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Marquette University's College of Communication
Department of Performing Arts,
Phylis Ravel, *Artistic Director*
presents:

JUNE 8-10, 2000

The American Premiere of the Auto Sacramental of
CALDERÓN DE LA BARCA'S

Life is a Dream



Translation by Reverend George Drance, S. J., and Alfredo Galván

Directed by Reverend George Drance, S. J.

Music composed by Elizabeth Swados

Musical Preparation by Victoria Benson

Instrumental Direction by Eric Ness

Costume Design by Debra Krajec

Puppet Master and Mask Maker Sally Duback

Stage Manager Mary Louise Warhus

Cathedral Church of St. John the Divine

CAST

Air	Carisa Barreca
Earth	Yomarie Castellano
Fire	Jan Catling
Free Will	John Collins
Understanding	Arsene DeLay
Prince of Darkness	Andy Grotelueschen
Power	Luke Jankowski
Shadow	Francisco Galileo Lozano Batista
Love	Valerie Martin
Water	Jodie Schell
Man	Brian Sheridan
Light	Malkia Stampley
Wisdom	Monica West
Puppeteers/Musicians	Nick D'Agosto, Virginia Donohoe, Rachel Zoralee Fisher, Julia Gilling, Chad Hansing, Andrew Herro, Conor Lane, Amy Nielson, Nick Olszewski, Kristen Pawlowski, Shelly Schmidtke, Sarah Skvara, Phil Stepanski, Charmaine Storino.

BIOGRAPHIES

CARISA A. BARRECA (Air): Carisa is overwhelmingly excited to be a part of *Life is a Dream*. Carisa's Marquette University credits include roles in *Good News* and *The Drunkard*. She would like to thank her family in Chicago, her "family" at Marquette, the entire theatre department for being so supportive, her wonderfully tolerant roommate, and her best friend and love.

FRANCISCO GALILEO LOZANO BATISTA (Shadow): Paco's Marquette University credits include Mr. Hardcastle in *She Stoops to Conquer* and Richard in *The Rise and Rise of Daniel Rocket*. He has worked professionally at Milwaukee Chamber, Next Act, and Bialystock and Bloom Theatre companies. With an infinitely unquenchable passion for theatre, he dedicated his performance tonight to Bibiana, Conchita, and Manolo. This is no dream.

YOMARIE CASTELLANO (Earth): This is Yomarie's first part in a mainstage production. She won several forensics meets throughout high school and realized that acting was her passion. Yomarie would like to thank Jesus Christ for inspiring her dreams, Professor Ravel, her family (espe-

cially Mami), and her friends, Jewels B., Nicho I., and Red-Diva N., for all their support.

JOHN T. COLLINS (Free Will): John is ecstatic to be a part of this unbelievable experience. He is a junior English and Theatre major from Chicago. John would like to thank the students and faculty in the department for their constant love and support. John has been given the opportunity to work with some of the finest people he's ever met through this place. He cherishes every moment, and would like to say thanks for all the laughs.

NICK D'AGOSTO (Puppeteer/Musician): Nick is extremely excited to be a part of the cast bringing you the New York premiere of *Life is a Dream*. A sophomore theatre major from Omaha, NE, this is Nick's fourth mainstage show of the season. Previously, Nick has been seen in the Winter Dance Concert, in *The Drunkard*, and in *The Miracle Worker*. He sends all his love to his parents for their unconditional support in all of his endeavors.

ARSENE DELAY (Understanding): Arsene is truly ecstatic to be a part of such a wonderful show and cast. A sophomore Public Relations and Theatre Arts major, she has appeared in *The Miracle Worker* and the Studio 013 production *A Cabaret*. She would like to give thanks to Father George Drance, Phylis Ravel, her family and friends, the "man upstairs," and especially Carisa and Penny.

VIRGINIA DONOHOE

(Puppeteer/Musician): Virginia is terribly excited to be involved in this production. She was last seen on the mainstage as Miss Spindle in *The Drunkard*. She would like to thank Victoria Benson for all her help and Fr. Drance for the opportunity.

RACHEL ZORALEE FISHER

(Puppeteer/Musician): All Rachel Zoralee can say is, "Yippee!" It has been a great honor to work with this talented company. Zoralee was last seen in *The Miracle Worker*. She would like to send love to the Great Ones of Champaign. Enjoy the show!

JULIA GILLING (Puppeteer/Musician): Julia Gilling is a freshman here at Marquette. She is extremely excited to be a part of this wonderful production and this awesome cast! She would like to thank her dearest Celene for listening to her complain and for furthering her love for ice cream. I love you, my Schraeder girl!

ANDY GROTELUESCHEN (Prince of Darkness): Andy is very happy to be involved with *Life is a Dream*. Many thanks to friends and family, and Father Drance for this opportunity.

CHAD HANSING (Puppeteer/Musician): Chad is thrilled to be a part of such an exciting and unique show. He was last seen on the mainstage in *The Drunkard*. He would like to thank everyone involved for this opportunity. Love goes out to Gan, Sass, Rooda, 535, and his folks. This is dedicated to the memory of Cap'n.

