

The Crew

Lights Cynthia Burmaster, Jennifer Reid, and Rob Rock, who was instrumental in hanging and aiming the lights.

Costumes Penny Tyrell, Peggy Cooper

Make-up The casts

Set design, construction Bob Cooper, Megumi Matsumoto

Sound, video design and operation Jason Lloyd

Backstage and Props Reshma Jose Pulumbra,
Megumi Matsumoto
Stuff,

Programme notes and advertising Jessica Chambers

Front of House Kassidy Bailey

A note from the “producer”

I would like to thank so many people for their patience and consideration as we prepared for this evening. Especially, thanks to Sheila Redmond, who had to take over for me in the direction of “The Bald Soprano,” due to my illness. Sheila took over my cast and worked hard to bring them to the level that you see this evening. Thanks also to Celia Ross, who has picked up tasks I forgot, and who was a steadying influence. Carol Colombo - thanks for doing unexpected double-duty.

I would like you all to note the international flavour of our casts. We have students working on both these plays from all over the world, including France, Bangladesh, Japan, India, and Nigeria, here to learn English. For them, “The Bald Soprano” was a difficult play.

We would love to hear your suggestions for the 2014-2015 season. We are tentatively planning a Roman comedy and a Christmas play. Please do not hesitate to send an email to cooper@algomau.ca.

Please enjoy this evening. Bob Cooper

Theatre Algoma Presents

THE ABSURD AND HOW TO DEAL WITH IT.

In French ... In English ...

Pique-nique en campagne **The Bald Soprano**

by By

Ferdinand Arrabal **Eugene Ionesco**

Directed by Celia Ross Directed by Sheila Redmond

Produced by arrangement Produced by special arrangement
with SACD with Samuel French, Inc.

March 21 and 22 at 8:00 PM
Shingwauk Theatre at Algoma University
Admission by Voluntary Donation
Cash Bar

The Players

Pique-nique en campagne - de Ferdinand Arrabal

Produced by special arrangement with Société des Auteurs et Compositeurs Dramatiques

Directed by Celia Ross

Zapo, a soldier	Daniel Chaput
Monsieur Tépan, the soldier's father	Clément Germain
Madame Tépan, the soldier's mother	Isabelle Michaud
Zépo, an enemy soldier	Yaya Abba
First Stretcher Bearer	Beata Imre
Second Stretcher Bearer	Selina Hunt

Stage Manager Carol Colombo

Pique-nique en campagne (trans. *Picnic on the battlefield*) is an anti-war satire that contrasts the horrors of war with a cheerful family outing. First performed in 1949, this play brought Arrabal to the attention of the avant-garde. This absurd play, in French, is easy to understand, even if you don't speak French. Arrabal's theatre is a wild, brutal, cacophonous, and joyously provocative world.

Synopsis: In the war zone a solitary soldier's scared stiff. His parents come in to share a picnic basket with him. A frightened enemy soldier is captured though no one knows what to do with him. After taking trophy pictures, there's an air raid - while the parents continue talking. They then devise a way for ending the war - telling the ruling powers the ranks don't like to play at war anymore. It's a marvellously simple solution and would work - except a machine gun suddenly silences them and their idea.

Some props graciously provided by

Stuff Used Appliances Furniture & Stuff

288 Korah Road, (705) 256-7883

The Bald Soprano - by Eugene Ionesco

Produced by special arrangement with Samuel French, Inc.

Directed by Sheila Redmond

Mr. Smith	Thisanth Arumugam
Mrs. Smith	Raisa Anise
Mr. Martin	Rubab Ibam Hasib
Mrs. Martin	Laura Zargi
Mary, The Maid	Anthonia Okon
Special thanks to Erika Mitchell for all her work.	
The Fire Chief	Carol Colombo

Stage Manager U Wang Sway

The Bald Soprano, written in 1948 and first performed in 1950, focuses around two typical British families and expresses the worthlessness of meaningful communication in modern society. Nobody listens to anybody. Hilariously funny and easy to understand, this classic taps into a simple and innocent humour that at its best captures the delight of watching a child learn how to speak.

Theatre of the absurd: Usually the dialogue and action in this type of play do not seem to make any sense. This style of theatre is, as the name implies, absurd. In order to achieve a better understanding of this type of play, the viewer needs to take the play as a whole and to concentrate on the impression for which the author is striving. When watching the plays this evening, relax, listen to the words but don't try to make sense out of them until the play is over. Their meaning should become disturbingly clear.