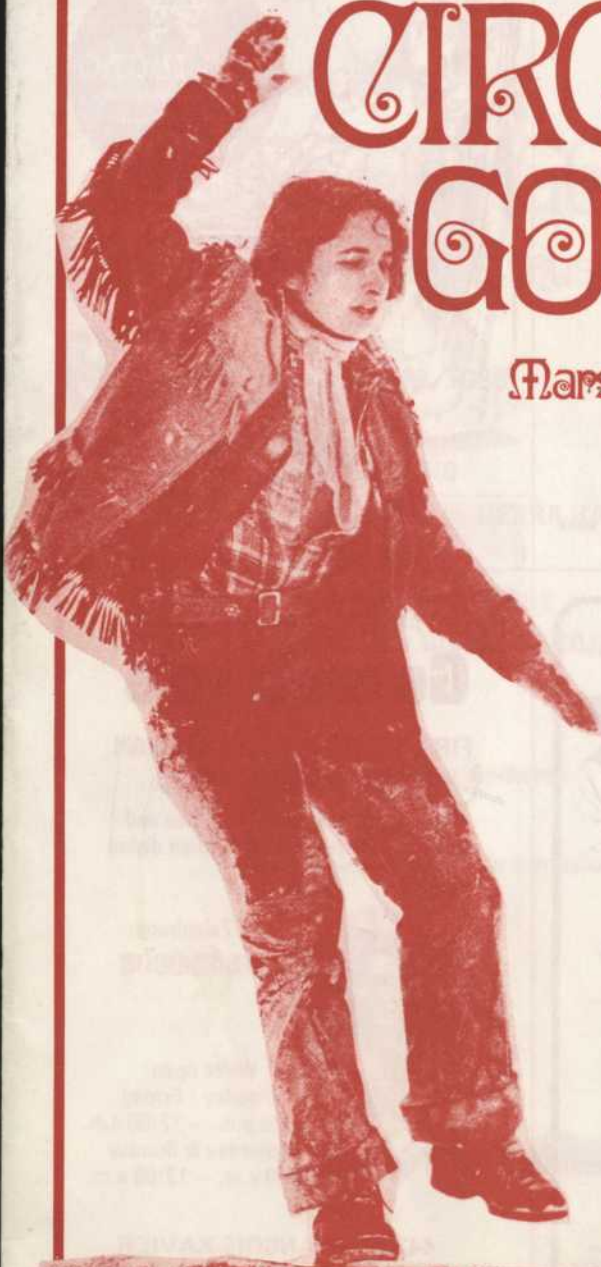


Jan Kudelka's

CIRCUS GOTHIC

Marsha Coffey's music



10 AUGIL 1980

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presents

Jan Kudelka's

CIRCUS GOTMIG

Marsha Coffey's music

APRIL 8 – MAY 18, 1980

directed by **GUY SPRUNG**

sets & costumes designed by **DEBRA HANSON**

lighting by **PETER SMITH**

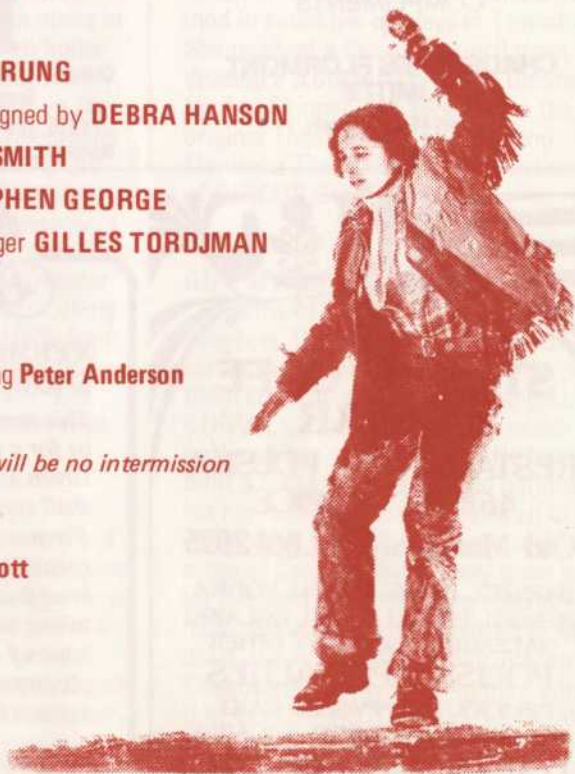
stage manager **STEPHEN GEORGE**

assistant stage manager **GILLES TORDJMAN**

tightrope walker song **Peter Anderson**

there will be no intermission

cover photo **Ross Scott**



cameras and tape recorders are not allowed in the theatre

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"I see the circus as a travelling virus innoculating small towns against greater evil, providing them with temptation, and the exotic treadmill of death that follows. For me the circus is a dread fascination."

