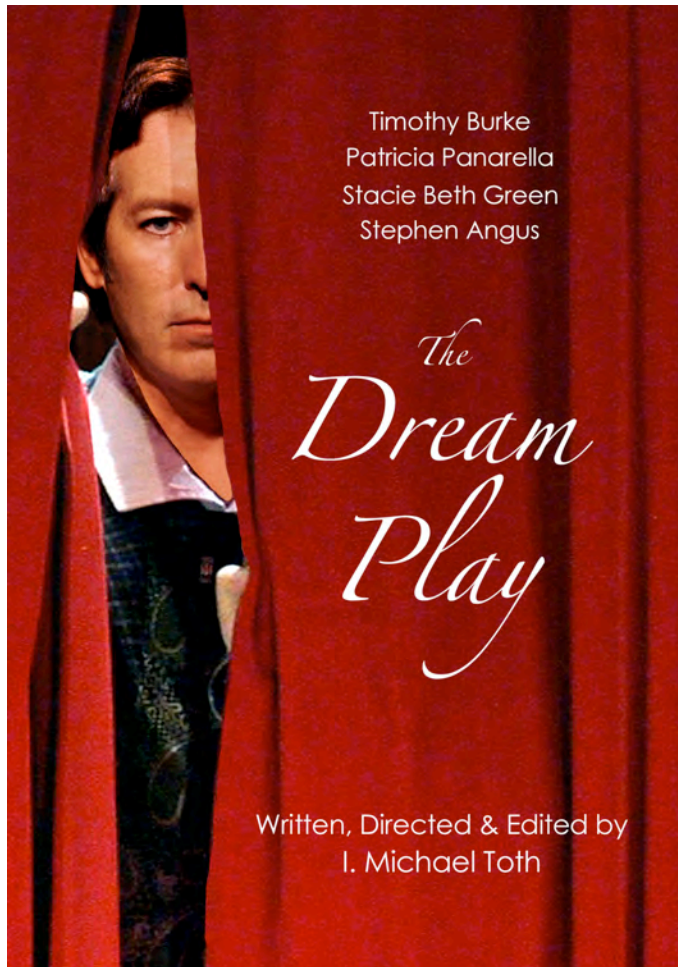


# OFFICIAL PRESS KIT

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a **LIFE IS A DREAM** production

**Written & Directed**

I Michael Toth

**Starring**

Timothy Burke, Stephen Angus,  
Stacie Beth Green,  
Patricia Panarella  
and introducing Trey Maclin

**Color/Dolby 5.1**

**Approx. Running Time 96 min.**

**USA/English**

**1080p/24 High-Definition**


**This film has not been rated.**

**Media Contact**

Christopher Gentry, Producer  
Life is a Dream Productions  
1435 West School Street  
Chicago, Illinois 60657  
Tel. +1 773 517 4118  
Fax +1 773 632 2036

[cgentry@lifeisadreamprod.com](mailto:cgentry@lifeisadreamprod.com)

For the more information, visit [www.graywhiteblackfilm.com](http://www.graywhiteblackfilm.com)

or find us on  at [www.facebook.com/TheDreamPlay](http://www.facebook.com/TheDreamPlay)

# Background

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GWB Film, LLC, an Illinois limited liability company (the “Company”), was formed in 2007 to produce the feature film project titled, GRAY IN WHITE AND BLACK. Told in two separate feature length films, THE DREAM PLAY (approx. 96 minutes) and THE CHOICE (approx. 94 minutes), the films are based on the award winning short film, CAST IN GRAY, written, directed and edited by I. Michael Toth. The films were completed in September 2010/11.

# Synopsis

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Mark is an actor who moves to Chicago with his dog where he finds work acting in “The Dream Play” by August Strindberg at a local theater. During rehearsals, he develops new friendships and a conflict with the eccentric but demanding director of the play. While trying to master the multiple roles he was cast to play, he recollects a gray rainy day from his past when a chance encounter with a hitchhiker changed the course of his life and his identity. As the rehearsal process drags on, Mark realizes that opening night and payday are far off. Struggling to make ends meet, he answers an ad placed on the theater’s message board by a mysterious young woman. This leads him to participate in a private play that will alter his perspective on acting, theater and his own life. Mark discovers that he is in an ambiguous place where the difference between life and art and what is “real” and what is “make-believe” disappears.

