

**DALTHEATRE**  
2004-2005 SEASON

# METAMORPHOSES

BASED ON THE MYTHS OF OVID  
WRITTEN AND ORIGINALLY DIRECTED  
BY MARY ZIMMERMAN

**DIRECTED BY HEINAR PILLER**

NOVEMBER 30-DECEMBER 3, 8:00 PM

DECEMBER 4, 2:00 PM & 8:00 PM

SIR JAMES DUNN THEATRE

DALHOUSIE ARTS CENTRE

BOX OFFICE: 494.3820

TICKETS: \$12 ~ \$6 STUDENT/SENIOR



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UNIVERSITY**

*Inspiring Minds*

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## About the Playwright

Mary Zimmerman is a professor of performance studies at Northwestern University. Her credits as an adapter-director include *The Notebooks of Leonardo da Vinci*, *The Odyssey*, *The Arabian Nights*, *Eleven Rooms of Proust*, and *Journey to the West*. She is the recipient of a MacArthur Fellowship, an ensemble member of Chicago's Lookingglass Theatre Company, and a Manilow Resident Director at the Goodman Theatre. Ms. Zimmerman has chosen, rearranged and retold ten of Ovid's stories. In each myth, water works as a natural habitat that gives life to both the contemporary and classic readings of Ovid's ancient poetry.

\*Ms. Zimmerman has based her play on David R. Slavitt's translation of *The Metamorphoses of Ovid*.

## Ovid



From the bust in the Uffizi Gallery, Florence.

## BIO

Publius Ovidius Naso was born on March 20, 43 B.C., at Sulmo (modern Sulmona), about 90 miles from Rome, and passed away in 18 A.D. He was both a poet and an elegiac who studied under the great rhetoricians Arellius Fuscus and Porcius Latro. Ovid was extremely well traveled and moved in the best literary circles without ever forming part of any major coteries or exclusive group of his time. He was married three times, had one daughter and became a grandfather. In A.D. 9 or 8, Ovid was suddenly relegated (a form of banishment without the loss of property or civil rights) to Tomi on the Black Sea (the modern Constanza in Romania). After living there for ten years with his loyal wife, Ovid passed away.

## OVID IN HIS TIME

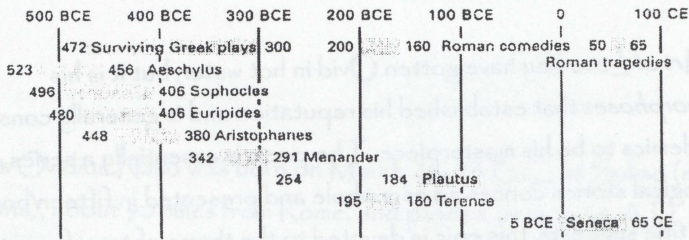
It is important to note that Ovid was born a little more than a year after Julius Caesar had been killed on the Ides of March, 44 B.C., and so grew up during the bloody Civil War between Mark Antony and Octavian. Once Octavian won, he took the name Augustus Caesar and became, among other things, the patron to the poets of Rome's Golden Age. The older poets of the time, particularly Virgil and Horace, embraced Augustus' absolutism. Ovid, however, was younger and was not as well liked by the emperor, who ended up exiling him to a remote village on the Black Sea. Ovid later made the cryptic claim that his crime had been, "a poem and a mistake." What the mistake was is still up for debate, but the poem was probably *The Art of Love*, a handbook of seduction and the ways in which men could "pick up" women in Ancient Rome. It's not so much that the content of the book ran counter to the morality which Augustus had hoped to impose upon Roman society. The real problem was that Ovid's work was entertaining and acutely funny – and nothing provokes an autocrat more than a wit as sharp as Ovid's.

## OVID'S MASTERPIECE

*The Art of Love* may have gotten Ovid in hot water, but it is his *Metamorphoses* that established his reputation and is generally considered by academics to be his masterpiece. The poem is essentially a series of mythological stories conceived as a whole and presented in fifteen books. As the title suggests, this epic is devoted to the theme of transformation although some stories not strictly limited to this ideal are included. It is arranged in chronological order from the creation of the world to the apotheosis of Julius Caesar, the first twelve books derived from Greek mythology, and books thirteen to fifteen devoted to Roman legends and history, beginning with the story of Aeneas. The transitions between the various stories are managed with great skill. The *Metamorphoses* has been characterized by a high degree of readability. The language is clear and natural, the verses smooth and swift.

