

Dalhousie 2010-2011 presents

Ionesco One-Acts:

THE BILD SOPIRANO AND JACQUES OR OBEDIENCE

By
Eugène
Ionesco

**October 13-15, 2010
8:00pm**

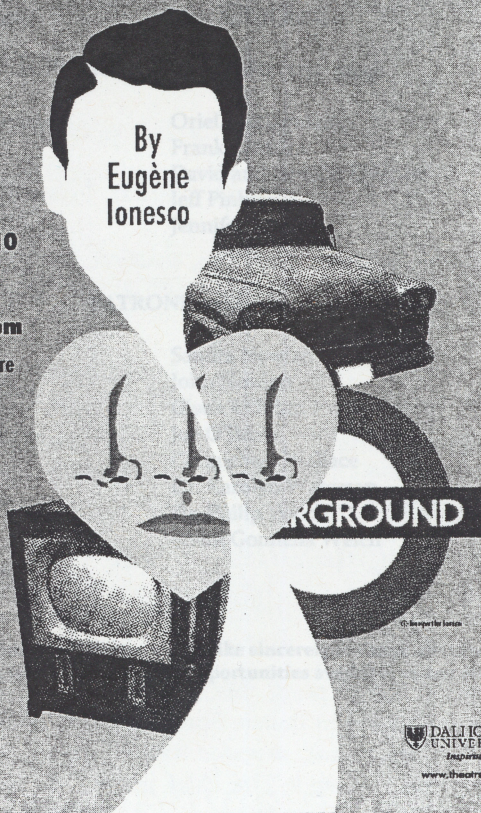
**October 16, 2010
2:00pm and 8:00pm**

David Mack Murray Theatre
(Dalhousie Arts Centre)

Directed by Jure Gantar

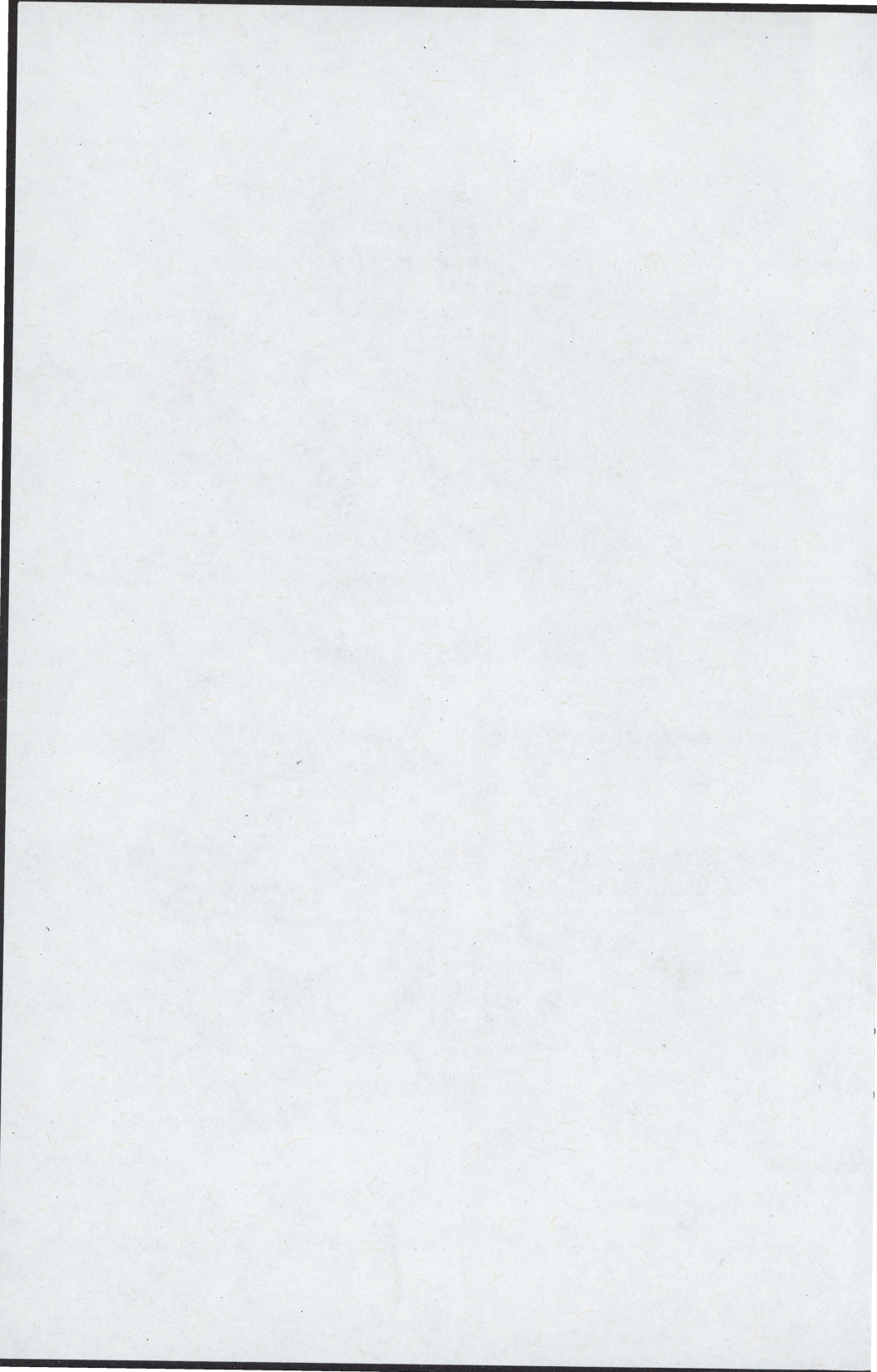
Tickets
\$14 Regular, \$7 Students/Seniors
Dalhousie Arts Centre Box Office
494-3820
www.artscentre.dal.ca