# Directors Statement by I. Michael Toth

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*In his wonderful memoir “Shifting Point” Peter Brook, one of the greatest theater directors, wrote a little story about the origins of theater. So, the story goes...(to paraphrase Peter Brook) on the seventh day of creation, God decided to invent theater. He called his angels together and announced this in the following terms: “The theater will be the field in which people can learn to understand the sacred mysteries of the universe. And at the same time it will be a comfort to the drunkard and to the lonely.” The people responded with enthusiasm and quickly there were many groups writing plays and putting them on stages. But, the results were disappointing. Audiences did not like them. So, some writers, directors and actors commissioned an angel to go back to God to ask for help. The angel returned from God carrying a little box. The theater professionals gathered around the angel while he opened the box, took out a piece of paper and unfolded it. It contained one word: ‘INTEREST’. ‘Ahh’, the theater professionals sighed in unison, “We get it! It has to be interesting”... And so the story went.*

*I like this story very much and I think of it whenever I write a screenplay or embark on an adventure of making a film. Definitely, this story also applies to film, and maybe, even more so than to theater. We make films with a hope that many people will see them and, if we are lucky, like them. Of course it is important to understand that it is impossible to make a film that absolutely everyone would like. But, it is also important that as many people as possible enjoy a film, be moved by it and understand the story at least on some level. Everything else in the film beyond that, which is perhaps understood by a few, is just a great bonus. By 'everything else' I'm thinking of metaphors, symbols, hidden connotations inside of a story, exploration of film language, philosophical ideas, etc., elements that are not easily visible but are important in many good films.*

*I believe that the filmmaker should oblige the audience to use their imagination and to think beyond what has been overtly stated in a film. This makes the audience and each individual viewer effectively a co-creator of the film.*

*I hope that we produced a film of quality and substance that will attract and hold the attention of our audience. My greatest wish is that the audience will be involved and will empathize with the characters in our film.*

*Edward Albee once said: " ... The part of the creative act is surprising yourself. Things work from unconscious to conscious." With this quote in mind, I am trying to organize my thoughts and present some ideas that at first slowly and subconsciously permeated my mind and later throughout the filmmaking process influenced my decisions why and how I would make these films.*

- *The principal idea is that the characters in both films make choices that ultimately allow viewers to choose how to interpret these films.*
  
- *The question of **identity**, what is identity and how it relates to individual's soul, is the major concern of these films, as well as the questions of: **existence; free will and fate**; the **nature of creative process** and its **relation to divine**; and the mysterious, invisible laws that govern the **relationships of the living and the dead**.*

*I. Michael Toth*  
*Writer/Director*

## Cast



TIMOTHY BURKE (F. Timothy Herbert) is a veteran actor of the stage and screen. He has appeared in lead and supporting roles in five feature films including THE CHOICE, THE RETURN, THE DEVIL'S PLACEBO, BEING MICHAEL MADSEN, starring Virginia and Michael Madsen, and MITCHELLVILLE (Sundance Film Festival, Jury Special Mention, CineVegas Film Festival). He trained at National Theater Institute with Richard Digby Day and Morris Carnovsky. In 2004 he appeared in the award-winning short film CAST IN GRAY. He has appeared in lead and supporting roles on stage productions of DEATH OF A SALEMAN, THE CRUCIBLE, THE IMPORTANCE OF BEING ERNEST, THE FOREIGNER (Best Actor Award) and OLIVER!



STEPHEN ANGUS (The Man With The Dog) is a veteran stage actor who has also appeared in a number of film and television programs. An actor from the age of seven, his stage credits include a variety of leading roles. At Victory Gardens in Chicago, he played the Pilot alongside legendary screen and stage actor, Michael Nussbaum, in THE SWEET LITTLE PRINCE. His television credits include the recurring character Alex Carew on NBC's HOMICIDE: LIFE ON THE STREET, appearances in episodes of AMERICA'S MOST WANTED and MISSING: REWARD. In 2004 he appeared in the award-winning short film CAST IN GRAY. Stephen also appeared in the films THE CHOICE, QUIZ SHOW, FORREST GUMP, PECKER, and LE PELICAN.



PATRICIA PANARELLA (Rose) is a veteran actress and model who has portrayed a wide variety of characters ranging from Playboy Bunny to anguished Catholic mother. She co-starred in 1973 in Luke Moberly's THE SWEET TALKER, appearing on the cover of Spanish fashion magazine Vanidades. She has collaborated with such industry icons as Robert Duvall and is currently studying under the tutelage of Sande Shurin. Patricia recently appeared in the short films BOXED IN and FOUR.



STACIE BETH GREEN (Heather) has appeared in her recurring role on the Emmy-winning daytime television drama, GUIDING LIGHT. She appeared in the New York Strindberg Festival with Andre De Shields and on tour nationally as Juliet in ROMEO AND JULIET. Staci made her Chicago debut in LADY CHAPLIN AND HER TRAMP at Piven Theatre Workshop, where she went on to play Olenka and Nadya in CHEKHOV SHORTS and Naftali in MAD DANCERS; currently playing the role of Elena in Tuta Theater's production of UNCLE VANYA. She trained at Royal Academy of Dramatic Art, and holds an MFA from UMKC & The Kansas City Rep.



