



MARIANNE DREAMS

BY CATHERINE STORR

ADAPTED FOR THE STAGE BY MOIRA BUFFINI

PROJECTS RESOURCES



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Marianne had looked forward to her **tenth birthday** as being something special; quite different from any birthday she had yet had...

Marianne realized how **tired** she was: not agreeably, after-exercise tired, but **extraordinarily, aching tired** all over ...

Everything seemed to have **gone wrong**, or rather different, as things tend to do when you are ill. It's like **looking through the wrong end of a telescope** and seeing things which you know are really quite close, looking **tiny and far away**.

She drew, as she nearly always did, a house. ...The walls were **not quite straight**... and the chimney was a **little large**. Over the chimney she drew a **faint scribble of smoke**...

Marianne dreamed ...

*The ground under her feet was **rutted and uneven**, and the grass **harsh and prickling**.*

*She looked up at the windows, and there, looking down at her from one of them, was the **boy's face** ...*

Welcome

to our production of
Marianne Dreams, the Almeida
Theatre's first ever family show.

It has taken the Almeida over a
year to prepare and create this
production, adapting the story
and working out how to
combine the elements of words,
music, choreography, lights,
sound and projections to bring
Marianne's dream world to life.

This pack takes you past the
stage into our rehearsal rooms
and production office to show
you how the play has been
brought to the stage.

We hope you enjoy the
production and can use these
materials to develop your own
ideas about Marianne, Mark and
their world of dreams.

Rebecca Manson Jones
Director, Almeida Projects

Marianne Dreams Projects Team

Director: Rebecca Manson Jones
Projects Co-ordinator: Beckie Mills
Projects Administrator: Charlie Payne

Workshops: Nick Khan, Rebecca Fifield,
David Ellington, Hannah Timms,
Kate Budgen, Maria Thomas,
Andrew Pembroke, Charlie Damigos,
Abigail Graham, Ayesha Antoine,
Emma Rivlin, Guy Newman, Dan Ayling,
Debbie Korley, Sally Okafor.

**Have you ever had a dream
that you want to get back into?**

The Story

It is Marianne's tenth birthday. She wakes up to find that she has a feeling like dust in her throat.

Her mother, Helen, calls the doctor who diagnoses infectious Mononucleosis - a rare illness for a ten year old. He tells Marianne's mother to keep her in bed for six weeks.

Helen gives Marianne a pencil which she finds in her grandmother's old workbox. Marianne isn't very good at drawing but she finds that what she draws she dreams.

The first time she dreams a house in a deserted windswept landscape. She can't get into the house. Next time Marianne draws a boy in the house but she still can't get in because the boy can't let her in. The third time, Marianne gets inside and uses the stairs she has drawn to go and meet the boy.

In the real world, Marianne's mother has arranged for Miss Chesterfield to give Marianne lessons at home. At first Marianne is suspicious but soon Miss Chesterfield even makes Maths interesting.

Marianne discovers that Miss Chesterfield also teaches Mark, the boy who is suffering from Polio, a dangerous disease which can be fatal. The next time Marianne dreams, she realises that the boy is Mark. They argue because Mark doesn't believe that Marianne has drawn the house.

On Miss Chesterfield's birthday, Marianne is furious to discover that Mark has bought Miss Chesterfield a better present than hers. To get her revenge, she scribbles bars on Mark's windows and draws eyes on the stones outside the house so that they watch him all the time.

Later she finds out that Mark is very ill in hospital. She visits him in her dream and promises to draw him a bed and some food to help him get better.

MARIANNE:
*Hate him.
 I'll turn him into a mark.
 He'll be a scribble on the page;
 Scribble over his window
 Like bars
 Make his fence so high
 he can't get out
 And the rocks he looks at;
 I'll give them each an eye
 They should look at him
 They'll watch him
 Everything he does
 They'll never let him out, never*

Everything comes out better than expected but Mark is still scared of the THEM - the one-eyed stones who watch him continuously. Marianne and Mark make plans to escape.



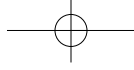
MARIANNE:
I started with the grass and the stones then I drew the house. Then I drew a face at the window, and it was you. And when I couldn't get in, I drew the inside

MARK:
Are you saying you drew me?

MARIANNE: *Yes*

MARK: *As if I don't exist?*





Marianne draws Mark a bike so that he can practise getting strong for their escape. In the real world, Marianne is recovering and is able to sit in a chair. She finds out that Mark is out of hospital.

