

DIRECTOR'S NOTES

SECRETS FROM THE BORNE SETTLEE began as an exploration of famous love stories, and evolved into a work-in-progress that investigates the impact fame, money, art, history and politics can have on the human heart. As we rehearsed, it continued to evolve into an inquiry around how relationships can be monetized and shaped by the media. Rather than celebrating romance, **SECRETS FROM THE BORNE SETTLEE** peeks into the lives of the famous and highlights moments that have led us to investigate these ideas.

For the Theatre Department, this is the first time a devised piece of theatre has been taken out of the classroom and presented as part of our theatre season. This has been both challenging and exhilarating, as it's an organic process that requires flexibility, the risk of failure, and the opportunity to create a theatre experience that is dynamic and new. For this, I owe my colleagues and students a huge debt of gratitude for saying yes to this creative journey into the unknown.

The process of creating this show is loosely based on the creative practice of the American theatre company Tectonic Theatre. Actor, writer, and company member Andy Paris describes the work of devising and creating theatre as a series of 'moments'. These moments can be anywhere from a few seconds long to several minutes or longer, and are not restricted to a traditional narrative with a beginning, middle, and end. More often than not, these devised moments seek to reach us in other ways - metaphorically, poetically, through images - and often engage the audience as participants, helping to define the meaning-making of the production. The moments are then framed with a post-modern approach rather than following a traditional storyline. After an extremely truncated process of creating and devising, the moments you will see tonight are those we felt best supported the themes we're exploring.

We've also been very fortunate to collaborate in two areas - with digital artist Dr. Hugo Solis, who will be live-streaming the sound for the show from Mexico City, and with fourth year film student Thomas Gallagher, who is filming the action live onstage and will be streaming the show live online on closing night. This international and inter-departmental collaboration is also a first for our department.

SECRETS FROM THE BORNE SETTLEE is not finished. We see this as a wonderful artistic opportunity to expand and move forward with some solid creative ideas, and to begin to train our students as critical thinkers and creative theatre artists. We've provided several opportunities to receive your feedback on our work thus far, so we can return to the studio to revise, devise, and develop the project further in the future. After our final performance the cast and crew will be responding on Twitter to those from afar who have viewed it online. Please visit thebornesettlee.com for more information!

We look forward to hearing from you,
Kathryn Bracht

SPECIAL THANKS

Riddell Centre Custodial Services (Theatre Area)
Mason Roth, Scenic Carpentry and Props
Cathy Mearns, Costumes
Faculty of Media, Art, and Performance
Department of Theatre
Department of Film
U of R Facilities Management

A very special thanks to the following people for their time and contributions to the making of **SECRETS FROM THE BORNE SETTLEE**

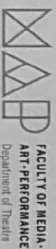
Robert L. Penick
Dr. Art Babayants
Thomas Gallagher
Chris Zastrow
Steve Martin—AV Services
Steve Ziemer—AV Services
Brian Stockton
Live Stream Film Crew
Emma Eaton
Candace Chura
Fullscreen Media
Ian Campbell

Check out the Fall 2019 courses at:

<https://www.uregina.ca/mediartperformance/areas-study/theatre/theatre-timetable.html>

FACEBOOK: University of Regina Theatre Department

Thanks to the ongoing support from URSU and FASA, the Theatre Department maintains free admission to University of Regina students with valid ID



Casa abierta al tiempo
UNIVERSIDAD AUTÓNOMA METROPOLITANA
Unidad Lerma

Division de ciencias sociales y humanidades

Secrets from the Borne Settee



A work of devised theatre presented by The University of Regina Theatre Department. Created by an ensemble cast, and directed by Kathryn Bracht, with a soundscape led by Hugo Solis streaming from Mexico

Live Performances

Experience it live and in person

March 20 - 23, 2019 at 7:30 PM
Shu-Box Theatre, Riddell Centre

Talkback after the Thursday and Friday shows. Ask questions and have a part in shaping a work of theatre in progress!

Adults \$20.00
Seniors and Students \$15.00
Local Students (with ID) Free

Tickets at the door, cash only, limited seating

Live Stream

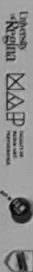
Experience it live online

March 23, 2019 starting at 7 PM
Youtube, live from the Shu Box

Join us for our first ever live stream of a performance. Find out more at thebornesettlee.com

Online talkback after the live stream on thebornesettlee.com will require a login and password to ask questions and help shape the future of this work.

thebornesettlee.com



DEPARTMENT HEAD NOTES

Welcome to the second show of our 2018 – 2019 season, *Secrets from The Borne Settee*. We are back in the intimate setting of the Shu-Box Theatre presenting a new work devised by Professor Kathryn Bracht and the student company. The production is a departure for the Theatre Department as we normally present classic and modern classic plays and new works by established Canadian playwrights. This time we started with a virtual blank page and through the rehearsal period have filled those blank pages with thoughts, ideas and images.