BIBO (THE DOG) Bibo met actor Stephen Angus one sunny morning while wandering the streets of Washington, D.C., and they have been fast companions ever since. From an early age, she has exhibited a keen attention to physical gesture, emotional states and the subtlest nuances of spoken communications. Bibo is not 'formally' trained, working more from a place of devotion, amusement and agreement than from 'commands'. She communicates through breath (Bibo is an acronym for 'breathing in, breathing out'), touch, movement, eye contact and, of course, voice.

## Crew

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### Writer/Director/Editor



**I. Michael Toth**

I. Michael Toth (Writer/Director/Editor) has over 25 years of professional experience in the film and television industry. After graduating from the prestigious University of Arts, Film and Television Production Department in Belgrade, he started his professional career as an assistant director to Srdjan Karanovic on the feature film "Petrija's Coronet" (Petrijin Venac). He worked as assistant director on various feature films, as a documentary filmmaker and writer/ director for the documentary TV series "Man and Time" for TV Novi Sad.

Michael moved to the United States in 1987 and settled in Chicago, where he has produced, directed, filmed and edited a number of short films, documentaries and videos. He also produced, directed and edited numerous commercials, industrial and point of purchase videos for major corporations, including McDonald's Corporation, Hilton Hotels, General Electric Corporation, American Dental Association, Nestle, Sears, State of Illinois, and United Nations among others.

Michael formed Life is a Dream Productions with producer Christopher Gentry in 2000 to produce feature films.

## **AWARDS**

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- **Critics' Choice Award: Best Film**, The Choice, 2010 Leskovac International Film Festival, Serbia (writer/director/editor)
- **Audience Choice Award: Best Feature Film**, The Dream Play, 2011 East Lansing Film Festival, Michigan (writer/director/editor)
- **Audience Choice Award: Best Short Film**, Cast In Gray, 2006 Bridge International Film Festival, Vancouver, Canada (writer/director/editor)
- **Best Short Film**, Cast In Gray, 2005 Golden International Film Festival, Colorado (writer/director/editor)
- **Best Narrative Film**, Cast In Gray, 2005 East Lansing Film festival, Michigan (writer/director/editor)
- **Best Sound Design** (M. Toth) for Cast in Gray, 2005 Midwest Independent Film Festival (writer/director/editor, sound design)
- **Best Actor Award** (T. Burke) for Cast In Gray, 2005 Midwest Independent Film Festival (writer/director/editor)
- **1<sup>st</sup> Place Award** for ITVA (International Television and Video Association/US) Awards: 1992 – UNSEEN JOURNEY, a feature documentary (producer/director/editor)
- **1<sup>st</sup> Place Award** ITVA for Music Video BIG GUITARS, 1991 (editor)

## **FILMOGRAPHY**

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- "Inside New Music-Contempo", 2014, documentary, 29 min. (writer/director/editor/second camera)
- "The Dream Play", 2011, feature, 96 min. (writer/director/editor/exec. producer)
- "The Choice", 2010, feature, 94 min. (writer/director/editor/exec. producer)
- "Three Gifts Of Grotto", 2006, documentary, 28 min. (writer/director/editor/second camera)
- "The Patricia Barber Quartet: Live in France", 2005, feature documentary, 60 min. (co-writer/director/editor/exec. producer)
- "Cast in Gray", 2004, short feature, 39 min. (writer/director/editor/sound designer)
- "21<sup>st</sup> Century Blues Man" 2000, Documentary, 30 min. (writer/director/editor/cinematographer/exec. producer)
- "Sculptures: Pieces of my Dreams", 1998, documentary, 15 min. (writer/director/editor/co-cinematographer)
- "The Freemasons" 1995, feature documentary, 56 min. (director/editor/exec. producer)
- "Story of Icarus". 1994, documentary, 17 min. (writer/director/cinematographer/editor)
- "Good Manners For Kids", 1993, short feature, 30 min. (director/editor)
- "Unseen Journey" 1991, feature documentary, 60 min. (director/editor/exec. producer)
- "Coming Back", 1990, documentary, 29 min. (director/editor)
- "Home Free", 1990, documentary, 24 min. (director/editor)
- "The Caviar Quartet", 1988, short feature, 12 min. (co-writer/director/editor)
- "Inferno", 1985, Documentary, (in Serbian)10 min (writer/director/producer)
- "The Journey of a Portrait", 1984 (in Serbian Putešestvije jednoga portreta), (documentary/narrative, 30min. - writer/director/editor/producer)
- "The Last Fat Jasha", 1983 (in Hungarian Utolsó Kövér Jása), documentary/narrative, 30 min. (writer/director/editor/producer)