Marianne and Mark discover that the Stones are afraid of the beam from the lighthouse but that they are also planning “to get” the children. Mark and Marianne decide they must leave.

Marianne can’t get back into the dream world. Whilst awake, she draws as many things as she can to help the escape. She has one last crisis with her health. In the real world, Doctor Burton, Helen and Miss Chesterfield fight to save her life and in her nightmare she and Mark attempt the escape from the Stones. Marianne is nearly pulled under when she touches a Stone and Mark is almost overcome by his illness. Finally they reach the beam of light.



Miss Chesterfield comes to say goodbye to Marianne who is up and dressed. Marianne asks her to give Mark the pencil.

In the lighthouse, Mark asks Marianne to draw a helicopter so that they can get down to the beach. Marianne says she can’t...

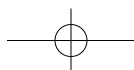
MARK:
*There was one point,
When the pain was worst
That I thought I’d rather be dead.
But there was a voice in my head
Telling me to live
To keep living
A small nagging voice
A bit like yours.
Why did you send me that pencil?*

Helen takes Marianne to the seaside for a holiday. She bumps into Mark who is on crutches. He doesn’t recognise Marianne until she reminds him about the pencil. Marianne tells Mark he can walk. Mark becomes very upset and calls her a nutcase. He tells her how ill he has been and remembers how he thought he was going to die. He says he doesn’t mind that he’ll never walk or ride a bike again because he is alive. He asks Marianne what he should draw. She says she doesn’t know because she’s just a nutcase.

In a dream, Marianne hears a helicopter and Mark’s voice. They are flying.

“Nothing is as scary as your own imagination”

Moira Buffini, writer



Who's who?

Match the character names, actor pictures, character descriptions and a line from each of the characters. Draw an arrow between them to join them up.

HELEN

Marianne's home tutor. She comes to Marianne's house to give her lessons whilst she is ill. She also teaches Mark. She is very stylish.



DR. BURTON

MISS CHESTERFIELD

We never see Marianne's father and we don't know where he is. He is mentioned once when Marianne mistakes Dr. Burton for him.



MARIANNE

A teenager who is ill with Polio. He appears in Marianne's dreams. Together they escape from the house she has drawn and the watching stones outside.

Marianne's mother. She give Marianne the pencil and drawing book and looks after Marianne whilst she is ill.



Treats Marianne and Mark whilst they are ill. He won't allow Marianne to leave her bed.

MARK

A ten year-old who is ill and has to go to bed for 6 weeks. She is given a pencil and a drawing book. At night what she draws she dreams...



DAD

Who says what?

- ??: Do you know if there's one thing I hate, it's people who stand there and gawp at me.
- ??: Why don't you apply your vivid imagination to numbers?
- ?? Your mind is always full of pictures isn't it? I wish I could draw mine. I wish I could properly draw everything I see
- ??: Very like you to give us one last fright, Marianne. About to rush you off in an ambulance then all of a sudden you wake up
- ?? What on earth am I going to do with her for six long weeks?

The Play in Context

POLIO - A REAL LIFE THREAT

Mark suffers from **Polio** a disease which was very common when the novel was written. Polio is an infectious disease which in most cases only causes minor flu-like symptoms, but in a small percentage of sufferers can invade the central nervous system and lead to muscle paralysis.

Polio epidemics started occurring in the late 19th Century, the largest in Britain being in 1950 when nearly 8,000 people were affected. Lots of children like Mark found themselves bed-ridden for months, and many were left with physical disabilities.

Polio cannot be cured, but sufferers were helped by medical approaches such as 'iron lungs', machines in which people were placed to help them breathe. A vaccination was finally developed in the 1950s, and today polio has been eradicated in this country, although it is still a serious problem in other parts of the world, with 10 to 20 million people still affected by the virus.



MISS CHESTERFIELD: Mark caught a cold
 MARIANNE: Just a cold?
 MISS CHESTERFIELD: He's in hospital. It went on to his chest. It's become pneumonia.
 MARIANNE: What's that?
 DR BURTON: It's terribly dangerous for children with polio because some of the muscles that become paralysed are the muscles you breathe with.
 MARIANNE: He can't breathe?
 DR BURTON: In hospital there's a machine that can help him. It's called an iron lung. It's doing Mark's breathing for him.
 MARIANNE: But an iron lung; that sounds horrible; like torture.
 MISS CHESTERFIELD: It's keeping him alive.