Last fall, Professor Bracht and I took a group of students to the Unidram Festival in Potsdam, Germany and then attended productions of Tennessee Williams's *A Streetcar Named Desire* and Anton Chekhov's *A Cherry Orchard* in Berlin. The productions we attended at the festival were very different than traditional narrative theatre, the plot and the dialogue (if any) seemed secondary to the incredibly strong visuals that drove the stories forward. The festival brought together productions from Russia, Netherlands, Lithuania, Czech Republic, France, Austria, Switzerland, Israel and Germany. Puppets, dance, upside down performances, table top circuses, automated musical instruments, bubble machines and three performers completely immersing themselves into 55-gallon drums of black oil were just some of the elements of performance that the students experienced. Professor Bracht, the students and myself were both invigorated and felt challenged to create new and different forms of theatre.

The University of Regina Theatre Department is undergoing change. The department will produce their first musical next fall as we present *Spring Awakening*, a rock musical by Duncan Sheik and Steven Sater, in the University Theatre. The Theatre Department will be joined by the Music Department as we present the Broadway musical about young men and women coming to grips with their sexual awakening. Auditions for the production will be held in April. In preparation for this demanding production we are offering a summer class in musical theatre in August that is open to all students. A 'Triple Threat Boot Camp' focusing on singing, dancing and acting for musicals.

In the winter semester we will return to the Shu-Box Theatre with another new devised production. Devising theatre and self-producing by the students will become the focus of our new Bachelor of Fine Art program. The goal of the new degree is to give the students the tools and the experience to produce their own work after they graduate from the program. Puppetry, Clown and Physical Theatre will be areas that will be included in the devising process and more training in acting for the camera to prepare the students for work in film and television. Students will also be given the opportunity every two years to travel to theatres and festivals around the world to open up their minds to new and exciting opportunities.

We would like to begin by acknowledging that the land on which we gather is Treaty 4 and 6 territory and the traditional territory of the Cree and Saulteaux, Assiniboine and Métis.

Thank you and enjoy the performance.

William Hales

THE ACTORS

JADAV CYR
JINNESS HELLAND
AVERY HUNT
KELSEY JONES
MICHAELSON MUSA

La Llorona (Mexican Folk Song)
performed by TRIANA HERNÁNDEZ CASTILLO

Sound Composition DR. HUGO SOLIS
Drums CARLOS BISCHOFF
(Universidad Autónoma Metropolitana, Mexico City)

The poem "*Courtney Love*" by Robert L. Penick is used with the author's permission. Please check out his website at: <https://www.theatrotfmercy.net/>

THE DESIGN TEAM

Director Kathryn Bracht
Production Manager William Hales
Design Coordination Wes D. Pearce
Scenic Carpenter / Props Builder Mason Roth
Design Coordination / Head of Wardrobe Cathy Mearns
Lighting Designer Kennedy Sembaluk
Fight Choreography Ryland Alexander

THE CREW

Stage Manager Rachel Butt
Assistant Stage Manager Triana Hernandez Castillo
Assistant Stage Manager Karlee Rabby
Lighting Technician Oscar Burdick
Lighting Technician Teddy Bison

THE ONSTAGE FILM CREW

Camera Direction / Mr. Cameraman Thomas Gallagher
Camera Wrangler Rachel Walliser

THE PRODUCTION STAFF

Theatre Department Head William Hales
Production Administrative Assistant Rita Racette
Publicity Hannah MacMurchy
Front of House Nicole Garies



IMAGES PROJECTED IN THE SHOW:

Creation by Diego Rivera
Wedding by Frida Kahlo
Two Fridas by Frida Kahlo
Buffalo Boy / Miss Chief by Adrian Stimpson
Memory of the Heart by Frida Kahlo



Please join us for a talk-back after the show on Thursday and Friday night and please check out our on-line performance on Saturday, March 23 at thebornesettee.com

The production will run approximately 1 hour.

There is NO intermission.

Patrons are requested not to leave when fog machine is in use.

Mature themes, haze (fog) in use, prop weapons, simulated violence and language warning.

PLEASE TURN OFF ALL CELL PHONES.

SMILE! YOU'RE ON CAMERA!