

DALTHEATRE 2006/07 SEASON PRESENTS

A DREAM PLAY

BY AUGUST STRINDBERG A NEW ADAPTATION
BY CARYL CHURCHILL



DIRECTED BY ALEX MCLEAN

8pm FEBRUARY 6-9, 2007

2pm & 8pm FEBRUARY 10, 2007

DAVID MACK. MURRAY THEATRE

DAL ARTS CENTRE BOX OFFICE 494.3820

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TICKETS \$12/\$6 STUDENT/SENIOR



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Inspiring Minds



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As of January 19, 2007

~ Edgar Allan Poe

~Director's Note~

For me, theatre has always been a place of dreams. Some of my earliest memories are of my mother rehearsing in musty community theatres, while I played backstage or dreamed up plays of my own amongst racks of costumes. I ran up and down the aisles reciting my favorite lines. It was a world that made sense to me, though it was steeped in mystery. For whose face was that mask built? Who wrote on the back of that piece of scenery? What's behind that locked door?

When I first read Strindberg's *A Dream Play*, I was stumped. I couldn't imagine how one would bring it to life. Its fragmentary nature, its appearing and disappearing characters both baffled and seduced me. It was clear to me that this was a deeply felt piece of writing, the product of a fiery and passionate mind in dialogue with the world. It was a work I wanted to approach, a door I wanted to open.

Tonight's show is the result of an active collaboration between a group of talented student artists, the senior design team and myself, through the lens of Caryl Churchill's intelligent new adaptation. Design students have played with sound, light, fabric and color. Actors have created their own choreography and written their own music. We have sought that state where, in Strindberg's words, "the imagination spins, weaving new patterns on a flimsy basis of reality: a mixture of memories, experiences, free associations, absurdities and improvisations."

~Assistant Directors Note~

"That which is dreamed can never be lost, can never be undreamed"
~Neil Gaiman. Eternally grateful to N. & C. de Sousa and K. & P. MacPherson. ~Katherine de Sousa.

Working with Alex on this play reminded me that theatre is the waking place where the magic of dreams is not only possible but plausible.
~Faith-Anne Hine

~Johan August Strindberg~

Johan August Strindberg, a Swedish writer, playwright, painter, telegrapher, photographer, and alchemist, was born on January 22, 1849, and died May 14, 1912. He lived in Stockholm. Johan was the third son of Carl Oscar Strindberg, a shipping agent from a bourgeois family, and Ulrika Eleonora (Nora) Norling, twelve years his junior of humble origin, described as a "servant woman". Strindberg married three times, first to Siri von Essen (1850-1912), then Frida Uhl (1872-1943), and finally Harriet Bosse (1878-1961). He had children with all his wives, but his hypersensitive and neurotic character led to bitter divorces.

He was known as multi-faceted author and his novel *The Red Room* (Röda rummet) brought him fame in 1879. He is known as one of the fathers of the modern theatre and his work falls into two major literary movements, Naturalism and Expressionism. His early plays were written in the Naturalistic style, and his works from this time are often compared with the Norwegian playwright Henrik Ibsen. Strindberg's best-known play from this period is *Miss Julie* (Fröken Julie).

Later, he underwent a time of inner turmoil known as the Inferno Period, which culminated in the production of a book written in French, Inferno. After this he broke with Naturalism and began to produce works informed by the Symbolism Movement. He is also considered one of the pioneers of Expressionism. *The Dance of Death* (Dödsdansen), *A Dream Play* (Ett drömspel) and *The Ghost Sonata* (Spöksonaten) are well-known plays from this period.

“All that you see or seem, is but a dream within a dream”.

~ Edgar Allan Poe.

~Caryl Churchill~

Caryl Churchill was born on September 3, 1938 in London, England. During World War II her family immigrated to Montreal, Canada, where she attended the Trafalgar School for Girls. She returned to England to attend university, and graduated from Lady Margaret Hall, Oxford in 1960, with a degree in English Literature. She also began her career there, writing three plays for performance by student drama groups: *Downstairs*, *You've No Need to be Frightened* and *Having a Wonderful Time*. She is acknowledged as a major playwright in the English language and a leading woman writer. She is classified as a Post-Modern playwright due to her use of multi-role and fragmented narrative.

