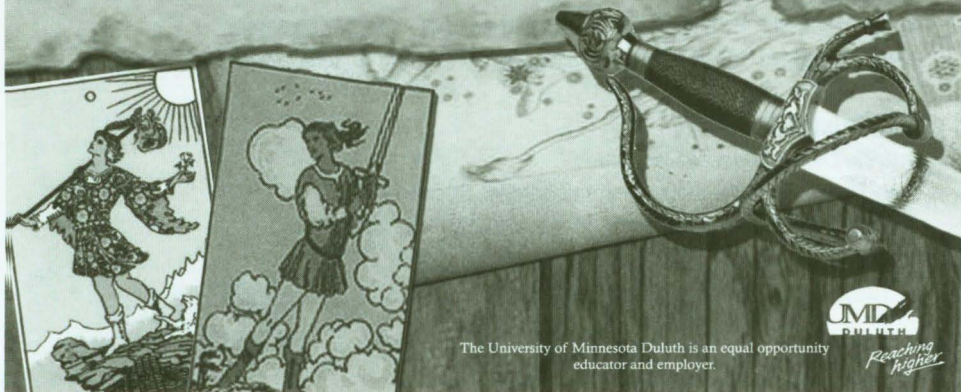


UMD Theatre
Presents
Life is a Dream

By Pedro Calderón de la Barca
Translated and Adapted by Rick Davis
Directed by Rachel Katz Carey

March 8-10 & 20-25, 2007
Performances at 7:30 pm
Sunday, March 25 at 2:00 pm

Marshall Performing Arts Center
Dudley Experimental Theatre
UMD Campus



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educator and employer.



UMD DEPARTMENT OF THEATRE

The Department of Theatre identifies four distinct areas that are central to our mission: to prepare students for careers in theatre through a balance of academic and production training; to serve all UMD students through artistic fulfillment and appreciation of theatre and dance; to serve as a center for campus and community cultural enrichment; and to serve as a center for guidance and resource in northeastern Minnesota for anyone desiring information about theatre and dance.

The faculty and professional staff of the Department of Theatre are committed to demanding standards of performance in the classroom and in artistic endeavors.

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SCHOOL OF
FINE ARTS

Department of Theatre

UMD THEATRE

presents

LIFE IS A DREAM

by Pedro Calderón de la Barca

Translated and Adapted by Rick Davis

Director

Rachel Katz Carey

Scenic Designer

Lauren Meister

Costume Designer

Laura Piotrowski

Lighting Designer

James Eischen

*Assistant Director/
Choreographer*

Rebecca Katz Harwood

Choreographer

Makeup Designer

Megan Pelowski

Vocal Coach

Kate Ufema

Technical Director

Mark Engler

(Videotaping, audiotaping, and photographing are strictly prohibited during performances.)

Cast

Brittany Parker
Eric Johnson
Tyler Sahnaw
Jessica Davis
Brian Kess
Jed Dixon
Leigh Wakeford

Rosaura
Segismundo
Clotaldo
Estrella
Clarín
Basilio
Astolfo

Chorus

Phillip Jents
Scott Mallace
Dylan Croeker
Dani Stock
Helen Rogers
Kinsey Diment

Musicians

Matthew Weyer, *didgeridoo*
Nicholas Gosen, *percussion*
Patrick Carroll, *guitar*
Martha Gagliardi, *guitar*

Time 1632

Place *Poland*

Act I

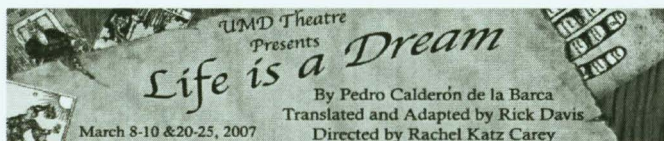
intermission (10 minutes)

Act II

intermission (10 minutes)

Act III

Exhibition: Juan Logan / thru March 4 / Tweed Museum of Art
Exhibition: UMD Art + Design Biennial Faculty / thru May 17 / Tweed Museum of Art
House Tours / thru May / Sat. & Sun. / Glensheen Historic Estate
Art + Design Lecture Series: Jennifer Webb / March 20 / 6:00 pm / Tweed Museum of Art
Guitar Ensemble / March 20 / 7:30 pm / Weber Music Hall
UMD Symphony Orchestra / March 25 / 3:00 pm / Weber Music Hall
All-Brahms Concert to benefit Glensheen / March 26 / 7:30 pm / Glensheen Historic Estate
Annual Vocal Jazz Cabaret / March 29-31 / 7:30 pm / Weber Music Hall