## **Cinematographer**

SASHA RENDULIC has been a cinematographer for various film and television productions for more than 18 years. In 2011 Sasha finished filming BLOSSOM starring Rade Serbedzija (Batman Begins, Eyes Wide Shut) and a year before he filmed "72 Days", a feature directed by Serbedzija in Croatia. In 2007, Sasha was cinematographer on I HAVE TO SLEEP, MY ANGEL, nominated for six European Film Academy awards, including Best Cinematography. The film also won the Best Film Audience Choice award at the 2008 Munich Film Festival. Sasha began his career as a photojournalist for magazines such as STUDIO and WORLD, and exclusive photographer for National Drama Theater in Croatia. He graduated with a degree in cinematography from the Academy for Film and Television Arts and worked as a camera assistant with Academy Award winning cinematographers, including Peter Biziou (ROSENCRANTZ AND GUILDENSTERN ARE DEAD) and Freddie Francis (THE PLOT). In 1991 Sasha moved to the United States and has worked on a number of film and television projects, including MR. P's DANCING SUSHI BAR (Sundance Film Festival entry); STAND BY (Pula Film Festival entry); and CONNECTING DOTS, a feature that combines both film and digital video elements, which won the award for Best Comedy at the 2003 New York International Independent Film & Video Festival. Sasha has recently been awarded with a membership of the European Film Academy after the film I HAVE TO SLEEP, MY ANGEL made the selection of the best European films of 2008.

## **Music Composer**

Blue Note Records recording artist and Chicago-based, PATRICIA BARBER, composed original music for the films, as well as tapped into her iconic catalogue for additional musical scoring. For more than two decades, Barber has led her own band and released a series of highly acclaimed, strikingly singular albums, dating back to 1992's breakout major label album DISTORTION OF LOVE. It featured her rendition of Smokey Robinson's pop hit, "My Girl," predating by a year Cassandra Wilson's similarly groundbreaking "Blue Light Til Dawn." For her latest album on Blue Note Records, THE COLE PORTER MIX, singer/pianist Barber applies that "natural form of expressiveness" to breath stimulating and intimate new life into the music of one of the Great American Songbook composers. *The New York Times* says, "Patricia Barber has adventurous piano playing, a low-vibrato alto on perpetual rhythm and timbre alert and smart songs about the way we think and live, not just the way we love... This is the kind of art we need to be on the lookout for everywhere." *The Los Angeles Times* wrote that Barber was "the most convincing jazz singer-songwriter since Peggy Lee...her dark imagery, gripping interpretations and propulsive piano playing are among the great wonders of contemporary music." *Time Magazine* said, "Cross Diana Krall with Susan Sontag, and you get Patricia Barber, whose throaty, come-hither vocals and coolly incisive piano are displayed to devastating effect."

## **Producer**

CHRISTOPHER GENTRY formed Life is a Dream Productions with Michael Toth in 2000 to produce feature films to be directed by Toth. Since graduating with a degree in Corporate Finance from Arizona State University, Chris has worked in commercial and investment banking with several leading financial institutions including FleetBoston Financial, BankBoston and Sanwa Bank. He is a founding partner and

managing director of Monroe Credit Advisors LLC, a boutique investment banking firm headquartered in Chicago, Illinois. Chris produced Michael Toth's short film, CAST IN GRAY, in 2004 and the feature film project, GRAY IN WHITE AND BLACK.

## Production Notes

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GRAY IN WHITE AND BLACK is a feature film project comprised of two loosely connected full-length feature films. The films are based on the award-winning and critically acclaimed short film, Cast In Gray ([imdb.com](http://imdb.com)), written, directed and edited by I. Michael Toth. The first film, THE DREAM PLAY, tells the story of F. Timothy Herbert, a suicidal attorney, who assumes a new identity in an attempt to reinvent his life. The second film, THE CHOICE, tells the story of Vera, Tim's wife, who copes with the death of her husband in a car accident a year earlier. In both films, Tim is offered a choice of life (or death) by a strange man he meets while trying to carry out his suicide. The basic premise is the proverbial "fork in the road." In THE DREAM PLAY, Tim chooses to take the man's offer and live a new life. In THE CHOICE, Tim refuses the man's offer and chooses to kill himself, leaving his wife to cope with why he took his life.

### **The Genesis – CAST IN GRAY – 2004**

In spring 2004 we shot the short film, Cast In Gray, on a shoestring budget with some very dedicated actors and crew. The short film was born out of a dream Michael had one night and by our overwhelming desire to put in play our slate of films we had been developing over the last three years. I had witnessed the brilliance of Michael's writing skills and was anticipating our first production with great excitement. Michael set to writing Cast In Gray based on the dream he'd had of a hitchhiker and his dog wandering about the countryside. It took the better part of two months to ready the screenplay. Of course, in the process, Michael had a feature film in mind all along. We were sort of following the approach Jim Jarmusch took with Strangers In Paradise – convinced that this short film would be a first step in the making of a full length feature version of Cast In Gray. The story was designed to stand on its own as a short film, but would be the basis to create a feature length film.

