

# BOREAS BURLEADOR



Boreas is a Norwegian/Italian experimental theatre. The group combines music, masks, physical theatre and visual elements. The function of the music is to guide the performance in an interplay with the actors and create a dynamic rythm in pictures and moods. Boreas Burleador was formed in 1984.

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## THE GOLDEN AGE

- Inspired by writings of:  
Simone de Beauvoir, Anne  
Carreron and Barbara MacDonald.

"It is the refusal to sink below the human level, refusal to become an insect, the inert object to which the adult world wishes to reduce the aged. There is something heroic in desiring to preserve a minimum of dignity in the midst of such total deprivation".

- Simone de Beauvoir

The play tells of two old women who have become outcasts in a modern society because they have reached old age. Lonely and underestimated they live in isolation preparing to meet death. But in spite of their predicament they find the courage and dignity to continue, realizing that they themselves are responsible for doing something about their fate.

Lady Harriet and Donna Medeva join forces to give each other strength and are revealed as two vital old women who possess a number of original resources as they attempt to conquer their fears of old age.

But the two women are more than symbols of today's lack of concern for the outsiders, of life in a civilized ghetto. They also illustrate the historic dimensions of the interdependence and position of the aged at the same time as they include elements of ancient myths as they work their way out of the isolation that has been imposed upon them.

The production is presented in Norwegian as well as English and Italian.

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"Boreas continues to build on their musical-dramatical form with an exciting use of masks. Tuesdays premiere was a victory before a full house, their second production intensifies their position as one of the best norwegian free theatre-groups."  
Morgenbladet, Oslo.

"By using masks, poetry, tragi-comic effects, Boreas has succeeded in finding a form for its stated themes: The Outsider, the elderly, the outcasts in the welfare society".  
Dag og Tid, Oslo.

"Boreas Burleador has come a long way in their visual, scenic language. They are professionals to their fingertips, and an esthetic pleasure to experience".  
Arbeiderbladet, Oslo.

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**REGIE:**

**PERFORMERS:**

**MUSIC/MUSICIAN:**

**SCENOGRAPHY:**

**LIGHT DESIGN:**

**MASKS/COSTUMES:**

MATHEW BURTON

ANNALISA DAL PRA

ANNE MALI SÆTHER

PATRICK IVERSEN

THORLEIF GJEDEBO

KENNETH DEAN

BOREAS BURLEADOR

**THE SECRET OF NO-FACE**

Based on the epic legend  
"The Secret of No-Face"  
by Chief Everett Parker.  
(an Ireokwa epic)

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"Once, for a long time," announced Hagsotah, "did this O-No-Nyah Ga-Yah-Dah and her kind have no Faces. About a long and dangerous Quest, upon which this brave Doll went to regain Faces for herself and her Doll Tribe, will I now tell you."

**The Secret of No-Face** is a landmark on the Native American literature scene. It helps to preserve a fine example of an oral tradition of the Ireokwian (Iroquois) tribes, in this case the Seneca.

Native Americans go directly to the primary sources for their enlightenment - to the story telling, the prophecies, the revelation of visions and beliefs, by members of the elder generation, whose duty it has been from time immemorial to pass on the tribal values to the next generation. Cornhusk Doll plays an important part in the life of the Seneca tribe. She is a part of the breath of life of all mankind.

Although our performance has been reworked and dramatized into a form and language belonging to our own time and culture, we have kept the the essence of the legend in our play.

The story tells about Rosa and her search for something missing within herself without knowing what it is. During her voyage she encounters different characters, who through their absurdity, poetry, duality and grotesqueness, gives her the confrontations she needs to discover her own answer to what she is seeking.

The performance is in english.

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"It has become a spiritual and beautiful performance full of atmosphere with expressive crazy masks and rich music."  
Arbeiderbladet, Oslo.

"The whole thing is played fascinatingly authentical by the italian Annalisa and the norwegian Anne Mali".  
Die Tageszeitung, West-Berlin.

"All in all this is a very professional performance, a performance more to be experienced than just intellectually understood with mime, masks and music on a high level".  
Stavanger Aftenblad, Stavanger.

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**BACKGROUND HISTORY**

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PATRICK IVERSEN has played music for 20 years, including 5 years of classical music-studies, and worked as musician and composer in jazz-groups and theatre-groups since 1977. He has toured all over Europe for the last ten years performing in music and theatrefestivals in England, France, Italy, West-Germany, Holland, Poland and Norway.

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ANNALISA DAL PRA has studied at Vladimir Rodzianko's SCHOOL FOR VOICE AND MOVEMENT in West-Berlin and has performed with companies throughout Europe since 1980. As an actress she has always worked with combining theatre with other expressionforms such as dance, music, masks and movement.

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ANNE MALI SÆTHER has worked with theatre since 1979 and has her background within puppetry and mime. The last years before co-forming Boreas Burleador, she studied theatre and mime at the ÅRHUS ACADEMY OF THEATRE in Denmark, the MIME CENTRE in London and the school of JACQUES LECOQ in Paris.

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