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THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht

November 4 - December 21, 1986

CAST (in alphabetic order)

MARIA BIRCHER	<i>African</i>	Grusha Vashnadze
JOSEPH CAZALET	<i>Japanese</i>	Corporal Monk...
RON LEA	<i>Arabian</i>	Arsen Kazbeki Peasant Husband Stable Boy...
DANETTE MACKAY	<i>Indian</i>	Cook Grandmother Blackmailer...
ALEXIS MARTIN	<i>French</i>	Simon Shashava
JOEL MILLER	<i>South American</i>	Shalva Jussup Grand Duke...
CARLA NAPIER	<i>North American Indian</i>	Nephew Peasant Wife Ludovica...
ROBERT PARSON	<i>Russian</i>	Georgi Abashwili, the Governor Shauwa...
BARBARA JEAN POGGEMILLER	<i>Italian</i>	Mika Loladze, doctor Aniko, sister-in-law Sandro Oboladze, lawyer...
ROB ROY	<i>British</i>	Niko Mikadze, doctor Lavrenti Vashnadze Ilo Shuboladze, lawyer...
HARRY STANDJOFSKI	<i>Chinese</i>	Azduk...
MARGARITA STOCKER	<i>American</i>	Natella, Governor's wife Jussup's mother Doctor...
STEPHANE ZAROV	<i>German</i>	Blockhead, Ironshirt

The role of Michael will be played by ELIZABETH SANNER or LEE OFFICER or KAIA SCOTT

directed by JACK LANGEDIJK

original music score and musical direction by PAUL KEENAN

designed by ANNELIE DESAULNIERS lighting by ANDREW CALAMATAS

stage manager JEAN-FRANÇOIS COUPAL apprentice stage manager SUSAN A. JENNINGS

in collaboration with the Association of Producing Artists (APA)

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Yet with a pleading look he hopes to be instructed.
A second panel for the opposite corner of my room
Showing a young man instructing him
Was not finished.*

*When I was young I hoped
To find an old man prepared to have me instruct him.
When I am old I hope
A young man will find me, and I shall
Let myself be instructed.*

Bertolt Brecht 1941

.....

A Note from Maurice Podbrey:

When Centaur decided to stage a Brecht play this season, it seemed the whole country came alive with productions by the great German playwright: Trident Theatre Company in Quebec City has just done GALILEO, with the famous Italian Raf Vallone; the National Theatre School presented ROUNDHEADS AND PEAKHEADS, under the direction of the new head of the English Action Section, Nick Hutchinson; and the Berliner Ensemble Company itself has just brought THE CAUCASIAN CHALK CIRCLE to Toronto.

Jack Langedijk was a natural choice for Centaur's own offering—I had seen his excellent production of the THREEPENNY OPERA two years ago and our "in collaboration with the Association of Producing Artists" acknowledges this young company's distinct collective approach and acting style. This collaboration is also a sign, I believe, of a new spirit within English language theatre activity in the City. Montreal can look forward to a vital and expanding English language theatre scene over the next few years.

.....

About the Association of Producing Artists (APA)

The Association of Producing Artists was formed in Montreal in 1983 by four actors, a technician and a director. Their objective was to create a co-op theatre using works of new and established playwrights which would then provide experience for professionals in Montreal and help slow the exodus of young talent from Montreal to elsewhere. Since then the group has developed into a strong and dynamic ensemble company which has performed THE MANUAL OF PIETY, MOLLY'S DREAM, AMERICAN BUFFALO, AGNES OF GOD, LONESTAR and LAUNDRY & BOURBON, THE THREEPENNY OPERA and PERICLES, PRINCE OF TYRE. Also, the Association continues to provide an important showcase for new works, such as DICK by Harry Standjofski, and for collectively-written workshop productions such as TO THE MOON and FOWL LANGUAGE. This year, APA will continue to find new approaches, creatively and technically, to classic and contemporary theatre either through its own productions or in collaboration with Montreal's other theatre companies.