DR BURTON: It's not an instrument of torture, Marianne. The iron lung is breathing for Mark until he's able to fight his infection. I'm sure his own lungs will soon take over again. It's not unusual for a child with polio to spend time in an iron lung.

Adapting the Story

Moira, Will, Paul and the design team have been very aware of remaining true to the spirit of the novel and took the inspiration for their imagery from the book itself. However, Moira has changed the story in one vital element. Moira got permission from the author's daughter to change the ending. Moira wanted to help Marianne learn the lesson that fantasy and reality are different. In her dreams, Marianne has helped Mark to walk again but in real life Mark does not recognise Marianne and he cannot walk. He is lucky to be alive and although disabled, Mark is pleased to be able to walk with aid of crutches.

Meet the Creatives...

Marianne Dreams was created by a collaborative team of artists led by Will Tuckett, Director/Choreographer. Our Artistic Associate, Jenny Worton, talks with writer Moira Buffini, director Will and composer Paul Englishby about making the production.



How many children's books did you read before you came across Marianne Dreams?

Will: Far too many for someone of my age! I think we must've read about forty.

How did you go about writing the novel into a stage play and what was it like?

Moira: I loved the way the book went between dream and reality, and I thought you could do that really fluidly on stage. It's an incredible adventure story, but it all happens inside somebody's head: it was the task of trying to get that onto a stage that really interested me.

Why do you think music is so important to the play?

Paul: It's really important in the transformation from the real world to the dream world. This opens up lots of musical possibilities: stylistically, you can do anything you like when you're in the dream world. As soon as I sat down and started writing, the language sort of popped out from the piano. I started improvising around the idea of dream worlds. There's a very specific musical language which roots the whole thing, based on triads (three note chords) which I superimpose on top of each other, sometimes harmoniously and sometimes very discordantly.

Why don't you have children playing the parts of Marianne and Mark?

Will: The part of Marianne is huge and difficult; Marianne is on stage for the whole show. What is fantastic is that Mark, Selina and Sarah are not trying to act like children but to act 'childlike'. So if you're watching it and you are twelve or thirteen, you should be able to recognize something in them.

How scary do you think the production is?

Moira: That's part of its power. One of the things the book is about is the idea that nothing is more frightening than what's in your own mind. Marianne Dreams is very much part of that territory, the idea that our biggest fears are always what we can't quite see or define. I think everybody has had dreams that they still remember as adults.

When you see the production now, does it look and feel how you thought it would?

Will: I don't think I knew how it would be. It isn't exactly a play, or a dance show, or a musical. For me it's really good to feel that I love the story now almost more than when we started.

Making Marianne Dreams

2006

Director/Choreographer, Will Tuckett and writer, Moira Buffini read over 40 children's books to decide which one to adapt. They decide on Marianne Dreams because they enjoy the scary moments and they are excited by the challenge of bringing Marianne's Dreams to life in words and movement.

Spring 2007

Moira sends in an early draft of the script and discussions are started about set and costume design, and images for the marketing poster.

September 2007

In the last few weeks before rehearsals, Will and Moira meet often to discuss the script and make changes; Paul Englishby is engaged as composer and Anthony Ward's production designs are finalised. The marketing campaigns are put into action.

October - Preparing the Production and Casting

Will's last job before rehearsals start is to decide which actors to invite to be in the production and to find an Assistant Director who will help keep the show up to standard during the production run. For two weeks the Almeida green room is filled with actors brought in to meet Will and Moira by the Casting Director. Moira is also working with Will on fine tuning the script, whilst Paul composes the main themes for the music. Production Manager, James Crout, visits the set builders to see that the set is constructed according to our very high standards.