~Theatrical Styles~

Symbolism was a late nineteenth century art movement of French and Belgian origin in poetry and other arts. French Symbolism was in large part a reaction against Naturalism and Realism. The Symbolists believed that art should aim to capture more absolute truths which could only be accessed by indirect methods. Thus, they wrote in a highly metaphoric and suggestive manner.

Naturalism is a movement in theater, film, and literature that seeks to replicate a believable everyday reality. This is opposed to such movements as Romanticism or Surrealism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment.

Expressionism is the tendency of an artist to distort reality for an emotional effect; it is a subjective art form. Additionally, the term often implies emotional angst – the number of cheerful expressionist works is relatively small.

~Morpheus~

Morpheus ("he who forms, shapes, molds", from the Greek *morphe*) is the principal Greek god of dreams. Morpheus has the ability to take any human's form and appear in dreams. His father is Hypnos the god of sleep. Nyx (the goddess of night) is his mother/grandmother. The sons of Hypnos — the Oneiroi — are rulers of dreams, and include Phobetor (also known as Icelus) and Phantasos.

Morpheus is spoken of in the *Metamorphoses* of Ovid. He sleeps on an ebony bed in a dimly lit cave, surrounded by poppy flowers. Ovid suggests that Morpheus has a special talent for mimicking human form in dreams. According to Ovid, Morpheus concentrated on the human elements of dreams, while his brothers Phobetor and Phantasos were responsible for animals and inanimate objects respectively.

Morpheus sends images of humans in dreams or visions, and is responsible for shaping dreams, or giving shape to the beings which inhabit dreams. Phobetor made fearsome dreams (hence "phobia") and Phantasos produced tricky and unreal dreams (hence "fantasy", "phantasmagoria", etc.). Together these sons of Hypnos rule the realm of dreams. Morpheus also had special responsibility for the dreams of kings and heroes. For these reasons Morpheus is often referred to as "Morpheus the Greek god of dreams" in superiority to his brothers. The drug morphine (once "morphium") derives its name from Morpheus based on its dream-inducing power.

“Dreams are excursions into the limbo of things, a semi-deliverance from the human prison”.

~Henri Amiel

~Creative Team~

Director.....	Alex McLean
Scenography/lights.....	Peter Perina
Assistant Scenography.....	Shani Hamilton Greenlaw
Animation.....	Melinda Robb
Costume Design.....	Heléne Siebrits
Lighting Design.....	Raunie Ratcliffe
Sound Designer.....	Jonathan Tsang
Choreography.....	Gillian Clark, Jenny Cooper Carrie Hage, Melissa Moore
Choreography Consultant.....	Andrea Leigh-Smith
Music.....	Lauren Maykut, Rebecca Russell Marc Richler
Assistant Directors	Katherine de Sousa, Faith-Anne Hine

~Cast (in order of appearance)~

Agnes.....	Caitlin Stewart
Glazier; Building Worker 2; Scientist.....	Lauren Commeford
Officer.....	Kathryn McCormack
Officer's Father; Newlywed Man; Lieutenant.....	John-Riley O'Handley
Officer's Mother; Newlywed Woman; Psychoanalyst; Corpse.....	Samantha Cade
Lina; Dancer; Corpse.....	Alix Kazman
Stage Door Keeper; Building Worker 1; Flying Boy.....	Gillian Clark
Billstick; Gentleman; Bishop; Corpse.....	Danielle Bossin-Hardy
Victoria; She; Lady.....	Jenny Cooper
Singer; Edith; Corpse	Lauren Maykut
Kristin.....	Carrie Hage
Solicitor.....	Brian Eldon MacQuarrie
Quarantine Master; Barrister.....	Melissa Moore
Writer.....	Sarah English
He; Teacher; Police Officer.....	Marc Richler
Blind Man; Chair of Inquiry; Corpse.....	Rebecca Russell