ANDREW L. HERRO (Puppeteer/Musician): Andy is honored to be a part of this American premiere production. This is his

third mainstage production at Marquette. He previously performed in *The Drunkard* or in the *Winter Dance Concert*. Thanks go out to Emily for all of her help and advice. Thanks Ems. Love ya.

LUCAS DAVID JANKOWSKI (Power): Luke is extremely pleased to be on the mainstage again for his eighth Marquette mainstage appearance. He is also excited about working with Father Drance. As always, Luke wishes to send out many thanks to his family for their unending love and support.

CONOR LANE (Puppeteer/Musician): Conor, a sophomore Theatre major from St. Louis is pleased to be appearing in his fifth mainstage at Marquette. Previous credits include Gallagher Henchy, Dempsey, and Alleyne in *Dublin* and Squire Cribbs in *He would like to thank his family, especially his wonderful Grandparents, and all his friends, teachers, and mentors involved in this wonderful drama department.*

VALERIE MARTIN (Love): Valerie is thrilled to be in this wonderful ensemble, and she thanks George for giving her an incredible opportunity. Previous roles include Kate in *The Miracle Worker* and Ligeia in Theatre X's *Loss of Breath*. She sends love to her family and friends, especially Kellie and Virginia. Not insane...abstract.

AMY NIELSON (Puppeteer/Musician): Amy is pleased to be a part of this exciting opportunity. A sophomore from Ogden, Utah, Amy has experience acting, singing, dancing, and designing. She would like to thank her families, both here at Marquette and at home. She dedicates this show to all those who have supported her along the way, especially her parents and Melanie.

NICHOLAS J. OLSZEWSKI

(Puppeteer/Musician): Nick is honored to be a part of such a special production. He would like to thank Father Drance from the bottom of his heart. Nick kept busy this year in *The Drunkard*, *A Clockwork Orange*, the *Winter Dance Concert*, and co-directing *Cinderella*. He would like to thank Mom and Dad, Professor Ravel, and the Dudes.

KRISTEN PAWLOWSKI

(Puppeteer/Musician): Kristen is a junior Communication Studies student with minors in Spanish and Theatre. She has had the pleasure of being involved with five mainstage productions over the past few years. You may have seen her this year in *The Drunkard* and in *The Miracle Worker*. Many thanks go out to all that believed in her along the way and special thanks for the opportunity to be involved in such an incredible show.

JODIE SCHELL (Water): Jodie is so happy to be a part of this show. She thanks George for this opportunity and Madame Benson for everything. Her love goes out to the Maynard Hoze, the IBS ladies, the Cabaretters, and the FAM. She dedicates her performance to Michael and his godchild, Jane (the original Agwe).

MICHELLE SCHMIDTKE

(Puppeteer/Musician): This is Michelle's debut in a mainstage play at Marquette University. She is honored to work with such a great cast and director. She would like to thank Professor Ravel and Victoria Benson, a fabulous supportive family, and all of her friends on the second floor.

BRIAN SHERIDAN (Man): Brian is a junior communications studies and theatre major. In previous seasons he held major roles in *The Shadow Box*, *She Stoops to Conquer*, *Good News*, *The Rise and Rise of Daniel Rocket*, and *Lonestar*. The season Brian was Prince Edward in *Cinderella*, and a dancer in *The Winter Dance Concert*. "Thank you's to my family, the Marquette Theatre Department, Joel Johnson, Cynthia Lynch, Melissa Jacobs, and all others who have participated in making theatre an insight into life." My performance is dedicated to my loving memory of Patricia Hagnes Sheridan.

SARAH SKVARA (Puppeteer/Musician):

Sarah is delighted to be in yet another mainstage this year. Her previous accomplishments include *Laundry and Bourbon*, *Alice in Wonderland*, *The Drunkard*, and several studio shows. She can't wait for this experience. Special kudos to Kat, my roomy Sarah, mom, dad, sisters, and my girls back home.

MALKIA STAMPLEY (Light): Malkia is very excited to debut on Marquette's stage in *Life is a Dream*. Native to Milwaukee, she is a freshman pursuing theatre arts. Special thanks to Nate, her role model, Kevin, friends and family for support, and God for his Grace. She dedicates her performance to her parents and grandparents.

PHIL STEPANSKI (Puppeteer/Musician):

Phil is very excited to be a part of this show. Other credits include Edward in *The Drunkard* and in the *Winter Dance Concert*. Thanks to George Drance and Mom and Dad. This one's for Sarah. Love ya, kiddo!

CHARMAINE STORINO

(Puppeteer/Musician): Charmaine, a freshman majoring in theatre, is ecstatic about making her mainstage debut in such a powerful production. She thanks Professor Ravel, Victoria Benson, Shelly, and Yomarie for helping her stay positive in life. She also thanks the second floor of McCormick for their support, her family for allowing her to follow her dream, and Father Drance for giving her this opportunity.

MONICA M. WEST (Wisdom): Monica is a junior from St. Charles, IL. She is so happy to be a part of *Life is a Dream*. Other credits include Monica as Connie Lane in *Good News* and as Amy-Lee in *Laundry and Bourbon*. Monica would like to thank Father Drance for this wonderful opportunity and experience.