5th November - First day of Rehearsal

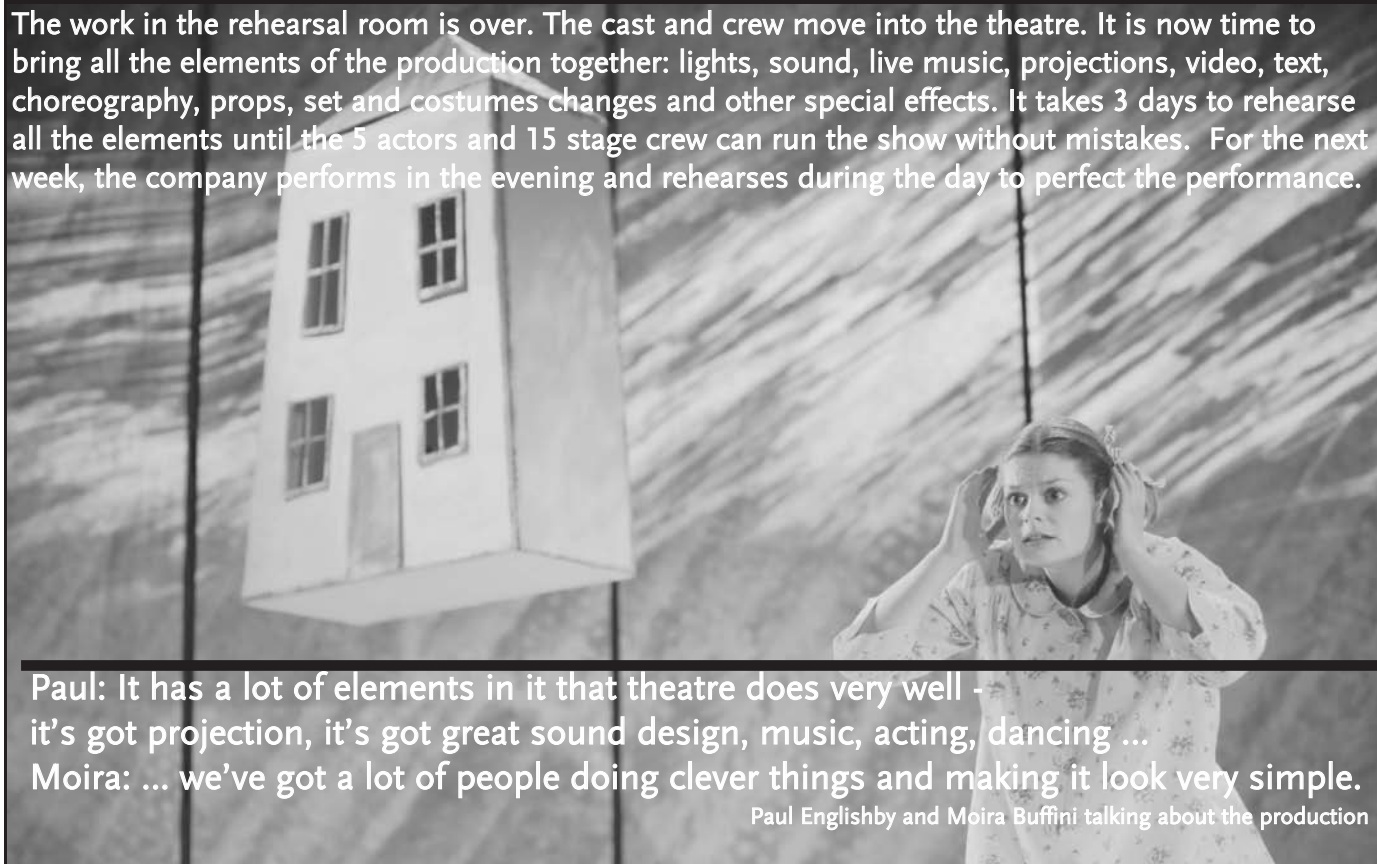
On the first day of rehearsal, everyone involved in the production meets in the Almeida's rehearsal rooms. Although the audience will only ever see 5 people onstage, over 50 people are involved in the production of Marianne Dreams. This is our first chance to meet each other. Everyone is introduced and then the actors read the script aloud for the first time. The rehearsals continue over 5 weeks. Selina Chilton who plays Marianne rehearses during the day and is in another production at night!

13th December - Technical Rehearsals & previews

The work in the rehearsal room is over. The cast and crew move into the theatre. It is now time to bring all the elements of the production together: lights, sound, live music, projections, video, text, choreography, props, set and costumes changes and other special effects. It takes 3 days to rehearse all the elements until the 5 actors and 15 stage crew can run the show without mistakes. For the next week, the company performs in the evening and rehearses during the day to perfect the performance.

Paul: It has a lot of elements in it that theatre does very well - it's got projection, it's got great sound design, music, acting, dancing ...
Moira: ... we've got a lot of people doing clever things and making it look very simple.