Produced by special
arrangement with
Samuel French, Inc.
New York City



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The Dalhousie Department of Theatre would like sincerely to thank all its wonderful Dal Theatre patrons, who make so many opportunities available to our students.

Eugène Ionesco

Eugène Ionesco was a French-Romanian playwright and dramatist, born November 26th 1909 in Slatina, Romania. At forty, he decided to learn English, and in the simple sentences of a language primer manual he discovered what he saw as astonishing, yet largely ignored, personal and universal truths: that the ceiling is above, the floor below, for example. Ionesco chose to think in English before he learned to speak it. Here is a little of what he saw...

Beckett destroys language with silence. I use too much language.

It's all degradation, decomposition, and rot. But not death. Never. The feeling of death is more metaphysical. So I didn't write it.

I detest and despise success, yet I cannot do without it. I am like a drug addict— if nobody talks about me for a couple of months I have **withdrawal symptoms**.

At the premiere of *The Bald Soprano*, twenty to thirty men turned up wearing their *gidouilles* on their lapels. The audience was shocked at the sight of so many big turds, and thought they were members of a secret cult.

I didn't produce many puns, but I did contribute to the *Cahiers de Pataphysique* with letters in Italian, Spanish, and German—all the languages I don't speak. The letters just *sounded* Italian, Spanish, and German. I wish I had kept some but I haven't. The chief makers of puns and *canulars* were Sainmont and Queneau. They invented a poet named Julien Torma, who of course never existed, and they published his works in the *Cahiers*. They even invented a biography for him, complete with a tragic death in the mountains.

Good morning. How are you?

There is a higher order, but man can separate himself from it because he is free—which is what we have done. We have lost the sense of this higher order, and things will get worse and worse, culminating perhaps in a nuclear holocaust—the destruction predicted in the Apocalyptic texts. Only our apocalypse will be absurd and ridiculous because it will not be related to any transcendence.

Yes. Are you a boy, or a girl? No. When were you last here, young? Did I see you?

Dadaism: anarcho-political celebration of **antiart** - the groundwork to abstract art and sound poetry; prelude to postmodernism.

None of us would have written as we do without surrealism and dadaism.