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BERTOLT BRECHT, German dramatist and poet, served as a medical orderly during the war in 1917 and returned to Munich to study medicine. Expressionism and experimental theatre, freed of war-time censorship and managed by civic as opposed to court authorities, were then at their peak when Brecht left medicine to become a theatre critic and later, a playwright. His first work was performed in 1922 and its tone—sober and cynical, stood out against the prevailing idealism of Expressionism. Also in 1922, Brecht visited Berlin, the nucleus of German theatre in the 1920s and became Max Reinhardt's Assistant at the Deutsch Theater. The aim of the experimental theatre of the time, which reflected itself in Brecht's works, was to "alienate the subject-matter of the drama by destroying the illusion, interrupting the course of action, and lowering the tension, so that the audience could remain emotionally disengaged during the performance and capable of taking an intelligent and objective view of what it was offered." In the mid 1920s, Brecht read Marx's "Das Kapital." It exerted a great influence on his works in the mid 1930s as they assumed a more serious, didactic and stark tone. He fled from Germany in 1933 with the rise of National Socialism and after travelling to various regions, settled in California in 1941 until 1947 when he was called before the Committee of Un-American Activities which questioned opinions expressed in his works. After 1933, his writing illustrated greater sensitivity to the human condition. "The human dilemma in the social or political conflict" was emphasized and is apparent in such works as **THE CAUCASIAN CHALK CIRCLE**. Brecht finally settled in East Berlin where he founded the Berliner Ensemble at Theater an Schiffbauerdamm.

JACK LANGEDIJK (director): Artistic Director of APA, directed "Agnes of God", "The Threepenny Opera", "Sweeney Todd", and "Pericles" which will be remounted this spring at the Citadel in Edmonton. Jack will be directing a new play, "Lily of the Mohawks", at the Saidye Bronfman Centre Theatre in February 1987. Stage credits with APA include Roy in "Lonestar", and Teach in "American Buffalo". In December, he will play Eddie in Sam Sheppard's "Fool for Love", a Black Theatre Workshop/APA co-production to be presented at Players' Theatre. He has also performed in several Toronto productions in the roles of the Madman in Dario Fo's "Accidental Death of an Anarchist" for Theatre Aside, Stanley in "A Streetcar Named Desire", Mac The Knife in "The Threepenny Opera", Azdak in "The Caucasian Chalk Circle", and Lodovico in "The White Devil". Centaur audiences saw him as Baylen in last season's **GLENGARRY GLEN ROSS**.

PAUL KEENAN (musical director & composer): born in the United States where he attended the University of Michigan in Ann Arbor, now works in Montreal as a teacher, vocal coach, chamber musician, and musical director for many theatrical productions. As a concert pianist he has performed in New York, Paris, Boston, and locally at Montreal's Museum of Fine Arts, and at Radio-Canada to name just a few. His credits as Musical Director include "Starting Here, Starting Now" for Musicompany, "The Drunkard" for Phoenix Theatre, "The Pirates of Penzance" for McGill Savoy Society, "They're Playing Our Song" for Elite Productions, and the APA Production of "The Threepenny Opera". He wrote the original scores for "Passion" and "The Ballad Of The Sad Café" for McGill Drama. As a member of the Trio St-Louis, he has performed at Place des Arts and Pollack Hall, and at Quebec City's Grand Théâtre. Centaur audiences will remember Paul at the piano in the smash hit **GLORIOUS MUD—A FLANDERS AND SWANN SHOW** in 1984. He was Musical Director for last season's **MASTER CLASS** and the recent Dame Peggy Ashcroft presentation of **YOU CAN'T SHUT OUT THE HUMAN VOICE**. He currently teaches at the National Theatre School and the Conservatoire d'art dramatique de Montréal and is the conductor for La petite chorale d'Outremont.

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ANNELIE DESAULNIERS (designer) is a graduate of the Professional Theatre Program at John Abbott College. Montreal audiences are familiar with her designs for several local companies including the Saidye Bronfman Centre Theatre, Phoenix Theatre, "For Colored Girls" for Black Theatre Workshop and numerous Les Masques Dinner Theatre shows including "Special Occasions" and "I Do! I Do!". APA credits include the highly-successful production of "Pericles" which will be remounted at Edmonton's Citadel next April.