Paul Englishby and Moira Buffini talking about the production





Marianne Dreams presents a lot of challenges to put on stage because the story moves seamlessly from the real world of to the world that Marianne has drawn. The clues about how to do it all came from the novel by Catherine Storr.

Storytelling:

Using the idea of the confused state of mind that we get when we're ill, Moira and Will decided not to use moments of darkness - **blackouts** - to show when one scene ends and another begins. Instead, to make transitions movement, light and sound are used like in an animated film.

Movement:

When Marianne dreams, she can go wherever she wants, she can control the others' movements and make objects come alive. Sometimes, they do things she isn't expecting which can be terrifying, making her scared of the dream world. In the real world, Marianne is confined to bed.

Music and Sound:

The live music you hear during the production helps to describe the dream world and the thoughts behind Marianne's drawing. Sound effects are used to add to this, such as the wind outside the house and the vocal effects used to create voices for the Stones. Realistic recorded sound effects are used in the waking world to help the audience understand the location, eg: on the beach at the end of the story.

Set, Costume and Projection Design

Marianne isn't very good at drawing in real life, so Anthony Ward, the designer, and Lauren Heavey, video and projection artist, have designed everything to look as if a child has drawn it with a pencil. Sometimes the perspective and the scale are wrong or the pictures are just downright messy.

Staging

Marianne draws all kinds of things and when she is ill experiences strange sensations like falling, flying, getting very hot and cold, feeling large and small. To show these sensations, Marianne's bed moves by itself, or she is made to fly up to the ceiling on a swing. The things she draws and characters appear from behind concealed doors and bicycles appear using tracks in the stage floor.

Putting it all together

The crisis of Marianne's illness co-incides with the nightmarish dream where she and Mark attempt to escape from the Stones and get to the lighthouse. In this section, all the cast are involved. The real and dream worlds fight for dominance. Every element is used: words, music, choreography, moving furniture and set, lighting, sound, projection and animation effects with a quick costume change at the end. The sequence is very precise and requires huge amounts of concentration to get right.



Helen Sarah Malin

Sarah is a mother of two as well as being an actor. She has worked in many big theatres including the Royal Shakespeare Company and the National Theatre.

Her London appearances include: Pericles (Lyric Hammersmith); The Cherry Orchard (English Touring Theatre); Ring (Soho Theatre); Blatvatsky's Tower (The Red Room); The Book of David (Really Useful Group); No Way Out (ATC); Madness in Valencia; Hecuba (Gate Theatre); The Spanish Tragedy (Old Red Lion). Television includes: Wire in the Blood; Silent Witness; Guardian; The Knock; Emmerdale; The Law; The Bill; Every Silver Lining.

Sarah loved the book *I am David* and recommends reading *A Wizard of Earthsea* when you are feeling ill.



Dr Burton Jack James

Jack and Sarah (who plays Helen) trained at drama school together. Jack has acted in many productions.

His work in London includes: The Wonderful World of Dissocia (Royal Court, National Theatre of Scotland.); The Menu (National Theatre); Richard II (Old Vic); The Coast of Utopia; The Merchant of Venice; Summerfolk; Money; Troilus and Cressida (National); Song From a Forgotten City (Donmar Warehouse); Origin of Table Manners; Film and Television includes He Kills Coppers; The Merchant of Venice;

Jack loved the story of Chang Tzu, the man who dreamt he was a butterfly. When he woke up he couldn't remember if he was a butterfly who dreamt he was a man or a man who dreamt he was a butterfly! Jack has particularly loved the magical moments in the rehearsal process when the actors, choreographer/director, composer and playwright have all been working together.



Miss Chesterfield Siubhan Harrison

Siubhan trained at the Guildford School of Acting.

London theatre includes We Will Rock You (Dominion Theatre); Les Miserables (Queens Theatre, Windsor Castle); Television includes Al Murray Show; Ant and Dec Saturday Night Take Away. Film credits include The Man Who Met Himself

As a girl, Siubhan used to dream that her friends and family had been replaced by blue and purple aliens! She was also convinced that the Wicked Witch of the West from The Wizard of Oz would talk to her from her curtains!

Siubhan loved all the Roald Dahl books, as well as Snow White and the Seven Dwarfs and Alice in Wonderland.