Cast In Gray had a successful festival run in 2005 and 2006, winning two BEST SHORT film awards at East Lansing and Golden film festivals. The film also won the audience award at Bridge Fest in Canada and awards for acting (Timothy Burke) and sound design (I. Michael Toth) at the Midwest Independent Film Festival in Chicago and was nominated for various categories at several other festivals. Audiences and critics responded favorably overall to the film, which gave us confidence that the themes and ideas of the film were working with audiences. As planned, the success of Cast In Gray allowed us to attract private funding to finance principal photography for Gray In White And Black.

Christopher Gentry, Producer



# Interview with Director I. Michael Toth

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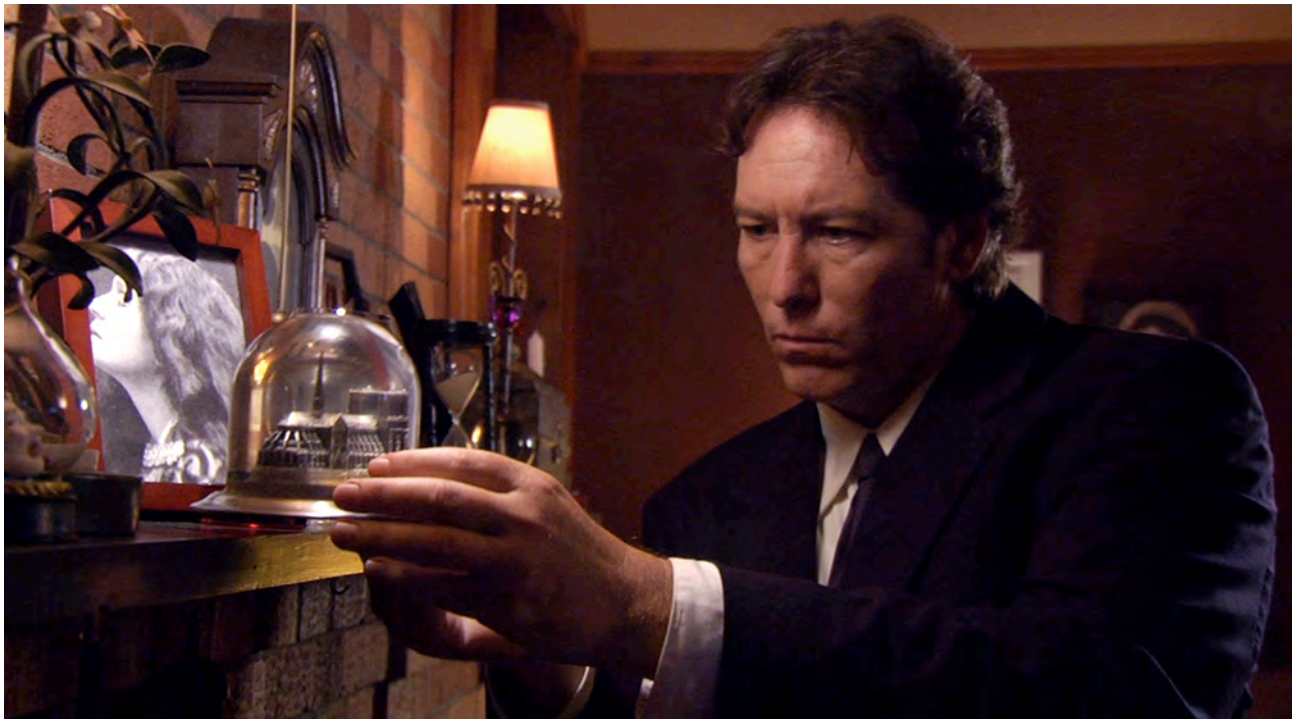
## Interview: Director I. Michael Toth Conjures Up 'The Dream Play'

by [Patrick McDonald](#) on May 1, 2011

- [Gray in White and Black HollywoodChicago.com Content I. Michael Toth Interview Midwest Independent Film Festival Mike McNamara Patrick McDonald The Choice The Dream Play Timothy Burke](#)

CHICAGO – “The Dream Play” is a new, significant film work from first-time feature director I. Michael Toth. It is part of the film project called “Gray in White and Black,” with a separate but connected film called “The Choice.” The Dream Play will have its [Chicago](#) premiere at the Midwest Independent Film Festival on May 3rd.

The Gray in White and Black project was born from a short that Toth made in 2005, called “Cast in Gray.” He expanded that project into the two films, creating them as his feature debut. Both are meditations on the illusion of life, with The Dream Play taking it even further by highlighting a troupe of actors as they attempt to stage August Strindberg’s “The Dream Play.”



Contemplative: Timothy Burke (Tim) in I. Michael Toth’s ‘The Dream Play’

*Photo credit: Life is a Dream Productions*

On the cusp of I. Michael Toth's Chicago premiere of *The Dream Play*, the director did a phone interview with HollywoodChicago.com.