*"Superstition is a powerful religion
And she guides the fool who falls
into her black embrace.
Her guardianship is as rough
as a carny rowdy.
Sweet God, that summer we were
her protégés."*

Jan Kudelka

JAN KUDELKA . . .

. . . was born and raised on a farm in Ontario. Her performing experience has taken her to Yellowknife with opera in concert, the interior of B.C. on horseback with the Caravan Stage Company, and principal roles in Stratford on the Festival and Avon stages. Other credits include the National Arts Centre, the Tarragon, Theatre London, Rainbow Stage in Winnipeg and most recently, a continuing love affair with Theatre New Brunswick (she has become a "regular" there). Miss Kudelka has been working on CIRCUS GOTHIC since 1975, from the initial stages as an epic poem to its present form as a theatre poem. The show is based on her experiences with circus life.

MARSHA COFFEY (Music) . . .

. . . has worked across the country as a clown, actress and musician. She was one of the clowns who toured the Maritimes with the U.S. circus and appeared in a subsequent CTV film called To Be A Clown. She has worked with many dance companies as a musician and composer, including le Groupe de la Place Royale, Halifax Dance Co-op, Ottawa Dance Centre and Entre Six Summer Dance. She is currently resident musician at Toronto Dance Theatre, where she

recently composed and performed a score for Seven Plus One Love Songs. Miss Coffey has also written and performed in a number of plays in Toronto. She received a Canada Council grant to develop a score for The White Goddess by Ann Skinner. She appeared in the original Theatre Passe Muraille and Manitoba Theatre Centre productions of CIRCUS GOTHIC.

GUY SPRUNG (Director) . . .

. . . is one of Canada's most exciting directors. Of his many productions across the country this season, five of them are in Montreal, including BALCONVILLE at Place des Arts, which broke all box office records. He has built a formidable reputation nationally for his innovative productions, all of which have contributed to the recent surge of Canadian hits. Every show of his has been an outstanding success — most of them have been revived at least once, and toured. Mr. Sprung has three Chalmers Award winners to his credit: BALCONVILLE (Centaur), LES CANADIENS (Centaur) and BACK TO BEULAH. He also directed PAPER WHEAT and NOTHING TO LOSE for Centaur, and will direct, later this season, THE LEONARD COHEN SHOW.

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DEBRA HANSON (Designer) . . .

. . . graduated from the National Theatre School in 1977. She has taught and designed for Bishop's University, John Abbott College and Queen's University. As the resident designer last season for Manitoba Theatre Centre, her credits included "Hello & Goodbye", "The Seahorse", "Snow White" and "Ashes". Recent designs have included "Dinosaurs" for the National Theatre School, "Meg" for McGill University and "18 Wheels" for the Tarragon Theatre in Toronto. For the Warehouse Theatre in Winnipeg this season she has designed "American Buffalo", "Circus Gothic", "Waiting For The Parade", "Hillary's Birthday", "Talley's Folly" and "Spokesong". Miss Hanson designed ASHES for Centaur last season.

PETER SMITH (Lighting) . . .

. . . graduated from The National Theatre School and has since worked at Festival Lennoxville and Centaur, where he is currently Head Technician for Centaur 1. Audiences here heard his sound designs in ASHES, BALCONVILLE, WEEDS, and PIAF. Lighting design credits include "A Raisin In The Sun" for Black Theatre Workshop, "The Can-opener" for Phoenix Theatre.

STEPHEN GEORGE (Stage Manager)

As a member of Centaur's stage management staff last season, Mr. George worked on PAPER WHEAT, TRAVESTIES, ASHES and WEEDS. This past summer, he worked for Muskoka Summer Theatre, and Theatre Passe Muraille's tour of "1837" which was seen extensively through the Republic of Ireland, Scotland and Northern England. Since his start in 1971, in Toronto, he has worked with musicians, stand-up comics, in live concerts and film, as well as with Young People's Theatre, New Theatre, and Theatre-in-the-Dell. Now Centaur's resident Stage Manager, Mr. George stage managed SPOKESONG, Athol Fugard's A LESSON FROM ALOES, WAITING FOR THE PARADE and JITTERS.