Siubhan has really enjoyed working on Marianne Dreams as it is a small cast. Having the writer and the composer present throughout the rehearsal period was a real treat.



**Mark
Mark Arends**

Mark trained at LAMDA and has already worked in many theatres around the country.

His London theatre includes: The UN Inspector; A Dream Play (National Theatre); Early Bird (Royal Court- Young Writers Festival).
Television includes: The Innocence Project; Silent Witness; Casualty/ Holby City Christmas Special; The Bill.
Film includes: Pride and Prejudice.
Radio: Born For War.

Mark frequently gets very vivid flying dreams. They are his favourite, although he says he gets very disappointed when he wakes up and realises it was just a dream!

Mark's favourite book growing up was Morris's Disappearing Bag and stories by Roald Dahl.

The best bit about working on Marianne Dreams has been telling the story using music and dance.

**Marianne
Selina Chilton**

Selina has appeared in many theatre productions on tour, in regional theatres and in the West End. During rehearsals for Marianne Dreams, she was performing in the evening in *Lotte's Journey* at the New End Theatre in Hampstead.

London Theatre credits include; The Drowsy Chaperone (Novello Theatre); The Taming of the Shrew; A Midsummer Night's Dream; The Boy Friend (Regent's Park Theatre); Can-Can; Nymph Errant (Sadler'sWells); Open House (Riverside Studios); The Importance of Being Earnest (ChelseaFestival); Thoroughly Modern Millie (Shaftesbury Theatre); MammaMia! (Prince Edward Theatre); Dick Whittington (Arcola Theatre)
Television and Film includes: Amaze Me; The Royal; Casualty.

Selina, like Marianne, is an only child. So when she was little, Selina conjured an imaginary friend - 'Dubbie', to keep her company. She also made up an imaginary world where she was in a gang of superheroes. Selina used to pretend to wear a long blue cape and her special power was flying!

Selina has loved listening to and acting alongside the beautiful music composed for Marianne Dreams.

In some performances, **Marianne** is played by **Sarah Boulton**.

London Theatre includes The Rocky Horror Show (The Comedy Theatre / National Tour); TheWiz (Upstairs at The Gatehouse);

Sarah's favourite childhood story was Matilda by Roald Dahl.

When Sarah was Marianne's age she got her dog, Jake, for Christmas.

Workshop Exercises

In rehearsal, Will built up the performances by working with the text, the music and the movement all at once, often with Paul and Moira creating and changing words and music as he choreographed the dance. Here are some exercises which you can try. They will give you an insight into how the production came together.

Quality of movement/emotion:

Marianne is very excited on her tenth birthday. Imagine it is your birthday and you are looking forward to receiving a very special present. Over a count of ten, use your body, your face and your voice to show the audience your excitement. Work from a small feeling only you can notice to a great big one on 10 which makes you want to burst. Counting backwards from 10 - 1, shrink the feeling again by degrees. Repeat this exercise with feelings of feverishness (illness), terror and joy. Finally, practice working up to number 10 in one emotion and then swapping into another one. Always work by degrees.

Pass the object – use a ball / cushion

Marianne's dream world has very different textures from the real world and sometimes objects seem to take on a life of their own. As a group, stand in a circle. Pass a cushion or a big ball around the circle as if it is very precious. Next time change the attitude - hot or cold. See how the object transforms as it passes from one person to the next. In the play, Marianne's pencil, her drawing book and the objects in her room are made to move by the actors as if they have special qualities. See if you can bring your school books and objects in the class room to life. What stories can you tell with them? You can use music to help create atmospheres.

Bedroom Soundscape

The music and sound design in Marianne Dreams often use noises found in the everyday and distort them. You can create a "soundscape" using just your voices. This game works on the principle of "I went to the shop and I bought..."

Each person adds a new sound (?) and action for an object in Marianne's bedroom.

Eg: "In my bedroom there is ... a Creaky door (make a sound like a door squeaking)" and so on, Drawer, Window, Sink, Bed, Lamp, Alarm clock...

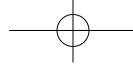
When each member of the group has a sound, split into smaller groups and create sound sequences with actions to match.

Bucket of paint

This exercise helps you to be free with your movement. Will says he wants the audience almost not to notice that people are dancing and that his kind of choreography works best the less effort you are seen to be making.

Dip your finger in the imaginary bucket of paint and draw, let your finger lead your whole body. Now draw with your elbow, then your head, then with your feet and then your whole body.