## OVID TODAY

Through the centuries, *The Metamorphoses* has exercised a continuous influence upon artists as scattered in time and space as Bernini, Dante, Picasso, Shakespeare, and Kafka. From the time his first poem appeared in the 20s B.C. until now Ovid has been a favourite with most readers, for he is both human and humane, and his subjects are of timeless interest: love, sex, friendship, the relation between man and gods, the individual and the state, art and life, words and things. Ovid's fascination with the human condition and the human psyche is also akin to ours. The drives, tensions, and self-deceptions that make up the world of psychology today were all of great interest to Ovid.



*Greek and Roman dramatists and the surviving plays.*

## The Greeks

### MYTHOLOGY

To our degenerate ears a myth is just a story, fiction, not fact. To those who invented the myths, a myth was both, because they made no moral distinction between fiction and fact. The ancient Greeks were just as liable to disaster as we are today; so they, like us, did their best to encompass two things: to ward off disasters that might occur and to account for those that did.

However, instead of scientific reasonings, the Greeks had enthralling stories - myths. The Greeks told stories about the family life of the gods, and they had a myth about the creation of the world and how the present-day dynasty of the gods came to power, but most of their mythology is concerned with the heroic world. Heroic mythology was ancient history as they constructed genealogies that related all human personages of the myths. Greek mythology, by its very nature, is extremely old, because once philosophy had got to work, which it did in Ionia in the sixth century, rational explanations began to replace poetic fantasies. These forever-attractive mythologies came from all over Hellas, from Thrace, from Boeotia, from Attica, from the Peloponnesus, Argos and Mycenae, and from many of the islands.

# METAMORPHOSES

Director	Heinar Piller
Assistant Director	Frances Anne Black
Original Scenic Design	Daniel Ostling
Set realized by	Peter Perina
Set Assistant	Sarah "Pip" Bradford
Original Score	Zachary Florence
Lighting Designer	Bruce MacLennan
Voice Coach	Susan Stackhouse
Costume Designer	Patrick Clark
Assistant Costume Designer	Gillian Peel
Programme Notes	Frances Anne Black
Musicians	Alexandra Goodall, Kerrienne Ryan, Catherine Odell, Karen Hawkin

## For This Production

Stage Manager	Jenn Hewitt
ASMs	Megan Hiltz, Kelly Bamhill
Crew Chief	Sam (Red) Crossley
Construction	Sam (Red) Crossley, Thomas Barkley, Rebecca Norman,
Crew	Raunie (Missmississauga) Ratcliffe, Sarah (Speedy) Speedie, Vicky (Miss Vicky) Williams, Micah Edelstein
Props Crew Chief	Katherine Jenkins
Props	Kari Gundersen-Foley, Faith Anne Hine, Stephanie Kincade
Lighting Crew Chief	Fleurette Benoit
Lighting	Philip Freymond, Arwen Ross
Sound	Max Boyle

## CAST (in order of appearance)

### OPENING

Chorus	Clare Christensen, Amy Fedora, Caroline Khoury, Jonathan MacDonald, Caitlin MacIsaac, Jennifer Robbins, Matthew Walker, Jessica Wall
Woman	Angela Garland
Scientist	Stephanie MacDonald
Zeus	Kirk Hall

### MIDAS

Midas	Stewart Legere
Daughter	Allison MacDougall
Servant	David Louch
1 <sup>st</sup> Laundress	Jessica Wall
2 <sup>nd</sup> Laundress	Stephanie MacDonald
3 <sup>rd</sup> Laundress	Clancy Sullivan
Silenus	Pasha Ebrahimi
Bacchus	Jonathon MacDonald

### ALCYONE & CEYX

Narrator	Stephanie MacDonald
Ceyx	Matthew Walker
Alcyone	Caitlin MacIsaac
Sailors	David Louch, Allison MacDougall, Caroline Khoury
Poscidon	Kirk Hall
Henchmen	Pasha Ebrahimi, Stewart Legere
Aphrodite	Angela Garland
Hermes	Jonathan MacDonald
Iris	Clare Christensen
Sleep	Amy Fedora
Lucina	Jennifer Robbins