IAN CATLING (Fire): I'd first like to thank my parents for being supportive of what I do. I then like to thank my brother for driving me to exhaustion in sports, because if it weren't for you I wouldn't have had surgery on my shoulder, retiring my wrestling career, and driving me toward theatre. And last but not least, everyone who is part of the production. This performance I dedicate to myself for without me I couldn't be who I am today. In all seriousness, I'd really like to dedicate this performance to Darci, Thank you very much for your support through the years. I won't soon forget you ...today, can't make any promises for tomorrow.

GEORGE DRANCE (Director/Translator): He has performed and directed in over 15 countries on 5 continents. He has served as artistic director of *Danza la Fragua* in Honduras, and *Theatre YETU* in Kenya. He received his MBA in acting from Columbia University. He entered the Jesuits in 1983 and was ordained to the priesthood in 1995. In New York, his acting credits include *Cymbeline* with the Public Theatre/New York Shakespeare Festival, *A Midsummer Night's Dream* with the Shakespeare Project, and *La MaMa Experimental Theatre Club's* epic *Fragments of a Greek Trilogy*, playing the roles of Jason in *Medea*, the tutor in *Electra*, and Menelaus in *Trojan Women*. With *La MaMa's* Great Jones Repertory he has toured for the past four summers throughout Europe and Asia. Regional acting credits include Boston's *New Repertory Theatre*, *Huntington Theatre Company* and the *American Repertory Theatre*. He has been a regular performer with *ImprovBoston* and the *U.S. Improv Theatre League*, and was one of seven actors who represented the United States in the World Cup of Improv in Montreal in 1992. Currently he is collaborating with Tony Award winning composer Elizabeth Swados on Calderón's *de la Barca's Life is a Dream*, a spiritual allegory with the same title as Calderón's famous comedy of forty years earlier. The 1677 script was translated by Mr. Drance and Alfredo Galvan, and will make its American premiere at Marquette University this winter. He co-authored the book *Ritual Plays* with Bob VerBecke, SJ. He has been a guest artist and lecturer at the Marist International Center in Nairobi Kenya, at Red Cloud Indian School on the Oglala Sioux Reservation, at Cornell University, and Boston College, and Fordham University, where he is a faculty member of the Theatre Department.

VICTORIA BENSON (Vocal Preparation): Recently returned to the USA after enjoying a 15-year vocal performance career in Germany, Austria and Switzerland. She has sung leading roles in more than 600 performances and concerts in over 30 opera productions and music festivals. Her vast repertoire includes Pamina (*The Magic Flute*), Musetta (*La Bobeme*), Angele (*Der*

Graf von Luxembourg) and Kate (*Kiss Me, Kate*). In addition to performing she was recognized as a renowned teacher for eight years at the Kantons-Schule Enge Zurich, the Schauspiel Akademie Zurich and the Neumarkt Theater Zurich. Mrs. Benson holds an MFA from the University of Minnesota, a BM summa cum laude from St. Norberts College and post graduate (DM) at OSU. She is pleased to be working with the Marquette family and thanks Professor Ravel for the warm welcome.

ALFREDO GALVÁN (Translator): Mr. Gavlán holds an MFA in Theater Directing from Columbia University in New York. While studying there he got a chance to work with directors and actors such as Anne Bogart, Andrei Serban, Marcus Stern, Robert Woodruf, Andre Gregory and Kristen Linklater. Directing credits include *Evening Walk* by Teresa Marichal Lugo (International Fringe Festival in NY, Teatro del Patio in Puerto Rico and UCONN productions), *The House of Bernarda Alba* by Federico Garcia Lorca (Horace Mann Theater New York; directing thesis), *Spin* by Chris Piehler (Harold Clurman Theater, for 3Noses Theater Company, and is currently working as an actor on a new NY production of Chilean playwright Marco Antonio de la Parr's *Infielos*. Alfredo works as a translator/copywriter for two major Hispanic radio stations in New York. He would like to thank George Drance and everyone involved for this unique opportunity. He hopes Calderon is not rolling in his grave.

MATT BORDEN (Dramaturg): Assistant Professor of Spanish, Foreign Language and Literatures at Marquette University I received my B.A. from UW-Madison with a quadruple major in Spanish, Political Science, International Relations, and Ibero-American studies. I studied and worked in Spain for three years at various points during and after my undergraduate education. During much of the 1990's I attended the University of Texas at Austin for the M.A. and Ph.D. programs in Spanish literature. Both my M.A. thesis and my Ph.D. dissertation deal with the plays of Calderón de la Barca. I have an article forthcoming in Bulletin of the

Comediantes: "Obrar bien es lo que importa"; Segismundo's Philosophy For Life and Afterlife in La vida es sueño".