~Production Team~

Stage Manager.....	Stephanie Kincade
Assistant Stage Manager.....	Marissa Maislin
Running Crew Chief.....	Arwen H. Ross
Construction Crew Chief.....	Arwen H. Ross
Construction Crew.....	Lara Mattison, Amanda Murphy, Kelsey Bradley
Props Crew Chief.....	Bryan Kenny
Props Crew.....	Steven Currie
Lighting Crew Chief.....	Shani Hamilton Greenlaw
Lighting Crew.....	Rebecca Aldridge
Sound Operator.....	Jonathan Tsang
Wardrobe Mistress.....	Jan Murphy
Head of Wardrobe.....	Jaime Minichiello
Costume Coordinator.....	Megan MacEachern
Lead Cutters.....	Ilana Harendorf , Meghan Chapman
Cutters.....	Lynn Cullen, Emily Duann, Deborah Hubble, Emilie Marsolais, Colin Seymour
Stitchers.....	Jessica Best, Janet Lee Brannon, Emily Connell, Jessica Croll, Bernice Dooley, Heather English, Charlotte Hamson, Erin McCleary, Julie McGill, Jan Murphy, Julianne Nelham, Tamara Smith, Kimberly Wade
Dressers.....	Bernice Dooley, Julie McGill, Heather English, Jessica Croll
House Manager.....	Deborah Preeper
Headshots.....	Daniel Abriel
Production Photos.....	Ken Kam
Poster Design.....	Paul D. Willams

**Dalhousie University Department of Theatre
Faculty and Staff.**

Annie Abdalla	Movement, Acting Programme 4 th Year
Roberta Barker	Intro to Theatre, Gender in Theatre, Colonial Canadian Theatre, Post- Colonial Theatre
Kate Bredeson	Contemporary Theatre
Anthony Cristiano	Film Genres, Italian National Cinema: New Wave
Michael Doherty	Sound Design Instructor
Kathryn Edgett	Dance and Movement
Jure Gantar	The Modern Theatre, Classical Theatre, Early Modern Theatre
Peter Horne	Introduction to Acting and Performance
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Jennifer Overton	Acting, Introduction to Acting and Performance, Theatre Performance, Advanced Performance Techniques
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Peggy Redmond	Singing
Colin Richardson	Rental Crew Chief
Melinda Robb	Head of Props
Andrea Leigh-Smith	Dance – Advanced Performance Techniques
Lynn Sorge-English	Aesthetics of Historic Costume, Aesthetics of Contemporary Costume, Dress for Success: King's Court to Corporate Office
Heléne Siebrits	Designer's Language, Costume History, Cave to Café-Costume & Identity, Costume in Performance

Susan Stackhouse	Department Chair, Voice and Speech
Ian M. W. Thomson	Head of Construction
Angela White	Costume in Performance, Historical and Modern Tailoring, Ritual Costume, Costume Technology

~Administrative Staff~

Julie Clements	Departmental Secretary
Louise Renault	Administrative Officer

~Teaching Assistants and Markers~

Anthony Black, Rebecca Burke, Tracey Dehmel, Hilary Doda, Amy Jones, Brad MacDonald, Adam Mackinnon, Gordon Miller, Aldea Mulhern, Darlene Nadeau, Tara Patriquin, Haley Poole.

~Student Assistants~

Rebecca Aldridge	Construction
Claire Hill	Construction
Jennifer Coe	Costume Stores Assistant
Raunie Ratcliffe	Lighting/Technical
Kelly Barnhill	Props
Sarah Higgins	Office Production Assistant
Jessica Smith	Office Production Assistant

~Special Thanks~

Neptune Theatre
Kiersten Tough
Zuppa Circus Theatre
Emily Seaboyer
Susanne MacDonald
Rebecca Cohn Auditorium

~Ministry of Information~

The Ministry, in its simplest sense, was a table in the studio covered with stuff. Alex invited each of us to bring in anything that inspired us, anything that made us think of dreams, anything that we felt related to the show in any way. He began the table with three important things.