### ERYSICHTON

Singers	Caroline Khoury, Jennifer Robbins
Narrator	Stewart Legere
Erysichton	Pasha Ebrahimi
Chainsaw Operator	David Louch
Spirit of the Tree	Clancy Sullivan
Ceres	Jessica Wall
Oread	Stephanie MacDonald
Hunger	Allison MacDougall
Erysichton's Mother	Amy Fedora
Buyer	David Louch
Poscidon	Kirk Hall



ORPHUS &  
EURIDICE

1<sup>st</sup> Narrator Caroline Khoury  
Orpheus David Louch  
Euridice Clare Christensen  
Attendants/Denizens Angela Garland, Stephanie MacDonald, Caitlin  
MacIsaac, Jennifer Robbins  
Persephone Clancy Sullivan  
Hades Matthew Walker  
Hermes Jonathan MacDonald  
2<sup>nd</sup> Narrator Jessica Wall

POMONA &  
VERMUNNUS

Clowns Amy Fedora, Allison MacDougall, Clancy Sullivan  
Narrator Allison MacDougall  
Pomona Stephanie MacDonald  
Vertumnus Pasha Ebrahimi

MYRRHA

Aphrodite Angela Garland  
Myrrha Caroline Khoury  
Cinyras Jonathan MacDonald  
Nursemaid Jennifer Robbins

PHAETON

Therapist Clancy Sullivan  
Phaeton Stewart Legere  
Apollo Michael Goldlist

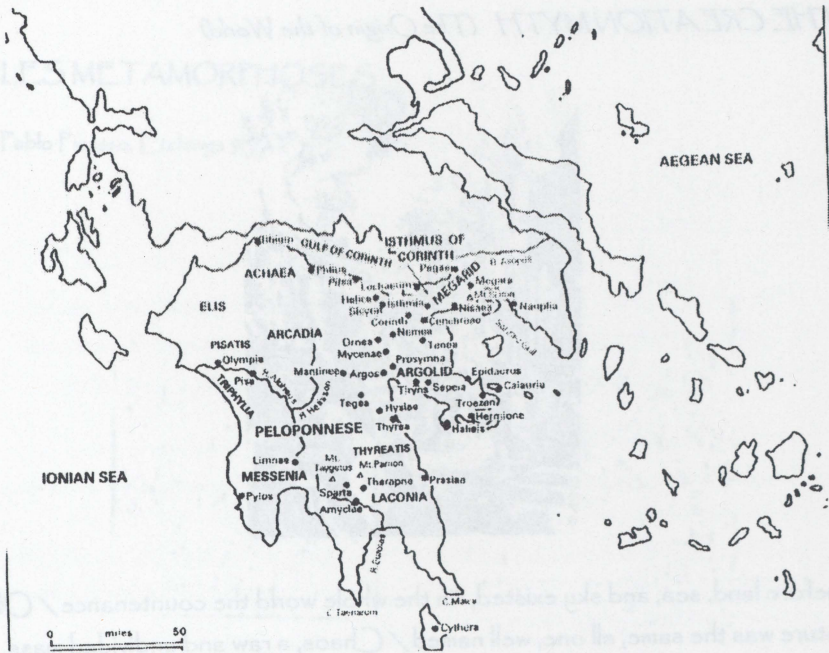
EROS &  
PSYCHE

Q Amy Fedora  
A Caitlin MacIsaac  
Eros David Louch  
Psyche Angela Garland

BAUCIS &  
PHILEMON

Narrators Clancy Sullivan & Company  
Zeus Kirk Hall  
Hermes Jonathan MacDonald  
Off stage voice Jennifer Robbins  
Woman at door Caroline Khoury  
Baucis Jessica Wall  
Philemon Matthew Walker  
Midas Stewart Legere  
Daughter Allison MacDougall