SALLY DUBACK (mask/puppet master):

Sally Duback is a visual artist who has maintained her studio, Spectrum 305, in Grafton, WI, since 1983. She did undergraduate work at Vassar College and the University of Michigan, from which she earned a B.A. in English literature. Further studies in studio art were completed at the University of Wisconsin-Milwaukee School of Fine Arts. In addition to her studio work in painting, drawing, printmaking and sculpture, she also teaches painting and drawing to children and adults, and is involved as a board member of six non-profit arts organizations in Milwaukee. Sally's work as a designer includes scenic installations for retail establishments as well as for non-profit theatre. Her most recent set designs in Milwaukee include *The Santaland Diaries* for Bialystock and Bloom and *Seven Deadly Sins* for Theatre X. She would like the audience of *Life is a Dream* to note that the bird and fish puppets were created by covering carved armatures with handmade paper, which is an archival material not to be confused with papier mache.

ELIZABETH SWADOS

(Composer/Director/Writer) - *The Trilogy* (Obie - LaMama); *Nightclub Cantata* (Obie); *Village Gate, Good Woman of Setzuan* (both with Andrei Serban - LaMama); *Runaways* (Obie, 5 Tony nominations); *Dispatcher, Alice in Concert, Lullaby and Goodnight, Jonah, The Haggadah* (New York Shakespeare Festival); *Groundhog, The Prince and the Pauper* (Manhattan Theater Club); *Conference of The Birds* (with Peter Brook); *Swing, The Hating Pot, Missionaries* (Brooklyn Academy of Music); *Jerusalem* (Temple of David); *Agamemnon, Cymbeline* (with Andrei Serban - Delacorte Theater); *Esther* (92nd Street Y); *Job* (One Dream Theater); *Bible Women* (Bottom Line and over U.S.); Director - *Beloved Dearly* (by Doug Cooney - Lincoln Center Institute); **Books:** 3 novels including *Flamboyant* ('98), and 6 children's including *Dreamtective* ('99); *Future Musical Works: Kaspar Hauser, The*

Golem and *Disturbed by the Wind* (Wright brothers musical with David Schulner and Peter Manning); **Television:** *Camera 3 CBS, The Girl with the Incredible Feeling* (with Linda Fefferman), *What Do Children Think of When They Think of the Bomb?* (with John Canemaker), *Alice at the Palace* (with Wilford Leach and Joe Papp);

Participant/Writer/Composer: *Genesis* (with Bill Moyers), *The Hating Pot* (with Catherine Tadge - Cine Award); currently adapting *Dreamtective* for the Disney Channel and writing and directing the Independent Documentary *Haircut*; **Awards:** Guggenheim, Ford, Covenant Fellowships, PEN citation for fiction, many community and national awards for work with kids and exploring Jewish themes; **Dogs:** 1 Bijon Frise (Valentine), 1 chocolate Standard Poodle (Tootsie).

KATHRYN TURNER (Set/Mask Assistant):

Kathryn Turner, a recent Marquette University graduate is thrilled to be a part of Marquette's production of *Life is a Dream*. It is to be the last production she will be working on at Marquette and she bids a fond farewell to all who have supported her throughout the years. Kathryn is going on to Brooks Institute in Santa Barbara, California, where she plans to continue her education in Photography.

ERIC NESS (Music Director, Voice Coach):

Eric returns to Marquette, having served as Voice Coach for past productions *She Stoops to Conquer* and *Hedda Gabler*. He has also taught Shakespeare at Marquette as a Guest Instructor. Last year, Eric directed *You Can't Take It With You* at UW-Whitewater. He received his B.A. from Viterbo College and his M.F.A. from UW-Milwaukee. He has previously taught at Viterbo College and Cornell University, and has worked as an actor in regional theatre across the country.

DEBRA KRAJEC (Costume Designer, Adjunct Associate Professor): Debra is very pleased to be part of this wonderful project and to be working with George Drance and the amazing Theatre alum Sally Duback. Debra has served as Costume Designer for the Department of Performing Arts as well as a

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Director on the mainstage for the past fifteen years. Audiences may remember her productions of *The Drunkard*, *Laundry & Bourbon* and *Lonestar*, *The Shadow Box*, *Baby Dance*, *The Lark*, and *Marvin's Room* in recent years. Professional regional costume design credits include Milwaukee Repertory Theatre, Northern Stage Company, Summer in the Park, the Milwaukee Chamber Theatre, Theatre Tesseract, Kent State University's Porthouse Summer Theatre, Casa Mañana Playhouse in Fort Worth, TX, and the Fort Worth Theatre. Debra received her MFA in Costume Design from Texas Christian University in 1982. She is the Costume Design & Technology Commissioner for the United States Institute for Theatre Technology, and a member of Actor's Equity Association. She would like to thank the hard-working and dedicated costume shop assistants for all their work above and beyond this year.

TINA CAMPBELL (Costume Shop Supervisor): Tina has served on the Marquette faculty for three years, and also manages the MU costume shop. She received her M.F.A. in Costume Design and Technology from the University of Missouri, Kansas City, and has worked professionally for The Missouri Repertory Theatre, The State Ballet of Missouri, The St. Louis MUNY, and American Players Theatre, to name a few. Tina's design work has been seen on the Marquette stage recently in *The Drunkard*, James Joyce's *Dublin* and *Fugitive Gestures*. You may have also seen her design work locally in *Someone to Watch Over Me* for Next Act Theatre, *From My Hometown* for the Milwaukee Repertory Theatre's Stackner Cabaret, and *Tom Sawyer* at First Stage Milwaukee. She worked this past summer as the Costume Shop Manager for American Players Theatre. Thanks to all the students at MU who make the hours spent creating the shows worth all the effort.