ANDREW CALAMATAS (lighting designer) is a graduate of Concordia University's Theatre Design Program, and is currently employed there as Stage Supervisor of one of their auditoriums. He is a founding member of APA, and has designed lighting for such notable productions as "Pericles", "The Threepenny Opera", "American Buffalo", and more recently, "Laundry and Bourbon" and "Lonestar". This December, he will be lighting the APA/Black Theatre Workshop co-production of "Fool for Love", directed by Stephane Zarov.

JEAN-FRANÇOIS COUPAL (stage manager) began his Stage Management apprenticeship at Kawartha Theatre in Lindsay, Ontario, completing the training at Centaur two seasons ago. He worked on SALT-WATER MOON, MASTER HAROLD...AND THE BOYS and 'NIGHT, MOTHER. Last season, as Assistant Stage Manager, he worked on ALBERTINE, IN FIVE TIMES, PRAGUE, MASTER CLASS and GLENGARRY GLEN ROSS. This is his first production as Stage Manager at Centaur.

SUSAN A. JENNINGS (apprentice stage manager) is a graduate of the Technical Section of the National Theatre School. She has worked with the Stephenville Summer Festival stage managing such shows as "Jesus Christ Superstar", "Joseph and the Amazing Technicolor Dreamcoat" and "Guys and Dolls". For the past two summers she was Production Manager of Glace Bay's "Festival on the Bay". Her most recent position was lighting technician for "Oliver" in Newfoundland.

THE CAST

MARIA BIRCHER has performed in several APA productions, as Mrs. Peachum in "The Threepenny Opera", Thaisa in "Pericles" and Rita in "To The Moon"—an APA/Playwrights' Workshop collective. She has acted in numerous Chameleon Theatre productions, of which the most recent are "Ten Lost Years", "Pamelamania", and "The Trolls of Trenholme Park"—a Canada Summer Works project. Maria also appeared at Montreal's Festival de Théâtre Universitaire as Marie in "Jeu de Présence" and has played several major roles in theatrical productions at the Art and Drama Center in Berea, Ohio.

JOSEPH CAZALET will be remembered by Centaur audiences for his portrayal of Aaronow in last season's GLENGARRY GLEN ROSS. Recently, he was in the Donald K. Donald/Piggery Theatre production of "Noises Off" which played at Centaur in September. A founding member of APA, he directed the Brecht-Weil review, "A Manual of Piety" for their inaugural season. During APA's past season, he played Donny in "American Buffalo", Mack in "Molly's Dream", and Antiochus, Simonides, and Pandar in "Pericles". Joseph has performed at the Saidye Bronfman

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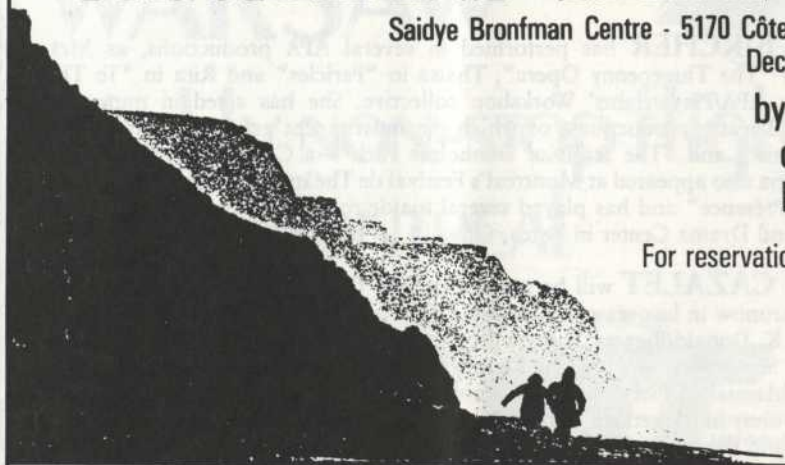
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Center, Montreal Improvisational Theatre, The Piggery, Playwrights' Workshop, and the Montreal Theatre Lab. This summer, he played James Gordon Bennett in the soon-to-be-aired CBS film, "Barnum", starring Burt Lancaster. Next spring, Joe will direct Shakespeare's "Much Ado About Nothing" at Concordia University, where he teaches acting and directing.