Cutters	Amy Brockmeyer, Alison Chan, Angele Desjardins, Julianne Behm Rachel Pollet, Katherine Poole, Gwenna Cole, Bryhanna Greenough, Jaime Minichiello, Megan MacEachern, Johanna Edwards, Alix Carr-Harris, Jennifer Christenson, Kim Teager, Victoria Klippenstein, Elizabeth Barter, Megan Stark, Dorothy Yang, Kathleen Hare, Ilana Harendorf
Dressers	Alyssa Carrigan, Jacqueline Beaton, Jill Smith, Meghan Chapman
Sewers	Jacqueline Beaton, Andre-Ann Boudrias, Alyssa Carrigan, Meghan Chapman, Lynn Cullen, Rachel Denkers, Christine Deuerlein, Hilary Doda, Emily Duann, Deborah Hubble, Laura Langford, Maura Marche, Shauna Miller, Elinor Morrissey, Louanna Murphy, Joy Nickerson, Carolyn Prest, Amy Rose, Jennifer Seaward, Colin Seymour, Jill Smith, Brooke A. Stewart, Heather Thorleifson
Dyers & Painters	Erica Hakuli, Karen Donaldson, Andrienne Francis
Headresses	Devon Miller, Grace Pettit, Susan Seward
Shoppers	Rachel Huebert, Gillian Peel
House Manager	Deborah Preeper
Photographer	Ken Kam
Poster Design	Paul Williams
Special Thanks	George Brandys, Matt Sancton, Ronald D. Thomson, Alicia Murphy, Robert Hickey, Joe O'Brien, Paul Rogers, Paula Costello (Architecture), Neptune Theatre



The Peloponnese and the Isthmus of Corinth

## THE POWER OF FATE

The life of a primitive Greek was dominated, not by the gods, but by what dominated the gods themselves, and that was Fate. Fate was omnipotent, or a universal authority. Fate bent the gods and men to Fate's will. Any breach of obligation to Fate, even if it was involuntary and unavoidable by man's will, brought the inevitable penalty, Guilt. That is why so many myths are designed to turn aside from us the blows of fate – by showing how often Fate had won in the past over the most elaborate schemes to thwart it.

## *Metamorphoses*

My spirit is moved to sing of shapes changed  
 Into new bodies. Gods, inspire my undertaking,  
 for you have changed it too.

*Metamorphoses, 1. 1-3*

## THE CREATION MYTH (*The Origin of the World*)



Before land, sea, and sky existed, "in the whole world the countenance / Of nature was the same, all one, well named / Chaos, a raw and undivided mass, / Naught but a lifeless bulk, with warring seeds / of ill-joined elements compressed together" (*Metamorphoses*, 1, 7-11). All of the other elements of the universe were at odds with one another until a god resolved the conflict. He created earth and the sky. Then man was made perhaps by the great Creator, or perhaps earth so recently separated from the heavens maintained some of that ethereal essence and Prometheus used that earth to mold man. Thus earth and mankind were created.

And now I have completed a work that neither Jupiter's  
anger, nor fire, nor iron, nor hungry time can obliterate.  
Let that day, which has jurisdiction over nothing but this  
body, end in uncertain space of my life whenever it desires.  
Still with the better part of me I shall be carried forever  
above the stars and my name will be indestructible,  
and where Roman power extends over conquered lands –  
if the predictions of seers have any truth – I shall live.

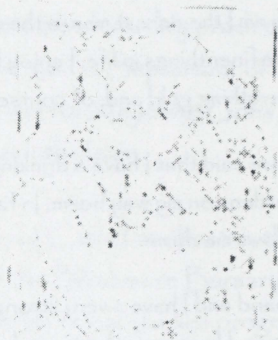
*Metamorphoses*, 15. 871-79

# LES METAMORPHOSES

Pablo Picasso, Etchings 9\*7



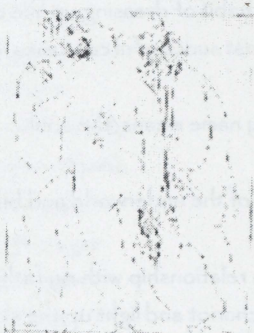
1



2



3



4

1. Chute de Phaeton avec le Char de Soleil
2. Eurydice Piquee par un Serpent
3. Mort d'Orpheus
4. Vertumne Poursuit Pomone de son Amour