I was there not at all if at all, and less than he indeed. Not at all if at all and less than he, indeed. Not all at if all at, and **nor a bag of chips**. I'm caught in the middle in the rain in the act - I am caught and have found myself - thank God finally my God thank God - lost.

The theater chose me. I started with poetry, and I wrote criticism. Perhaps I **abandoned criticism** because I am full of contradictions, and. when you write an essay you are not supposed to contradict yourself. But in the theater, by inventing various characters, you can.

Do you see? Yes. I **envision** what you say to me.

When someone is dying, women surround him and chant, "Be careful! Don't tarry on the way! **Don't be afraid of the wolf**; it is not a real wolf!" They do that so the dead man won't stay in infernal regions.

Oedipus sleeps with his Mummy, kills his Daddy, and breaks the laws of fate. He must pay for it by suffering. It is tragic and absurd, but at the same time it's reassuring and comforting, since the idea is that if we don't break destiny's laws, we should be all right. Not so with our characters. **They have no metaphysics**, no order, no law. They are miserable and they don't know why. **They are puppets**, undone. In short, they represent modern man. Their situation is not tragic, since it has no relation to a higher order. Instead, it's ridiculous, laughable, and derisory.

My deepest anxieties were awakened, or reactivated, through
Kafka.

i WOULDN'T DREAM of telling him I believe this is the way, path. But which is the fastest color? You you've broken it.

Absurdism - Broad comedy mixed with tragedy - repetitive/meaningless action - **dialogue of clichés** - wordplay & nonsense - plots expansive, **claustrophobic** - parody and dismissal, dismissal, dismissal of realism - the play not so well-made. Absurd. A.....bsurd. Beckett Pinter Arrabal, Beckett Pinter! Stomp my tomper, and Edward I'll be!

(I prefer the phrase *theatre of derision*)

This thing I own was fixed before. Keep your eyes down peeled to yourself; closed, open on the prize on the ball on the road, off the girls. Tell them breakfast must usually come after sleep; tell them lunch has no origin.

The impersonal *one*, as in "one should take an umbrella when it is raining." They lived in what Heidegger calls "the world of one."

Are you with me over there? I considered answering the door before I saw a man through the blinds - how strange - which made me think, No, I'd better not. If you've drunk orange juice after brushing you will know the taste of your company.

Proust's work is concerned with irony, social criticism, worldliness, and the passage of time, which are not my preoccupations.

You and he invent my displeasure!

But make no mistake, these people were graduates of the Ecole Normale **Supérieure** and highly cultured. Their method was based on puns and practical jokes—*le canular*. There is a great tradition of puns in Anglo-Saxon literature—Shakespeare, *Alice in Wonderland*—but not in French. So they adopted it. They believed that the science of sciences is the *pataphysique* and its dogma, *le canular*.

IONESCO ONE-ACTS

Director	Jure Gantar
Assistant Director	Dorian Lang
Scenic Designer	Troy Hourie
Costume Designer	Rosie Browning
Lighting Designer	Bruce MacLennan
Assistant Lighting Designer	Julie Matheson
Sound Designer	Jeremy Powell
Hair Designer	Dante di Mattia
Voice and Speech Coach	Susan Stackhouse
Dramaturge	Andrew Gouthro

CAST

The Bald Soprano

Mr. Smith	Ben Irvine
Mrs. Smith	Helena Pipe
Mr. Martin	Jonny Thompson
Mrs. Martin	Jamie Galbraith
Mary, the Maid	Bonnie Abramsky
The Fire Captain	Katie Dorian

Jacques, or Obedience

Jacques	Dave Hung
Jacqueline, his sister	Claire Hage
Jacques Father	Andrew Cardinal
Jacques Mother	Mara Zigler
Jacques Grandfather	Ben Irvine
Jacques Grandmother	Nicole O'Connor
Roberta I and II (Oct. 10, 12, 13 matinee, 14, 16 matinee)	Emma Laishram
Roberta I and II (Oct. 11, 13 evening, 15, 16 evening)	Kaleigh Graham
Robert Father	Jonny Thompson
Robert Mother	Petra O'Toole