As a supplement to your playbill:

Cast of characters (in order of appearance)

Brittany Parker	Rosaura, a lady from Muscovy
Brian Kess	Clarín, servant to Rosaura
Eric Johnson	Segismundo, an unhappy prisoner and secret son of Basilio
Tyler Sahnw	Clotaldo, a nobleman, tutor to Segismundo
Jessica Davis	Estrella, a Princess, niece to Basilio and cousin to Astolfo
Leigh Wakeford	Astolfo, Duke of Muscovy, nephew to Basilio and cousin to Estrella
Jed Dixon	Basilio, King of Poland

*Soldiers, Guards, Royal Attendants,
and Rebels*

Phillip Jents
Scott Mallace
Dylan Croeker
Dani Stock
Helen Rogers
Kinsey Diment

Musicians

Matthew Weyer, didgeridoo, percussion
Nicholas Gosen, percussion
Patrick Carroll, guitar
Martha Gagliardi, guitar, trumpet, vocal

Time 1632

Place Poland

Act I

Scene 1 - A Mountain Fortress

Scene 2 - The Polish Court, a short distance away

intermission (10 minutes)

Act II - The Next Day

Scene 1 - The Polish Court

Scene 2 - The Mountain Fortress

intermission (10 minutes)

Act III - The Following Morning

Scene 1 - The Mountain Fortress

Scene 2 - The Polish Court

Scene 3 - A field

Guest Director - Rachel Katz Carey



A Duluth native, Rachel Katz Carey began her professional directing career in Minneapolis where she was also the Associate Lab Director at the Playwrights' Center, assisting in the administration of PlayLabs, their national new play conference. Her Minneapolis credits include *Burn This*, *School For Wives*, *Orphans*, *The Caretaker* and *A Streetcar Named Desire*.

She moved to Seattle in 1994, receiving an MFA from the University of Washington under the direction of M. Burke Walker who founded and ran Seattle's Empty Space Theater for 20 years.

In 1997 she joined the Seattle based **theater simple**, an award winning, internationally acclaimed company with a reputation for producing provocative, literate, subversive and original work. One of the "simpleton's" specialties is adaptation and with them Katz Carey has created award-winning productions of *The Master & Margarita*, *Notes From Underground* and *The Snow Queen*. Non-adaptation work has included *Escher's Hands* by Seattle playwright Dawson Nichols and *Body Language* by company member Monique Kleinhans. In 2002, *The Master & Margarita* was named one of the Ten Great Theater Events of the Decade by Seattle's weekly paper, *The Stranger*.

Her other Seattle credits include *Desdemona*, *Misalliance*, *Life Is A Dream*, *7 Stories*, *Winners*, *Smash*, *21A*, *Motorcade* by Bill Corbett, *Three Viewings* by Jeffrey Hatcher, *Rosencrantz And Guildenstern Are Dead*, the world premiere of *The Visible Horse* by Mary Lathrop (Best Plays of 2001 by Smith and Kraus) and, for Seattle's Annex Theatre, *Passport—8 Short Plays of Love, Lust and Betrayal* by Bret Fetzer. (Each play is set on a different continent, with the last play set in orbit around Earth.) She assistant directed Stephen Wadsworth's production of *Lohengrin* at the Seattle Opera. In a more unusual vein, she directed and helped create *Starball—A Dreamy Musical Astronomy Show*, that has been seen across the US and in Spain.

Her teaching credits include Lewis and Clark College, University of Washington and the Taproot Theater.

Katz Carey is an alumni of the Lincoln Center Director's Lab West and a proud member of AGMA.

