bibliothèque Mile-End on Parc Avenue was renamed Bibliothèque Mordecai-Richler.
 - 8) Random House Canada reissues the novel (using the Segal Centre's design by Écosse for a cover!)
 - 9) Mordecai Richler is named a citizen of honour by the city of Montréal.
- The Jewish Public Library (jewishpubliclibrary.org) and the Museum of Jewish Montreal (imjm.ca). were also partners.



Links:

- 1, 2) <http://www.segalcentre.org/wp-content/uploads/2015/06/Richler-insert.pdf>
- 5) <http://www.cbc.ca/news/canada/montreal/mordecai-richler-s-widow-doubts-montreal-will-ever-honour-her-husband-1.2937597>
- 6) <http://www.audible.com/pd/Fiction/The-Apprenticeship-of-Duddy-Kravitz-Audiobook/B00PJEF96C>
- 7) <https://instagram.com/segalcentre/>
- 9) <http://www.cbc.ca/player/News/Canada/ID/2668924833/>

#DuddyKravitzMusical **CONNECT**



facebook.com/segalcentre



youtube.com/user/segalcentre



twitter.com/segalcentre



instagram.com/segalcentre



segalcentre.tumblr.com



llederhendler@segalcentre.org

SEGAL +

We invite you to our bold and engaging public programs, where you can hear first-hand from artists, experts, and your peers.

Sunday, June 7, 11 AM

Sunday @ the Segal: *"The making of Duddy: A conversation with Austin Pendleton, Michael Levine, David Spencer, and Lisa Rubin."* Hosted by Sean Silcoff.*

Monday, June 15 and 22; after the performance

Monday Night Talkbacks with the cast.

Trailers, behind-the-scenes, and more on the Segal Centre YouTube channel!

THE THEATRE AND YOU:

Encouraging critical participation from your students.

Encourage students to think about the idea of engagement with a work of art. Upon attending the theatre, notice the demographics of the audience. Think about how the theatre is different from a concert, a movie, or a comedy show. Do you attend performances often? Which kind?

Are there art forms that you relate to more than others?

What does it mean to you to "relate" to something?

Theatres in particular often struggle with rejuvenating their audience, focusing much effort on bringing a young audience in, through choices in programming, activities, and partial or even total price reduction. What do you think the reason is that theatre audiences are older, and what would you do to counter that?

[Click here](#) to send an email to the Educational Programs Manager at the Segal Centre, or [here](#) to ask directly through our Tumblr blog.

If your students would like to address a specific member of the Segal staff or of the *Duddy Kravitz* production team, please specify to whom the communication should be forwarded.



The Segal Centre for Performing Arts
c / o Lucie Lederhendler
5170 , chemin de la Côte-Sainte-Catherine
Montréal (Québec) H3W 1M7
t: 514-739-2301 ext. 8360
f: 514-739-9340

* Sunday @ the Segal lectures are available through the Edge of the City Podcast, and posted on the Centre Stage Tumblr blog (see above.)

Theatre **ETIQUETTE**

Please take a moment to go over the standards of theatre etiquette with your students before they come to the theatre.

1. *The Apprenticeship of Duddy Kravitz: The Musical* will be performed in the main theatre of the Segal Centre. Performances at the Segal are for both groups and the general public. It is important that everyone be attentive (no talking or rustling of materials) during the performance, so that others do not lose their immersion in the “world of the play”. Please do not unwrap candy, play with zippers, or play with your programme.
2. Do not put your feet on the back of the seat in front of you and please do not climb over seats.
3. If you plan to take notes on the play for the purpose of writing a review, please do not try to write them during the performance. Seeing you do this can be distracting for the actors. Please wait until intermission or after the performance is finished to write your reflections.
5. Absolutely no photos or video may be taken without the express consent of management. Violators’ devices will be seized and they will be removed from the theatre.
5. **Use of cell phones, iPods, tablets, or other self-illuminating electronics is strictly prohibited in the theatre.** The light from these devices is visible from the stage and in the audience. It is extremely distracting to the artists on stage and inconsiderate to your fellow audience members. Composing or reading text messages is forbidden.
6. Your seat is only guaranteed until the moment the theatre doors close. Late entry is very disruptive; if a patron is tardy we ask that they please follow the instructions of our front-of-house staff.
7. ENJOY THE SHOW!

Thank you for your **FEEDBACK**

Please take a moment to tell us about your experience organizing an educational outing at the Segal Centre. Use the form below or contact me at any time with any comments or concerns you might have.

Thank you,

Reply to:
Lucie Lederhendler,
Educational Programs Manager
Segal Centre for Performing Arts
llederhendler@segalcentre.org
groups@segalcentre.org
Tel: 514.739.2301 ext. 8360
Fax: 514.739.9340



- How would you rate your experience?
Extremely positive 1 2 3 4 5 Extremely stressful
- How much do you feel your group benefited from the experience?
Very much 1 2 3 4 5 Very Little
- Would you recommend the experience to other group leaders?
Wholeheartedly 1 2 3 4 5 Never
- Will you consider bringing a group to the theatre again?
Wholeheartedly 1 2 3 4 5 Never
- What did you enjoy most about coming to see the play?

- What aspect of coming to the theatre did you find problematic?

We welcome all additional comments.

This Study Guide was compiled by Lucie Lederhendler for the Segal Centre for Performing Arts, with contributions from Caitlin Murphy. It may be used solely for educational purposes.

Backstage **PASS**



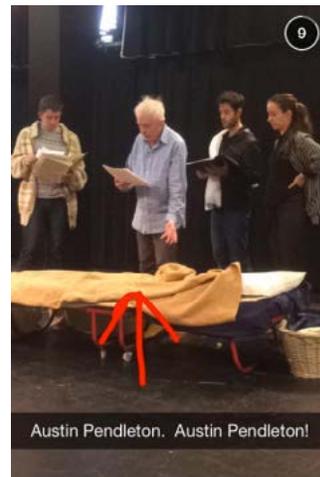
Twitter / Instagram:
@segalcentre

Instagram: @jlmonro
Twitter: @jonathanmonro

Instagram: @gmass67
Twitter: @georgorama



Snapchat: lisarubinMTL



The Segal Centre for
Performing Arts
5170, ch. de la Côte
Sainte-Catherine
Montreal (Quebec)
H3W 1M7

www.segalcentre.org

Information
514.739.2301
info@segalcentre.org