JOHN DEVLIN (Lighting Designer/Technical Director): John holds an MFA in Drama from Syracuse University, an MA in American History also from Syracuse, and a BA cum laude in History and Communication Arts/Theatre from Allegheny College. John

is an experienced theatre artist with over 230 productions behind him, 65 of which he has designed. As a technician, he has six full seasons in regional theatres and 12 years of summer stock. John's resume includes work for companies around the country including the Milwaukee Chamber Theatre for whom he designed the sets and props for TED-DYKINS, Milwaukee Ballet, Ballet Wisconsin (formerly *Et toi, tu dances?*), Pine Mountain Music Festival, Milwaukee Repertory Theatre, Skylight Opera, Black Hills Playhouse, Northern Stage Company, Racine Theatre Guild and Syracuse Stage. He is in his sixth season at Marquette. He enjoys the area and the students and colleagues he works with. John is also a stringer with the stagehands union, local 18 in Milwaukee. As always, thanks to Carol, Patrick and Katy for their support in my career.

PAUL GEGENHUBER (Scene Shop Supervisor): Paul is glad to be starting his third year at Marquette, trying an all time record for staying in one place. So, needless to say, he is enjoying his time with faculty, staff, and students. To all who have participated, "Happy Twenty-fifth Anniversary!" Love to Leslie and Jack. Happy House.

PHYLLIS RAVEL (Artistic Director/Chair): MFA in Theatre Arts, UCLA; BFA in Acting, The Goodman School of Drama at the Art Institute of Chicago. Previously, Head of Acting at Hofstra University. Ms. Ravel was an artist-in-residence at Princeton University, acting coach at the Roundabout Conservatory in New York City, Artistic Coordinator of the Padua Playwrights Festival featuring the works of Sam Shepard and Irene Fornes and Producing Director of Brooklyn Playworks, a theatre committed to new works by American playwrights. She has directed at the University of California Institute of the Arts, the University of Michigan Summer Theater, Canterbury Loft in Ann Arbor (MI), Brooklyn Play Works, Love Creek Productions (NYC), and the New York City Working Theatre housed at the Henry Street Settlement. As a writer, her plays have been produced at California State University in Long Beach, the One Act Theatre Company in San Francisco, the Los

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Angeles Theatre Company, Alice's Fourth Floor in Manhattan, Manhattan's Famous Player's Club, Loyola/Marymount in Los Angeles, Keane College in New Jersey, the University of North Dakota, Suffolk Community College, and the Pleiades Theatre Company in Louisville, KY. As she begins her third year as Artistic Director of the Department of Performing Arts, she wishes to acknowledge the Marquette University Students, faculty, and staff and Milwaukee's professional community for their talent and dedication to theatre.

MELISSA LOPARDO (Assistant Stage Manager): I am honored to have the opportunity to work with Father George Drance, Maria Mazza and the phenomenal cast on this magnificent production. Maria, thank you for being such a great example to me. Poppy, I'm glad you're home. Ma and Poppy - there will never be two people as amazing as you. I love you, M. "I can do all things through Christ who strengthens me" Philippians 4:13.

PATRICK TYNAN (Sound Designer): This is Patrick's second sound design for the MU theatre, first being James Joyce's Dublin. He would like to thank Dave, Aukse, Ed, Paul, John, and his new friends at BU including Katie and Theresa. DAT Machine? What were you thinking Glen?

MARY LAVISE (Assistant Stage Manager): Mary is thrilled to be able to work on the mainstage in her final semester at Marquette, just as she is thrilled to be Maria's assistant stage manager for a second time, the last being *The Drunkard*. Thank you to everyone who has encouraged and helped.

MARY LOUISE WARHUS (Stage Manager): Mary Louise is so appreciative of this chance to stage manage such a great show as her final farewell to Marquette's Helfaer Theatre. She has been Properties Chief for *Measure for Measure*, and several other studio shows in the past, and is excited for the change. Thank you to everyone.

OUR THANKS

We wish to thank the following sponsors for their contribution to the production of "Life is a Dream":

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Pedro Calderón de la Barca is perhaps best known for his treatment of philosophical and theological themes in his plays, presenting them in ways that are totally at home in narrative and poetry. What his comedies are well known and still performed in today's theatre a neglected area of his theatrical genius lies in his allegorical plays or autos sacramentales.

One of the most fascinating things about Calderón is that later in his own life he turned to his own plays for inspiration in writing his autos. He would make the themes of one of his secular plays, and develop them in more precise allegories that give a deeper understanding of the complexities of these themes and their spiritual realities. *La Vida es Sueño* is used for the title of two different plays. Both his *comedia* (c. 1636) and his *auto sacramental* (c. 1677) share the same title. The *comedia* is perhaps Calderón's most famous and performed work, but the *auto* is almost entirely unknown. It is as if the *comedia*, which has been called the quintessential baroque play were the all-star older brother whose reputation eclipsed this play of the same title.