RON LEA played Agathon in Centaur's special production of Plato's SYMPOSIUM last season. A National Theatre School graduate and native Montrealer, he recently directed "Laundry and Bourbon" and "Lonestar" for APA at McGill Players' Theatre. Stage credits include the title role in APA's production of "Pericles", Bobby in APA's "American Buffalo", and Raoul in Elite Productions' "Extremities" seen at Centaur last year. Film credits include "Punch Drunk" for CBC's "The Way We Are" series, "Wild Thing", "The Trumpeter", and "Mortimer and Stalinsky". Ron will appear in Centaur's next production, FIRE, and will repeat the role of Pericles when APA appears at the Citadel in Edmonton.

DANETTE MACKAY, a graduate of Concordia University's Theatre Program, is a founding member of APA appearing in numerous productions including "The Manual of Piety", "Dick", "The Threepenny Opera" and "To The Moon", a work-in-progress on domestic violence at Playwrights' Workshop. Film credits include "The Morning Man" and most recently, "Jenny", a NFB production on juvenile delinquency.

ALEXIS MARTIN, a Montrealer, is a graduate of the Conservatoire d'art dramatique. He was seen in APA's "The Threepenny Opera" and in several films for Radio-Canada, Via le Monde Inc., and Radio-Québec.

JOEL MILLER, whose theatrical career spans more than twenty-five years, is a well-known director, actor and teacher. From 1977-85, he was the director of the English Acting Section of The National Theatre School of Canada where he staged many popular student productions, including "The Days of the Commune", "Don Juan", and David Mamet's "Lakeboat". He directed "Rexy!" at the Saidye Bronfman Centre Theatre and several successful Centaur productions including DEATH OF A SALESMAN, THAT CHAMPIONSHIP SEASON, and most recently last season's acclaimed production of David Mamet's GLENGARRY GLEN ROSS. Prior to moving to Montreal in 1971, he was Associate Artistic Director of Theatre Calgary during its initial three years. This year he directed the political cabaret "Welcome To Hard Times" for the Prairie Theatre Exchange in Winnipeg, and Molière's "Tartuffe" at Concordia University. He appeared last season as Eric Matthewson in the television series "La Bonne Aventure" for Radio-Canada, and has performed at the Saidye Bronfman Centre Theatre in "Hedda Gabler", at the Piggery Theatre in this season's "Stage Struck" and most recently as Lloyd Dallas in the Piggery's production of "Noises Off", produced earlier this season by Donald K. Donald at Centaur. Joel is a member of the Board of Directors for Playwrights' Workshop.

CARLA NAPIER has appeared in numerous APA productions including "To The Moon", "Pericles", "The Threepenny Opera", "Dick", "Sweeney Todd" and "Agnes of God". Other recent stage credits include Dorothy in Geordie Productions' "The Wizard of Oz". Film and television roles include a deaf student in the recently released "Crazy Moon", the Daughter in Mort Ransen's "Time Bomb" and Dominique in the Atlantis/PBS Christmas television special "Miracle at Moreaux". In April, she will be appearing in APA's remount of "Pericles" at Edmonton's Citadel.

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ROBERT PARSON created the role of Tom Williams for Centaur's legendary production of *BALCONVILLE*. An APA member, he appeared in "Pericles" last season and "Dick". Other theatre credits include "Last Call" at the 25th Street House Theatre, Saskatoon; the Manitoban tour of "Billy Bishop Goes To War"; "The Collected Works of Billy The Kid"; "Gemini" at the Saidye Bronfman Centre Theatre; and "I'm a Stranger Here Myself" with St. Antoine St. Theatre. Film and television credits include Radio-Canada's "Laurier", "Out of a Job" for the NFB, and "The Scarlet Beret" for the Department of National Defense.

