

Uneasy Dreams and Other Things

By Lori Leigh

Directed by Sara Brodie

Produced by A Mulled Whine



Circa Two

10 – 27 Oct

Preview 9 Oct

Tues – Sat 7.30pm, Sun 4.30pm

\$25 – \$35



Part of WTF! Women's Theatre Festival 2018

Uneasy Dreams and Other Things opens soon for a whirlwind three-week season in Circa Two. Behind the scenes of the premiere of Lori Leigh's award-winning script is one of Aotearoa's most highly respected directors of both theatre and opera. Sara Brodie celebrates her Circa Theatre debut after a full and fascinating career both here and overseas, as well as being awarded a Laureate Award in 2015.

What first attracted you to the script of *Uneasy Dreams*?

It is wonderful to be presented with a script as theatrical and multi-layered as this. It is smart, provocative and open to interpretation, which makes it a gift to unpick it as a director. The premise is very simple – a woman awakes to find herself transformed after a night of uneasy dreams. The reactions of those closest to her range from abject abhorrence to morbid curiosity. Franz Kafka's *Metamorphosis* inspired the script and for those that know the story there are clever references throughout. It is very funny, but ultimately exposes the fragility of humans when faced with change. Added to this is a live band.

How is the show developing with the cast and the rest of the *Uneasy Dream* Team?

With the cast we initially spent a lot of time on working the characters and improvising key events in their histories we wanted to know more about; for example, a marital fight that happens the night before the action of the play. None of this is in the script itself but provides a huge amount of insight as to the driving impulses of the characters.



Sara Brodie with actors Lydia Peckham and Matthew Staijen-Leach



Director Sara Brodie. Photo Credit: Tabitha Arthur

With the design team we have worked on creating an abstracted version of Sam's bedroom, which allows for fluid transitions and provides a surreal dreamlike world. We also have to accommodate our live band – after some deliberation we have decided they will be onstage throughout.

Two weeks into the rehearsal process we are putting the actors and the band together. I relish layering production elements. We have had a great time working the largely 1980s music into the mix and working through when it will be featured or underscore the dialogue. We have also had a photo shoot with photographer Tabitha McArthur to provide us with images for our leading character's self-portraiture series, which are artworks in themselves.

What do you want to achieve with each project you take on, whether it be theatre or opera?

No matter the art form: it is a spellbound audience. One who is moved by the experience and wants to return for more.

What does *Uneasy Dreams* bring to the table that is new and exciting for you?

Personally, I am enjoying the 1980s music – I had forgotten how good it is! Lori has chosen songs that adroitly comment or reflect the action. I am also enjoying the energy and dedication of the cast – none of whom I had worked with before.

Is it going to be great?

Of course! I can promise a night of laughter, toe tapping tunes, writing to make you think, and delving into the stuff our most fantastic dreams. For those who want to add to the experience, you can also play 'Name That Kafka Reference' by reading *Metamorphosis* prior.