Critics disagree over the connection between these two works. Some assert that in the *auto*, Calderón attempts to restore the divine themes which he had successfully made so earthly in the *comedia*. The first glance at the *auto* will make it clear that the world of this play is entirely different than the baroque court of the *comedia*. The scope of the *auto* is cosmic. It is rare to find a drama about the very creation of the universe, and this alone certainly makes the *auto* a singularly thrilling piece of theatre. Yet before long, it becomes clear in the play that the order that prevails over the chaos of non-being is the order of the heavenly court.

The central characters of these plays emphasizes this similarity. The prince in the earthly court of the *comedia* is

called Seguismundo; but in the *auto*, Man is the prince of creation, who must exercise his freedom well, or be overcome by the Prince of Darkness. Another striking connection between the two plays is that Seguismundo's monologue, which he puzzles over the concept of freedom as he sits along in his prison, is replicated almost exactly in the *auto* and put in the mouth of Man when he is released from his prison of non-being and begins to awaken to the gift and task of consciousness that separates him from all other creatures. In the *comedia*, the freedom is one determined by earthly supremacy, a freedom "from" the chains that imprison him; but in the *auto* it is much more existential and hints at the relationship between freedom, consciousness and ultimately, responsibility. Hence the *auto* deals with a freedom "for," which can often feel like more of a burden at first, but with mature understanding is really a much deeper freedom. It is no surprise, that a more mature Calderón muses this kind of freedom.

In performance the chance to work with material of this scope is itself something of a dream. Theatrically speaking, the *auto* presents possibilities for stunning spectacle. The characters and images of the play are both out of the lavish playfulness of the baroque stage. Calderón's notes describe ornate spheres, mythical beasts, procession, dance and song.

The roles themselves provide a welcome challenge to directors and designers whose task it is to portray Fire, Air, Water and Earth on stage, not to mention the divine persons Power, Wisdom and Love, and the diabolical Shadow and Prince of Darkness. To the actor, the opportunity to work with such elemental figures is rare and exciting, and the writing style of the characters leaves rooms for a variety of acting styles from the vaudevillian rivalry between Understanding and Free Will, to the ras-

cally antics of Shadow to the heightened language of the divines. The main character of Man provides an extraordinarily complex role, giving the actors who plays it the opportunity to transform from newborn wonder, to tyrannical egotism, to grateful supplication.

Coming out of the tradition of the medieval mystery plays, the chronology of the play is not linear or historical. It is a moment of eternity which contains all moments. Reading the play without allowing oneself to participate in this fluid sense of time, it is possible to get caught up in the anachronisms which present themselves. This was never a problem in medieval drama. The Play of Daniel is historically set in the 5th century BC, but at the end of the play the angel announces the birth of the Messiah, immediately following Daniel's prophecy. Noah's Flood has dialogue which invokes the names of Christ and St. John.

Yet this malleable chronology is true of many Shakespeare's plays as well. For example, *A Midsummer Night's Dream*, set in pre-Christian Athens mentions St. Valentine's Day, and in his *Comedy of Errors* set in ancient Ephesus, the Abbess of the Priory is pivotal to the resolution of the play. So in *Life is a Dream* the elements at the moment of creation quote scripture that has not yet been written. Shadow fears the shape of the Cross, and Wisdom becomes incarnate and redeems Man immediately after his first disobedience. The rigid scientific notion of time that we have today simply is not of importance to the allegory. On the contrary, the fluidity of time employed in it allows the contemporary listener to bring the present moment to the moment of creation, and allows the audience to go away reflecting on the idea that moment of creation and redemption is in the present moment as well.

Scholars have focused on Calderón's use of the auto to embody the religious

dogmas of the time. However, to limit the spirituality of the play to dogma is to make it a lifeless body. In Calderón's writing, teaching does not exist without belief, belief without emotion, emotion with experience and experience without mystical reality. The mysticism of his writing is anything but lifeless and dry. It is the very breath of the drama. He was himself a priest and was educated by the Jesuits. His imagination is formed by some of the greatest mystical writings of his time, most notably by *The Spiritual Exercises of St. Ignatius Loyola*. The sweetness of divine love, the exhilaration of the awareness of creation's goodness, the interior knowledge of the trickeries of evil, and the depth of understanding of human giftedness; all of these are present in the Exercises. All dogma aside, the play builds to the experiential climax of Man's hearing the voice of the divine. "Look how much is owed me. Look how much it cost me. Look how much I love you."

Life is a Dream is indeed mysterious. Its connections to Calderón's more famous comedy of the same title, its deep spirituality, the intricacies of its themes and characters can only be appreciated if one enters into the mystery it represents. At the beginning of the new millennium, we seem to be growing in renewed respect for mystery. At the four hundredth anniversary of Calderón's birth, perhaps this work can give us a glimpse into the mind of one who was able to see harmony in a grace-filled universe of great diversity.

George Drance, S.J.