Drawing

This is a design exercise which helps free you up to draw spontaneously without being worried about the results. You need to work in pairs and follow the instructions for best results. Take a big piece of paper and a marker pen. Draw the face of your partner without looking down at the paper. You must keep eye contact with your partner. Fill the whole paper. The results will make everyone laugh but are also quite interesting. Now think about objects in a bedroom and still looking at your partner, draw things that might be in a bedroom.

Drawing with the pencil

When Marianne decides to draw special things for Mark in the dream house it is as if the pencil becomes magic and it shows her how to draw.

At this point Marianne uses words and music as well as movement to tell the story.

Practise with the words and some music. Imagine you have a pencil helping you to draw the objects in the air. In groups of about five, make a sequence using all the exercises above to create a magical dream bedroom.

As Marianne draws, the actors create Mark's room.

MARIANNE:

A bed

A really fantastic one with the softest pillows and an eiderdown

A table and chairs

Games; chess, draughts, scrabble and a pack of cards –
all in their boxes 'cause I can't draw the bits

A bookcase filled with books

I'll have to trust that they're good stories he'll want to read.

And food

There's no room on the table; it can go on the floor

A string of sausages, they're easy to do

Eggs, boiled eggs

Marianne is becoming very sleepy.

Fruit, should do some fruit really

No, a cake

A cake, biscuits, cake

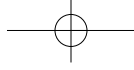
The Escape

Marianne and Mark decide to escape from the house and the stones and to attempt to get to the lighthouse. In groups of 4 or 5 work on your own escape.

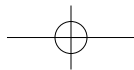
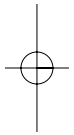
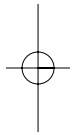
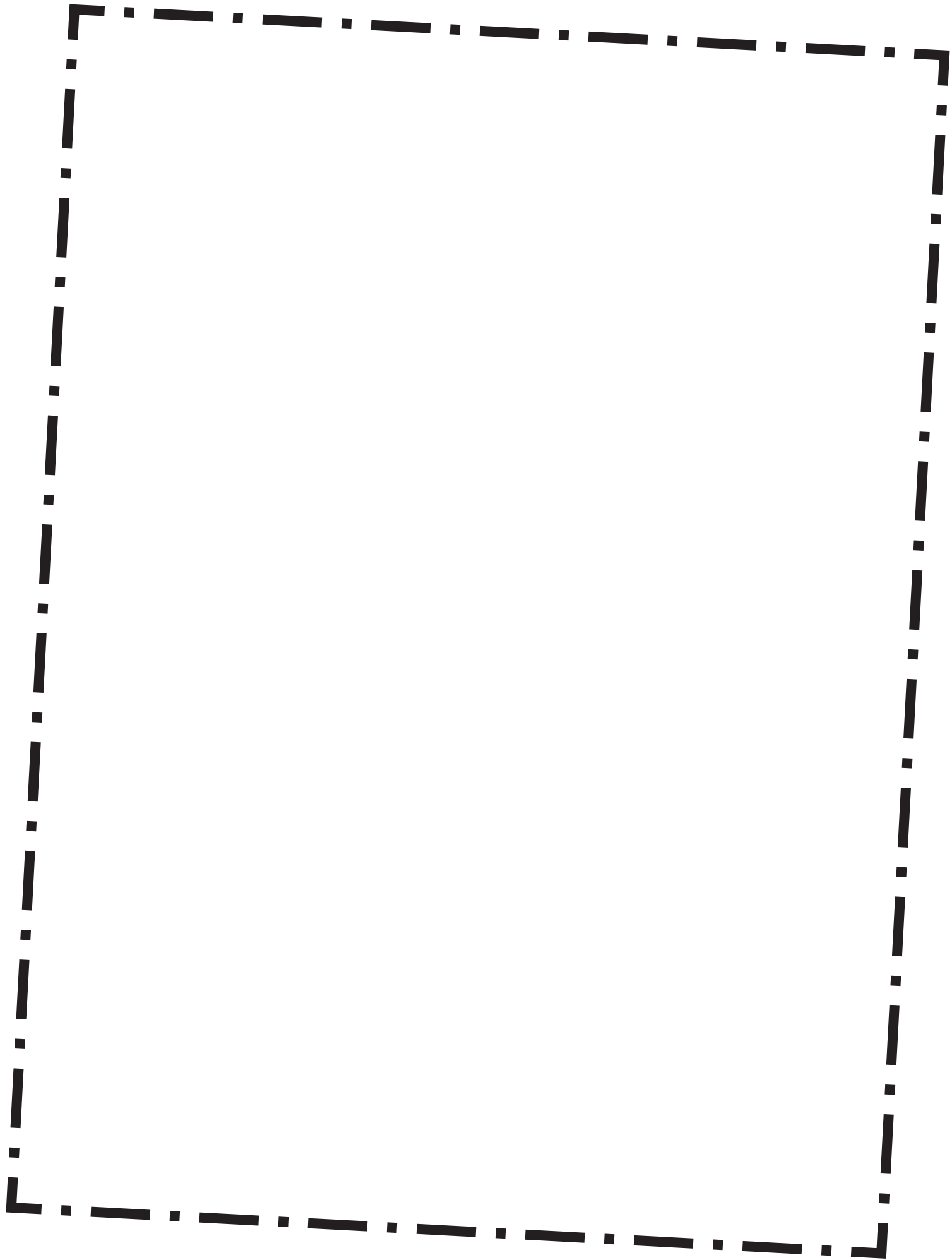
What things would you need to draw to help with the escape? Draw as many of them as you can. In your group make a soundscape of the emotions which Marianne and Mark will be feeling when they escape and one which reflects the atmosphere outside the house. You may wish to use music to help you. Build up a series of movements to show the escape, using only the words you need. Use the elements of each of the other exercises to build up a sequence using objects, sound and movement.