There will be one intermission of twenty minutes

PRODUCTION TEAM

Producer	Roberta Barker
Stage Manager	Kayleigh Sheehan
Assistant Stage Manager	Megan MacIntosh
Running Crew Chief	Cody Hatt
Construction Crew Chief	Scott Bell
Construction Crew Props Crew Chief	Edward Cortijos, Cody Hatt, Gilann Lafreniere Daniel Oulton
Props Crew	Sacha Parkin
Props Crew/ Scenic Painting	Kathryn Bridgland, Christie McManaman
Lighting Crew Chief	Julie Matheson
Lighting Crew	Neil MacInnis, Heather Orr
Sound Operator	Neil MacInnis
Cutters	Karen Bennett, Lynn Davies, Mandy Dawe, Rosalie Ferris, Allison Freeburn, Heather Freeman, Cathleen Gasca, Mulu Gebreyesus, Grace Kessel, Rachel Leal, Cathleen McCormack, Kiah Munn, Stephanie Revoy
Stitchers	Kaye Bethune, Victoria Bruer, Marlee Bygate, Nicole Dowall, Hayley Duffet, Kayla Felis, Jacob Fletcher, Emily Haig, Tessa Higney, Nicole Kravshik, Nicole Mair, Emilie Parent, Desirée Morin, Sinead O'Rafferty-Swain, Karen MacDonald
Dressers	Victoria Bruer, Hayley Duffet, Jacob Fletcher, Emily Haig, Nicole Kravshik, Karen MacDonald, Sinead O'Rafferty-Swain
House Manager	Deborah Preeper
Photographer	Ken Kam
Poster Design	Duane Jones

Special Thanks: Neptune Theatre Prop Shop, Jeremy Dutcher, Rosemary Reid

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Susan Boddie	Singing (Acting)
Hilary Doda	Costume Studies
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Megan Marentette	Costume Studies
Antonia Pigot	Singing (Acting)
Megan Marentette	Costume Studies

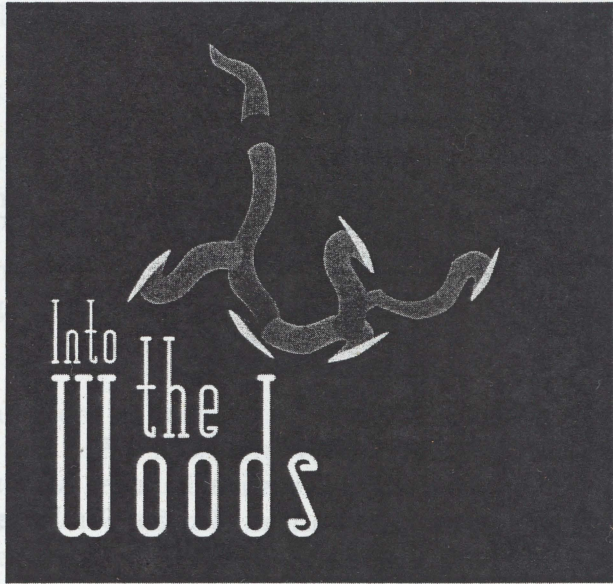
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Pierre-Philippe Eustache	Construction Assistant
Heather Freeman	Costume Librarian and Stores Assistant
Neil MacInnis	Props Assistant
Tessa Pekeles	Office Assistant
Jeremy Powell	Lighting and Sound Assistant
Kayleigh Sheehan	Office Assistant

*"Careful the tale you tell--
That is the spell.
Children will listen..."*



By Stephen Sondheim
Directed by Heinar Piller
November 23-27, 2010
Sir James Dunn Theatre

In fairy tales, Jack must kill the Giant, Cinderella must marry the Prince, and the Wicked Witch must be destroyed. But what happens next? Are witches and giants all bad? Can you really trust Prince Charming? And can a story ever truly end? Looking again at children's tales through the distorting mirror of adult experience, Stephen Sondheim's beloved musical challenges us to reconsider the risks involved in living happily ever after.