College of Communication

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Department of Performing Arts

Phylis Ravel, Artistic Director and Chair

Staff and Part-Time Faculty

Sarah Hunt Frank

Darci Brown Wutz

Paul Gegenhuber

Maureen Kilmurry

David Ravel

Eric Ness

Student Assistants

Box Office	John Collins, Ruth Lyons, Monica West, Rachel Z. Fisher
Costume Shop	Carisa Barecca, Christopher J. Berens, Mollie O'Connor, Arsene DeLay, Conor Lane, Amy Nielson, Kelly K. Pantzlaff
Scene Shop	David Elmer, Matt Jaeger, Maria Mazza, Michael Meyer, Patrick Tynan, Mary Louise Warhus, Jacob White, Alan Chlebowski

Production Staff

Technical Director	David Krajec
Costume Shop Supervisor	Tina Campbell
Scene Shop Supervisor	Paul Gegenhuber
Stage Manager	Mary Louise Warhus
Assistant Stage Manager	Melissa Lopardo
Vocal Coach	Victoria Benson
House Manager	Michael Andreasen
Box Office Manager	John Ricci
Box Office	Mary Ricci
Master Electrician	Patrick Tynan
Assistant Electricians	Pat Prindiville, Janet Mitchell
Light Board Operator	Kerri Hearden
Wardrobe Head	Mollie O'Connor
Wardrobe Crew	Erin Maiero
Props Preparation	Sandi Prey, Maria Mazza, Phil Stepanski
Deck Crew	Beth Hollywood, Shelly Schimidke
Publicity	Herb Katz, Robert Nenno
Puppet Assistants	Kathryn Turner, Debra Orzechowski
Sound Board Operator	Edward Brown
Costume Construction	Mollie O'Connor, Conor Lane, Chris Berens, Carisa Barecca, Arsene DeLay, Kelly Pantzlaff, Amy Nielson, Yomarie Castellano, Annemarie Wucker, Julia Gilling, Maggie Lewellyn, Shannon Theiss, Malkia Stampley, Andy Lorge, Matt Labotka, Samantha Buss, Lauren Friedmeyer, Rebecca Lindsey, Kathleen MacDonald, Kristen Pawlowski, Charmaine Storino
Ushers	Michael Andreasen, Debra Orzechowski
Cellist	Mary Block

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The Golden Age

The death of Pedro Calderón de la Barca in 1681 signified the end of an era. Spain's Golden Age, the most celebrated in the history of Spanish literature, began after Columbus' voyage prompted an influx of wealth from the New World. Some of Spain's most illustrious authors lived in the 16th and 17th centuries, including Miguel de Cervantes Saavedra, author of *Don Quijote*. Although many of the greatest writers of this time period preceded Calderón, popular plays by the great Lope de Vega, Tirso de Molina, and others, often competed with Calderón's for the public's acclaim. While Lope's dramatic production was more prolific, and often more successful, Calderón's genius resided in his attention to detail, his psychological introspection, and his provocative themes.

Life of Calderón

Born in Madrid in January of 1600, Pedro Calderón de la Barca was the youngest of four children. His father was secretary to the treasury board under Kings Felipe II and Felipe III. His studies began at the Jesuit College of Madrid, between 1608-1613. Later Calderón studied philosophy and scholastic theology at the prestigious University of Salamanca, leaving there at the age of 19. In Madrid, in 1620, while participating in a literary competition the young Calderón was praised by the undisputed master of the Spanish stage, Lope de Vega. By the age of 23, Calderón's first plays were being performed in the capital. During the next fifteen years, Calderón wrote many of his most famous secular works, solidifying his status as the nation's preeminent playwright after Lope's death in 1635.

In 1637, perhaps feeling a sense of patriotic duty, Calderón joined the venerable Order of Santiago and subsequently he participated in several military campaigns of rather long duration. His obligations kept him away from the stage for most of the 1640's, and the author's evolving sense of purpose is further reflected in his decision to become a priest in 1651, a year that effectively signals the end of his production of commercial theater. Over the last 30 years of his life Calderón

concentrated on really only two areas of literary endeavor: 1) mythological plays written exclusively for the royal court, and 2) the auto sacramental.

The auto sacramental

The one genre of Spanish letters that Calderón clearly dominated over his contemporaries was the auto sacramental. The auto sacramental, or auto, is typically a one-act musical play using allegory for a didactic purpose. Historically, most of Calderón's autos were written and performed for the religious celebration of Corpus Christi, in Madrid. In his lifetime Calderón penned more than 70 of these works, variously dealing with philosophical, theological, mythological, or historic subjects. He also borrowed from his own plays, reworking previously used stories and themes. Such is the case with *La vida es sueño*, which is the title of Calderón's signature play from the early 1630's, and later recycled into auto form.