Moments to include:

- the moment they decide they've got to leave immediately
- leaving the house - the new atmosphere
- the outcome – do they get away, or are they caught by the stones? Share your work with the other groups. Watch as a whole group, saving your comments until the end. Invite the spectators to make three positive comments on the sequence. What might have been improved?



Draw a sketch of your favourite moment from Marianne Dreams...



Production Credits

Marianne	Selina Chilton
Helen	Sarah Malin
Dr Burton	Jack James
Miss Chesterfield	Siubhan Harrison
Mark	Mark Arends
Marianne (Alternate)	Sarah Boulton
Director and Choreographer	Will Tuckett
Design	Anthony Ward
Lighting	Neil Austin
Music	Paul Englishby
Sound	Paul Groothius
Video Art and Projection Design	Lorna Heavey
Music Director	Corin Buckeridge
Violinist	Louise Bevan
Casting	Neil Rutherford
Assistant Director	Imogen Knight
Production Manager	James Crout
Company Manager	Rupert Carlile
Stage Manager	Suzanne Bourke
Deputy Stage Manager	Dan Ayling
Assistant Stage Manager	Laura Draper
Costume Supervisor	Christine Rowland
Wardrobe Supervisor	Catrina Richardson
Wardrobe Deputy	Eleanor Dolan
Chief Technician	Jason Wescombe
Lighting Technician	Robin Fisher
Sound Technician	Howard Wood
Theatre Technician	Mark Jenkins
Stage Crew	Dom McDowell
	Ian Gilbert
Production Carpenters	Craig Emerson
	Gruff Carro
Set built by	Miraculous Engineering
Set painted by	Charlotte Gainey
	Natasha Shepherd
Costume Makers	Jodie Pritchard
	Emily Kingston
	Mein Roberts
	Kirsty Spence
Men's Costume	Carlo Manzi
Production Photography	Johan Persson
Students on attachment to stage management	Jenny Davey
	Sarah Hellicar





ALMEIDA PROJECTS

Almeida Projects draws on the expertise of some of the best theatre artists in the UK and brings them together with our community partners, promoting innovative creative exchange between the Almeida and its local community.

Since our launch in 2003, we have worked with over 5,000 people from schools and other organisations across Islington on a diverse range of projects based on the Almeida's plays and operas.

We also run introductory workshops for students from across the UK visiting our unique theatre building.

For more information about Almeida Projects, please visit the Almeida's website, www.almeida.co.uk or contact us directly by emailing projects@almeida.co.uk or by calling 020 7288 4916.

Marianne Dreams Projects Pack

Compiled by Rebecca Manson Jones

Marianne Dreams by Catherine Storr adapted by Moira Buffini was produced at the Almeida Theatre from 13th December 2007 - 28th January 2008.

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