**HollywoodChicago:** What is the origin of the film 'The Dream Play', both as a pairing with 'The Choice' and as a separate narrative statement?

**I. Michael Toth:** The project started about seven years ago. I did a short film called 'Cast in Gray'. It wasn't so short. It was 39 minutes long. The origin of that film was like a strange dream that I put together. I put it in the festivals in 2004 and 2005, and it won some awards.

From that point on, the idea was to make a feature film, but financing was difficult. I wrote several different scripts that were too expensive to produce, so we decided to start with the short film. It was designed to go into two different directions, with two different interpretations at the end. So the idea was to create two different scenarios and two different outcomes for the decisions the character makes in the films. The whole 'gray' part came from the short *Cast in Gray*, and from that point on 'The Dream Play' and 'The Choice' incorporated that gray part, and in essence that was the starting point for both films.

**HollywoodChicago:** *The Dream Play* deals with second acts, choices and the mystery of these choices. How do the mechanics of the stage troupe, the play within the film and theater itself interact with those themes?

**Toth:** The main theme of both films is identity, which I am obsessed with because I'm an immigrant. I came from a country that doesn't exist anymore called Yugoslavia. When you're an immigrant in this country, or any country, you have a problem with changing identity because you're not the same as you used to be before.

There is also something I call 'metaphysical cinema,' which is where I'm inclined to go towards. I'm interested in the themes and ideas that concern everybody. So there are very interesting points when you're talking about theater and actors. Their identity is in question whenever they play roles, so that is a great connection to the main theme of the film.

The other thing that interests me is the nature of the creative process. It is a god-like feeling when you create, especially for artists. That is explored in both films, but in *The Dream Play* it is much more because there is the writer who writes the play and then the actors who perform it. The writer or director has a god-like feeling in a sense. That is something that has always interested me.

Also, messing with somebody's life is another way to play God. Which is the point of *The Choice*. Getting involved with someone else and pushing his decision one way or another is playing God.

**HollywoodChicago:** So 'The Dream Play' precedes the events in 'The Choice'?

**Toth:** *The Dream Play* is the fork in the road film. In this the main character decides to live, to exchange identities with the hitchhiker. The idea in both films is that you have at least two different interpretations of it, so nothing is set in stone. You could interpret the first

film, *The Dream Play*, it could be just an existential possibility in the main character that he had this epiphany before he died and it's just the possibility in a dream. It also can be straightforward; he chose to live and now there is a new life. In *The Choice*, he makes a different choice, and now he dies. You can call that a film about death or a film about life, the life of the characters who survive him.



Stage Play: Trey Maclin (Foster) is a Frustrated Director in 'The Dream Play'  
*Photo credit: Life is a Dream Productions*

**HollywoodChicago:** What intrigues you about how human beings communicate, in relationship to the interactions in *The Choice* and *The Dream Play*?

**Toth:** In a sense, nothing is really direct. Everything is implied. The subtext exists in both scripts that is very heavily laid down. Within the symbolism there is a communication. The simple dialogue between the characters is a game. Communication is a game. Sometimes it is purposely designed, sometimes it just happens that way. But in playing the truth and lie game, that is essential for their communication in both films.

**HollywoodChicago:** There is a different and peculiar rhythm to the lives portrayed in *The Choice* and *The Dream Play*. What are the characteristics of your ideal character personality, as in what would someone expect when meeting a typical character in one of your films?

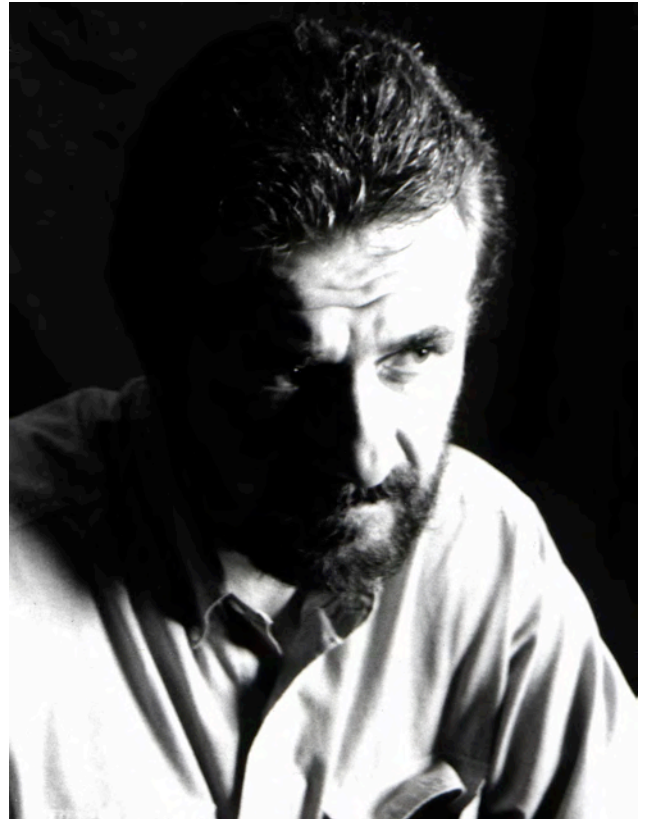
**Toth:** Well, you can say that there is mystery in human beings in any personality. Nobody has a pure, explicit personality where I can say I know this person, or I know what this person thinks of me or anybody else. There is nothing that we can really know.