The “Rules of Play” were how Alex let us into his process as a director and spelled out how we could all best work together. The book Alex brought about Egypt was not lonely for long. It was quickly joined by the music of Loreena McKennitt (*An Ancient Muse*), Sigur Rós (*Ágætis byrjun*), and books on topics such as Camelot, Fairies, New York Ballet Stretches, and the Anthropology of the Theatre. Poetry was not left out since *The Complete Works of John Donne* made an appearance, followed by a book of French poetry and art. Sheets of paper on topics such as Zuppa Circus, quarantine, semaphore, cholera, and the dubbing ceremony were there, along with a book on Mendhi, some juggling batons, a red coin-covered hip scarf, a blue silk scarf claiming to be “Made in India”, a silver floral necklace, and finally the “Book of What Ifs”.

The “Book of What Ifs” was a binder where everyone was encouraged to put their ideas concerning the show in writing. We all felt we could contribute and that everything we said would be heard and considered. By the time the show is in performance the contents of the table will have scattered back to their various owners, but the memory of it and what it lead to will last a great deal longer.

“Dreams are illustrations... from the book your soul is writing about you”. ~Marsha Norman

~The Collective Choreography~

In order to prepare for *A Dream Play* auditions the actors were asked to create a short piece based on their own dreams. The dance that weaves its way through the show in various incarnations is a collaborative effort composed of actions taken from each dream audition piece. The cast also used these audition pieces to find actions, gestures, and sounds to thread into their characters. In this way August Strindberg's *A Dream Play* is in fact a way to bring the cast's dreams to waking life.

"Some men see things as they are and ask why.
Others dream things that never were and ask why not".
~ George Bernard Shaw, Irish Playwright and Critic

~Games~

Another window into the action of this performance was through games. Alex would begin a scene by instructing the actors in the rules of the game they were to play. As they played the game the actors added the dialogue from the scene they were working on. Each time the scene was performed the game became more and more buried under the text but the actors never lost the sense of play they had gained from beginning with the game. Below are some of the games we have played. Can you find them in the show?

The Knight Battles the Elusive Bunny

Musical Chairs

The Labyrinth

Opposing Magnets

"Is there any person in the world who does not dream? Who does not contain within them worlds unimagined?"

~Neil Gaiman

What is life? An illusion, a shadow, a story, and the greatest good is little enough: for all life is a dream, and dreams themselves are only dreams.

~ *Life is a Dream* Pedro Calderon de la Barca

~Strindberg's Prefatory Note~

"The characters split, double, multiply, evaporate, condense, dissolve and merge. But one consciousness rules them all: the dreamer's. For him there are no secrets, no inconsistencies, no scruples and no laws. He does not judge or acquit, he merely relates; and because a dream is usually painful rather than pleasant, a tone of melancholy and compassion for all living creatures permeates the rambling narrative".

~Our Next Production~
The Bourgeois Gentleman

March 27 - 31, 2007

Sir James Dunn Theatre

If Moliere's favourite social climber wants to fit in with the Parisian in-crowd, he has to undergo an extreme makeover.

Between fencing lessons, philosophy, and ballet, it is hard work being a full-time snob. In this classical French comedy about social pretensions, no middle-class value is safe. Follow Monsieur Jourdain's hilarious attempts to distinguish between Paris, France, and Paris Hilton.



By Moliere
Directed by Jure Gantar

~Also This Season~

Directors' Showcase

March 8-9, 2007

David Mack Murray Theatre (Studio One)
Dalhousie Arts Centre. Admission: FREE

Two evenings of theatre where-in each student in the Directing class will present a portion of the medieval romance "Tristan and Yseut".



Playwright's Cabaret

March 15-17 and 22-24, 2007

David Mack Murray Theatre (Studio One)
Dalhousie Arts Centre. Admission: FREE

Two consecutive weeks where short plays written, directed, and run by students (with friendly professorial help, of course) will be presented.