La vida es sueño

Cosmetically the auto version of *La vida es sueño* would seem to have little in common with the more famous play. Nevertheless, the essential natures of the two works are quite similar. The theater public from the 17th century viewing this particular auto would be very familiar also with the plot of the earlier play, in which a tormented prince struggles to dominate his turbulent free will in order to achieve ultimate happiness. The auto version is a religious allegory dealing with mankind's redemption (and ultimate happiness) through divine intervention. Spectators well-versed in both works may even see a direct correspondence between the characters from the play to the auto. Calderón's style in the auto version of *La vida es sueño* is very much a product of his Baroque time period, exhibiting a great deal of decorative, as well as symbolic, elements. Much more than a simple presentation of religious doctrine, *La vida es sueño* is a feast for the mind as well as the senses, combining drama with music, song, and dance.

Matt Borden
Dramaturg

A MESSAGE FROM PHYLIS RAVEL, ARTISTIC DIRECTOR....

February 2000, Father George Drance, Jesuit, Marquette University alumnus and professional actor with Andre Serban's famous Great Jones Repertory Company in New York City, was in residence at Marquette University. Father Drance directed our students in the English translation premiere of Calderon's 1677 liturgical drama *Life is a Dream*, the spiritual twin of his commedia penned 41 years before. This theatrical spectacle featuring the music of international composer Liz Swados and the mask and puppet art of Milwaukee artist, Sally Duback is a celebration of the creation of the world and the redemption of man through Jesus Christ. The production received outstanding reviews from the Milwaukee critics. Citing Father Drance's concept as fascinating and dynamic, theatre critic Gordon Spencer wrote:

"The staging never ceases to fascinate, enriched by Drance's remarkable talent for evoking highly-skilled movement from student performers and by Sally Duback's wonderful, colorful array of puppets. They and the other fine production values serve an unusual project, looking most like a lavish, ritualized experience from centuries gone by." Max Harris, Executive Director of the Wisconsin Humanities Council, wrote:

"At the moment when Love spread her enormous arms and said, Look how much I love you, members of the audience gasped. Others quietly sobbed. It was a silence in which the abstract notion of mercy became concrete for that moment to those present."

The success of Marquette University's production of *Life is a Dream* led to an invitation for our students to re-create this production at New York City's legendary St. John the Divine on Thursday through Saturday, June 8 through the 10. This opportunity would not have been possible without the financial, moral and spiritual support of the following individuals:

Mr. and Mrs. Donald Sheridan, Mr. and Mrs. John Sheridan, Dr. and Mrs. Pavlic, Mr. and Mrs. Herman Lewsader, Mrs. Sheila Hulseman, Ms. Elaine Green, John and Alice Klingstedt, Sharon Klingsted and Terry C. Maiero, Mr. and Mrs. Hulseman, Sheila and Scotty Turner.

Organizations include:

The Association of Marquette University Women, Marquette University's Student Development, College of Communication, Marquette Jesuit Community, Alumni Relations.

PUPPET PRICE LIST FROM THE PRODUCTION OF LIFE IS A DREAM

The puppets seen in this production are for sale. If you are interested, please ask our front-of-house staff to speak with the puppet maker, Sally Duback, after the performance. She will be available to visit with you.

- | | | | |
|---|----------------------|---|--------------------|
| 1. Icons: Power, Wisdom, Love | \$3000 ea. | 10. Two small birds on a string | \$150 ea. |
| 2. Prince of Darkness (devil rod puppet) . . | \$.500 | 11. Parrot | \$2000 (sold) |
| 3. Prince of Darkness disguised as basilisk . | \$.450 | 12. Big red bird | \$2000 |
| 4. Small fish: | | 13. Canada goose-type birds in formation: | |
| - single fish | \$.150 ea. | | \$3500/ all 7 |
| - six fish on a pole | \$.900 | | \$1500/group of 3 |
| - seven fish on a pole | \$.1050 | | \$2000/ group of 4 |
| 5. Egret perched on rock/mask | \$.2500 | 14. Element masks..... | \$100 ea. |
| 6. Angelfish group | \$.2500 or \$850 ea. | | |
| 7. Sea horse | \$.1200 | | |
| 8. Lion mask | \$.900 | | |
| 9. Rhino mask | \$.900 | | |

* Please note: 50% of purchase price is tax deductible as a gift to Marquette University's Department of Performing Arts.

Marquette University
Evan P. & Marion Helfaer Theatre
2000-2001 Theatre Season

Sondheim's magical musical

Into the Woods

October 5 - 8, 11 - 15

A Milwaukee Premiere of a New Play by Erik Brogger,
founding member of Playwrights' Center, Minneapolis.

A Historical drama set during the Yellow Fever epidemic that struck Philadelphia in 1793.
The only people immune were African Americans - until they weren't.

Stranger's Ground

November 9 - 12, 15 - 19

Jim Engelhardt's adaptation of Hans Christian Andersen's

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A Holiday Musical, January 13 - 14

Winter Dance Concert

January 25 - 28

Moonstruck screenwriter, John Patrick Shanley's Italian folktale of laughter and romance

Italian American Reconciliation

February 15 - 18, 21 - 25

In collaboration with Monty Davis and the Chamber Theatre

George Bernard Shaw's epic futuristic comedy

Back to Methuselah

April 19 - May 1

If you are not on our mailing list and want a brochure for our 2000-2001 season,
please email: Susan.Yokofich@marquette.edu,
or call our administrative office at 414-288-7505.

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