I don't really know what you think of me or in a sense what your questions mean. You

might have other ideas behind them rather than a straightforward question. Not even my wife, I don't know what she thinks of me. Though she claims that she loves me, I'm not sure. You can never be sure of anything, and that is the essence of any character that appears. People really try to figure out someone else, but you can't because it's impossible to become somebody else, which leads back to the question of identity again. What is identity? Do we understand the identity of other people? Can we really perceive that as something knowable?

**HollywoodChicago:** Since your mother is Serbian and your father is Hungarian, and you grew up in Communist Yugoslavia, what stayed with you from your early years that you want to communicate in your films, that is especially different from culture in the United States?

**Toth:** Inevitably I have a different perspective coming from a different world. First of all, there was the image of the great United States of America, and the whole notion of coming to the 'Land of the Free and the Brave.' That changes when you come and actually start living here. Gaining that perspective, and getting the different education, social and communication skills here, it is of great benefit for anybody who makes art or film in this country. My perspective is different because I know a little bit more than anyone who has just lived here.



Director I. Michael Toth of 'The Dream Play'  
*Photo credit: Life is a Dream Productions*

It was also a disadvantage because I came here later, not as a kid, and I do have an accent. Learning how to think, write, read and dream in English was a long process. It took me seven years to really start writing scripts in English. That is sometimes good and sometimes bad, because I lost so many years just trying to communicate my ideas in a different language.

**HollywoodChicago:** As a director, which of your director influences did you pay homage to in your films?

**Toth:** There are several of them. I think the closest to the ideas and themes I'm dealing with is Krzysztof Kieslowski ["Double Life of Veronique"]. That metaphysical cinema we were talking about, trying to express something that is inexpressible. There were homages to him

**THE DREAM PLAY**  
**By I. Michael Toth**

**FEATURE FILM**  
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everywhere. I couldn't resist the part in The Dream Play where they are drinking coffee, the character dips the sugar cube in the coffee cup and the cube becomes dark and absorbs the coffee into the white cube.

*"The Dream Play" has its Chicago premiere on Tuesday, May 3rd, at the Midwest Independent Film Festival, screening at the Landmark Century Centre Cinema, 2828 N. Clark Street, Chicago. Featuring Timothy Burke, Stacie Beth Green, Patricia Panarella, Trey Maclin and Jacqueline Stone, written and directed by I. Michael Toth. Not Rated*

By **PATRICK McDONALD**

Senior Staff Writer HollywoodChicago.com [pat@hollywoodchicago.com](mailto:pat@hollywoodchicago.com)



# Production Stills

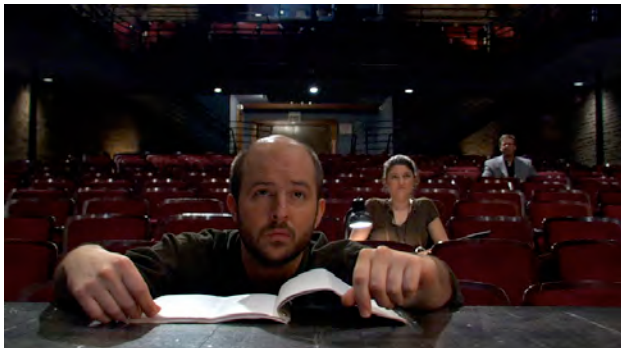
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Timothy Burke as F. Timothy Herbert.



Stacie Beth Green as Heather.



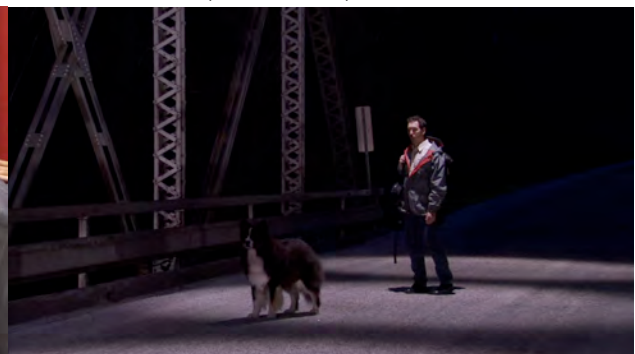
Foster (Trey Maclin) follows a rehearsal in progress.