Translator - Rick Davis

Rick Davis is Artistic Director of Theater of the First Amendment (TFA) and the Center for the Arts at George Mason University in Fairfax, Virginia, as well as Associate Dean of the College of Visual and Performing Arts. Prior to coming to Mason in 1991, Rick worked for six seasons at Baltimore's Center Stage, as Resident Dramaturg and Associate Artistic Director, and was the co-founder of the American Ibsen Theater in Pittsburgh (1983-85). He has directed theater and opera across the country at such venues as Center Stage, TFA, American Ibsen Theater, Delaware Theatre Company, Players Theatre Columbus, the Kennedy Center, Opera Idaho, Lake George Opera, the IN Series, Capital City Opera, and other companies. With composer Kim D. Sherman he has written a concert work, "The Songbird and the Eagle," for soloists, chorus, and orchestra, which was commissioned and performed in December, 2006 by the San Jose Chamber Orchestra, as well as an opera-in-progress, *Love's Comedy*. He is the co-author of two books, *Ibsen: Four Major Plays* with Brian Johnston, and *Writing About Theatre* with Christopher Thaiss. His co-translations of Ibsen (*A Doll House*, *Ghosts*, *An Enemy of the People*, *Hedda Gabler*, *John Gabriel Borkman*) have been performed at leading regional theaters including D.C.'s Shakespeare Theatre, Berkeley Rep, Alabama Shakespeare Festival, Center Stage, San Diego Stage, and Alliance Theatre as well as dozens of colleges and universities. He has translated four plays of Calderón de la Barca (*The Phantom Lady*, *The Constant Prince*, *The Great Theatre of the World*, *Life Is A Dream*) Rick was educated at Lawrence University (BA) and the Yale School of Drama (MFA, DFA). He teaches in Mason's theater department and Master of Arts Management program, and directs plays and operas with regularity both on and off campus.



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Translator's Note

The genesis of this project was a commission from Voice and Vision Theater in New York in the summer of 2003 to create a "literal" translation of *La vida es sueño* on which the company based an original, quite free adaptation by Jean Wagner and Wendy Weckwerth. I am grateful to Jean and Wendy for the initial excuse (and support) to tackle the play, and for their gracious permission to go forward with my own completed translation after Rachel Katz Carey, the director of the production you are about to witness, requested me to do so in November 2006. Without all three of them (and their respective institutional partners) this text would never have seen the light of day. Since embarking on this project's second phase, it has been a joy to collaborate with Rachel and the wonderful students and faculty here at the University, both long-distance and during an intense three-day visit midway through rehearsals.

While the act of translation always carries within it the act of betrayal (the famous Italian proverb *traduttore, traditore* or "translator, traitor" comes to mind), I approach translating Calderón with humility and respect, and if there were a motto taped up over my iMac it would read, "Let him speak for himself." Too many translators feel an overwhelming urge to explain, reiterate, elaborate, and insert, in what are, in my judgment, usually unnecessary gestures to "help" the original cross the borders of language, culture, space, and time. I have tried to respond to Calderón's amazing variety of poetic forms and levels of expression without attempting to reproduce them precisely in English. Some early translators match rhyme for rhyme and stanza for stanza, and the result, while admirable, is almost unreadable (and certainly unspeakable on stage) today. The goal in this translation has been that elusive quality known as transparency, in the hope that Calderón's insights and images will shine through even as we must acknowledge the absence of his particular poetic genius, which ranks on a par with the greatest who ever wielded a pen.

Spain in the mid-17th century was a culture of contrasts between the rich and poor, the spiritual and material, and its people were keenly aware that its best days, while still in living memory, were behind it and receding fast. In this climate of dichotomies, a mind such as Calderón's was drawn to the ironies of human life, to the gaps between belief and practice, between rhetoric and reality in both the theological and political realms. Thus the enduring appeal of the Spanish Golden Age perhaps resides in its engagement with some basic universal questions: What is the purpose of life? To what extent are we in control of our own destiny (see also "free will")? What is honor? What is love? What are the proper uses of power?

The master trope of *Life Is A Dream* is contained in one of those words where whole worlds reside, *desengaño*, which includes "disillusionment" and "disenchantment". For Calderón, in play after play - but nowhere so explicitly or so powerfully as in this one - is obsessed by the notion that we must lose our illusions, must see ourselves and the world without the filters of "enchantment" that come from self-deception, obsolete codes and fossilized beliefs, and outright lies. The way he develops it in the play we have before us has lodged *Life Is A Dream* in the permanent canon of the world's greatest drama.

—Rick Davis, translator

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Rebecca Katz Harwood

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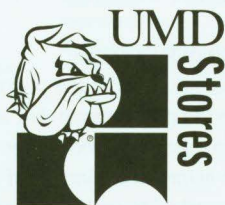
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