GILLES TORDJMAN (Ass't Stage Mgr.)

. . . has worked on a number of shows at Centaur since joining the company in 1977: THE DREAM PLAY, WEEDS, PIAF, A LESSON FROM ALOES, the tours of NOTHING TO LOSE and BALCONVILLE. Other credits include stage managing the National Arts Centre's L'Hexagone, the Piggery Theatre and La Poudrière where he worked on "The Norman Conquests" and DeMusset's "Le Chandelier". Last summer he stage managed "Same Time Next Year" at the Saidye Bronfman Centre Theatre. Mr. Tordjman created the role of Gaëtan Bolduc in the production BALCONVILLE.-

NOTE: Miss Kudelka wishes to thank Theatre Passe Muraille and Paul Thompson for script development; as well as Cheryl Cashman, Glenville Farms, Alan Murley, The White Goddess, Richard Pochinko, Miles Potter and Ian Wallace.

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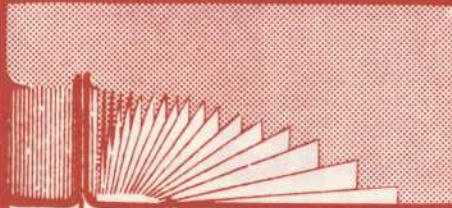
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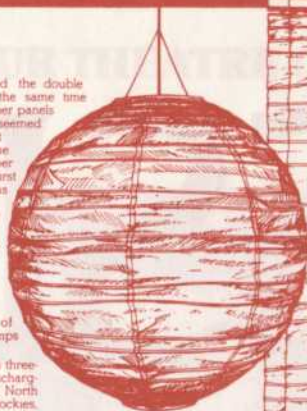
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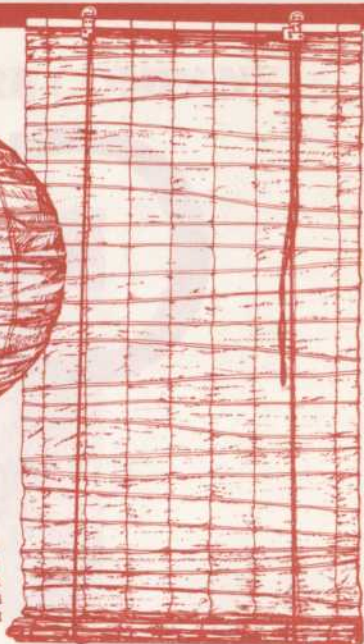
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News from behind the scenes...

Our thanks to all those Centaur supporters who signed letters to Mr. René Levesque regarding our subsidy from Quebec. We have now met with people from the Province and are hopeful that increased funding is forthcoming in the near future. Meanwhile, the success of BALCONVILLE has allowed us to project a balanced budget for the current season — if we meet our fund raising goal. More about this in the next program.

BALCONVILLE toured to Ottawa and Toronto very successfully and in fact won the Chalmers Award for Best Canadian Play '79. More than 60,000 tickets were sold for BALCONVILLE in Montreal alone during its three runs (two at Centaur and one at Place des Arts). The box office at Place des Arts reports that it turned away more people than actually bought tickets and that a longer run would certainly have been justified. So, for all those Montrealers who still haven't seen the show, it will be back again after Christmas — we will announce the date when we have it. A cross-country tour including Quebec City, and an engagement at London's Old Vic Theatre are also being planned.

There are many exciting projects on the drawing board at Centaur: A LESSON FROM ALOES is scheduled for Toronto this Fall; a Fennario Festival of ON THE JOB and NOTHING TO LOSE (his first two plays) at Centaur in September; a series of special events in co-production with CBC radio, and more . . .

The 79/80 season has been phenomenal with record-breaking box office returns and national acclaim for almost every show. We have always concentrated on attracting a wide cross-section of the Montreal community and shows like BALCONVILLE, BILLY BISHOP, PAPER WHEAT and JITTERS, to name only a few, have allowed us to make great strides in this area.

We hope that you are enjoying the season and that you will subscribe to more great theatre for 80/81.

Our phone system has been changed and the following numbers should be noted: **box office - 288-3161; subscriptions & administration - 288-1229.** We hope that the change-over is not inconveniencing you.

If you have any comments, complaints, suggestions, etc., please feel free to call our Public Relations Department at 288-1229. We want to hear from you.

Judy Cutler, Director of Public Relations



Centaur Theatre Company, a professional company operating within the jurisdiction of 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.

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