Dark-Haired Woman (Lorrissa Julianus).



Foster (Trey Maclin) converses with his actors.



Tim and The Dog (Bibo) on the bridge.



## Critical Reviews

Reviews can be read in their entirety at <https://www.facebook.com/TheDreamPlay>

*"The wonderful glory about the art of cinema is its power to elicit analysis and discussion. And there is no better example of this than director I. Michael Toth's "The Dream Play." There is mystery, depth and a narrative that sparks interpretative interaction...*

*Toth's narrative form is deliberate and an artistic canvas. He creates imagery that adds to the dream and its power; a tree in the middle of nowhere, the odd surreal nature of theater itself, a white sugar cube absorbing the blackness of espresso."*

*- Patrick McDonald @ HollywoodChicago.com/ Midwest Film Fest Forum*

*"Watching Mark interact with his coworkers in the play, the mysterious hitchhiker in the flashbacks and the older woman he meets, gives the audience a way to view Mark through many different channels to help explain his character. The heart of the movie is a character study and director I. Michael Toth executed it very well."*

*- Spartan Edge (reviewed at East Lansing Film Festival)*

*"We jump between three phases of a once-suicidal man: Encountering a hitchhiker ... acting in Strindberg's 'Dream Play' ... acting with an elderly woman in a play she wrote. Parts are perplexing, parts have a rich resonance, all of it is filmed and acted with uncommon skill."*

*- NOISE Magazine (reviewed at East Lansing Film Festival)*

*"An intriguing film about Sartre, acting and the quest for fulfillment, 'The Dream Play' is a dark drama that examines our personal prisons and the choices we make to escape. Although the film beautifully sets up its main premise and expertly tie all of its loose ends, it still leaves the audience to wonder why some ends were introduced. Very strong performances from the entire cast make 'The Dream Play' a first rate think piece on an independent budget."*

*- Paul Wozniak, CityPulse (reviewed at East Lansing Film Festival)*

# Credits

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**LIFE IS A DREAM**  
**Productions**  
**(animated logo)**

**G W B FILMS**  
**Chicago**  
**In association with**  
**SEE FILM PRO**  
**Belgrade**

**Presents**

**TIMOTHY BURKE**  
**STEPHEN ANGUS**  
**PATRICIA PANARELLA**  
**STACIE BETH GREEN**  
**TREY MACLIN**  
**LORRISA JULIANUS**  
**BIBO**

**cinematographer**  
**SASHA RENDULIC**

**sound mixer**  
**TOM BEACH**

**music**  
**PATRICIA BARBER**

**additional music**  
**NATASHA BOGOJEVIC**  
**ZVONIMIR TOT**

**production design**

**SLOBODAN BATA RADOVANOVIC**  
**VANESSA CONWAY**  
**SARA TREMBLAY**

**costume design**

**NATASHA VUCHUROVICH DJUKICH**

**makeup design**

**JILLIAN ERICKSON**

**hair design**

**BUDD BIRD**

**co-producer**

**KELLY JOHNSON**

**associate producer**

**FRANK T. HERBERT**

**creative consultant**

**ALEKSANDAR JAN KOSCALIK**

**executive producers**

**VICTOR FORYS**

**I. MICHAEL TOTH**

**CHRISTOPHER GENTRY**

**PREDRAG KONSTANTINOVIC**

**NENAD DUKIC**

**producer**

**CHRISTOPHER GENTRY**

**writer director editor**

**I. MICHAEL TOTH**

**THE DREAM PLAY**

**CAST**

**TIM/MARK .....TIMOTHY BURKE**  
**MARK the HITCHHIKER.....STEPHEN ANGUS**  
**ROSE ..... PATRICIA PANARELLA**  
**HEATHER/AGNES .....STACIE BETH GREEN**  
**FOSTER ..... TREY MACLIN**  
**PLAYWRIGHT .....LORRISA JULIANUS**  
**VERA..... IRENA MICIJEVIC**  
**MARTIN .....SHAUN WHITLEY**  
**KELLY THE PRODUCER ..... KELLY JOHNSON**  
**MICKEY .....JACQUELINE STONE**  
**JENNIE/CHRISTINE ..... ALICE WEDOFF**  
**BILLIE/PRIEST .....MATTHEW VAN COLTON**  
**BOOTH/DOCTOR ..... ANDY CARL**  
**JESSIE/LAWYER ..... KEVIN VIOL**  
**DINO/PHILOSOPHER .....TOM WINTER**  
**MAN IN BAR..... VICTOR FORYS**  
**COMPOSER IN THE PLAY ..... NATASHA BOGOJEVIC**  
**THEATER SEAMSTRESS ..... JULIA ZAYAS-MELENDEZ**  
**FLOWER GIRL ..... DEBBIE MYERS**  
**AVANTI DRIVER.....EVEN WARD**  
**THE DOG.....BIBO**