## To Amuse

### "NAME THAT GOD"

(answers on the bottom of this page)

- 1) Not only am I the richest man in the world, but I also have superior taste when it comes to the finer things in life. I enjoy being King, long boat rides off the coast of Phrygia, everything gold and, of course, time with the family.
- 2) Some have said that I have a drinking problem because I fall asleep in other people's gardens on my way home. In fact, it may be that my unquenchable thirst that inevitably slows me down.
- 3) My husband and I have a very strong marriage, but I have difficulty coping when he sets out to sea. I fear my father's winds.
- 4) My claim to fame is the fascination I have with my father; I just can't get him out of my mind. I love him.
- 5) I have a silly habit of dressing up like other people in order to win over my true love. Some of my most successful costumes include a fisherman and an old woman.
- 6) In Greek, my name means 'the soul'.
- 7) I am the god of the underworld and brother of Zeus.
- 8) I never had a relationship with my father as a child, and all I really want to do is drive his supped up chariot and light up the sky.

ANSWERS: 1. Midas 2. Silenus 3. Alcyone 4. Myrrha 5. Vertumnus 6. Psyche 7. Hades 8. Phaeton

Program Notes By: Frances Anne Black (4<sup>th</sup> year)

## Blackmore Award

In July of 1963, two master carpenters, John and William Blackmore built the set of *Major Barbara*, Neptune's opening Production and stayed on to construct sets for every production for the next 25 years. John Blackmore died in September of 1990 on the day he completed work on the set for *Anything Goes* and William died several months later.

As a tribute to these two great men of Canadian theatre, the Neptune Theatre Foundation created the Blackmore Bursary Fund in 1991 to assist students attending the technical studies programme in the Theatre Department at Dalhousie University. Past recipients of the Blackmore Award are as follows:

- 1992 Judy Joe
- 1993 Michael Hart
- 1994 Philip Cygan
- 1995 Ben Chaisson
- 1996 Mhiran Danson-Faraday
- 1997 Marigold Chandler-Smith
- 1998 Robbin Cheesman
- 2000 Jennifer MacGregor
- 2001 Megan Harrington
- 2002 Jeffrey Baggs
- 2003 Sarah "Pip" Bradford

This year's Blackmore Award winner is **Fleurette Benoit**. Fleurette is in the third year of the Technical Scenography programme.

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

Annie Abdalla	Movement
Roberta Barker	Introduction to Theatre, Canadian Theatre
Patrick Christopher Carter	Acting
Patrick Clark	Designer's Language, Costume History, Textiles
Jane Edgett	Advanced Performance Techniques
Kathryn Edgett	Dance and Movement
Jure Gantar	Dept. Chair; Classical, Early Modern, and Modern Theatre
Drew Klassen	Perspective
Dianne Kristoff	Costume Technology, Textile History, Costume as Sculpture
Robert Laflamme	Costume in Performance, Historical and Modern Tailoring
Bruce MacLennan	Head of Light and Sound
M.J. MacLeod	Stage Management
Mary Lou Martin	Advanced Performance Techniques
Linda Moore	Acting
David Nicol	Introduction to Film
David Overton	Dramaturgy, Musical Theatre, Directing
Jennifer Overton	Acting
Peter Perina	Scenography
Peggy Redmond	Singing
Colin Richardson	Rental Crew Chief
Melinda Robb	Head of Props
Lynn Sorge-English	Costume History, Historical and Contemporary Costume
Susan Stackhouse	Voice and Speech
Ian M.W. Thomson	Head of Construction

### *Administrative Staff*

Julie Clements	Departmental Secretary
Gisela O'Brien	Administrative Officer

### *Teaching Assistants and Markers*

Karen Bassett, Meg Carignan, Kate Cayley, Tracey Dehmel, Tyler Foley, Peter Horne, Amy Jones, Lena Jovicic, Corinne MacMullin, Peter Mersereau, Darlene Nadeau, Rayna Smith-Camp, Tamara Smith, Colleen Zimmerman

### *Student Assistants*

Fleurette Benoit	Props
Sam(Red) Crossley	Construction
Micah Edelstein	Construction
Jenn Hewitt	Lighting/Technical
Jill Smith	Costume Studies Library