BARBARA JEAN POGGEMILLER, actress, dancer, teacher and director—her career spans over fifteen years. From British Columbia, she has performed with Kaleidoscope Children's Theatre, Bastion Theatre and was Artistic Director of C.A.S.T. (Company of All Sorts Theatre) for two years. She has worked in theatres across Canada including Theatre Calgary, Globe Theatre in Regina and Toronto's Young Peoples' Theatre. Last year, Montreal audiences saw her as Marina in APA's "Pericles". Last season, she directed students at the National Theatre School in "Jumping Mouse" and is currently teaching improvisation at Dawson College.

ROB ROY will be remembered by Centaur audiences for his appearance as George in *JITTERS*. APA credits include this summer's "Lonestar", Harry Standjofski's "Dick", and the roles of Thaliard and Cerimon in "Pericles" which he will re-create for APA's visit to Edmonton's Citadel in April. Recent film roles include Horace Greeley in the made-for-television movie, "Barnum", to be shown this November on CBS, and Gerry Nolte in "The Morning Man".

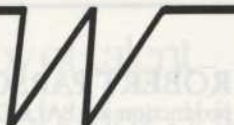
HARRY STANDJOFSKI played Aristophanes in Centaur's special production of *SYMPOSIUM* last season and is currently Centaur's playwright-in-residence. A founding member of APA, he has appeared in "The Manual of Piety", "Sweeney Todd", "The Threepenny Opera", "Pericles", "Lonestar" and in his own play—"Dick". He was writer on "To The Moon", APA's work-in-progress on domestic violence. Mr. Standjofski teaches acting in the Modern Dance Section at Concordia University and has performed in two dance-theatre productions—"Leopard 6 - Client 0" at the Spectrum and "L'Imagination D'Annie Grey" at Tangent. He has written seventeen plays for the Narrowway Theatre Troupe and is currently working on "The Life of Christ" and "No Cycle"—which will be presented at Playwrights' Workshop in January.

MARGARITA STOCKER is a founding member of APA. Her credits with the ensemble include Dionya in "Pericles", Mother Miriam in "Agnes of God" and Hesther in "Equus". She has performed with several other English and French companies including Tess Imaginaire, Youththeatre and La Poudrière. Margarita trained at Concordia University's Theatre Department and the Banff School of Fine Arts. Other credits include feature films ("Claire cette nuit et demain", "The Blue Line", "Streetsmart", etc.) and voice work in English, French and Spanish.

STEPHANE ZAROV is making his first appearance on the Centaur stage. A member of APA, he will be directing the APA/Black Theatre Workshop co-production of Sam Sheppard's "Fool for Love" at the Players' Theatre in December.

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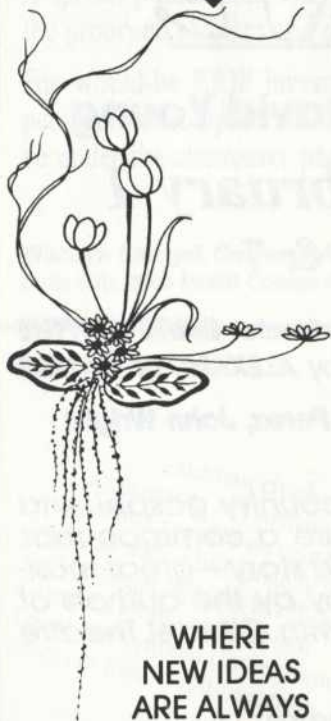
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Associate Director — Judy Cutler

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Costume Accessories Beverly Zawitkosky
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Centaur Theatre Company is a member of the Professional Association of Canadian Theatres and engages professional Artists, who are members of Canadian Actors' Equity Association, under the terms of the Canadian Theatre Agreement. Centaur Theatre Company performs under the auspices of the Centaur Foundation for the Performing Arts.

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