

UBCTHEATRE&FILM



MUCH ADO ABOUT NOTHING

by William Shakespeare
Directed by Lois Anderson

November 8–24, 2018
Frederic Wood Theatre



YORK THEATRE

EAST VAN PANTO: Wizard of OZ



PHOTO BY TIM MATHESON

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**Nov 28, 2018–
Jan 06, 2019**

WELCOME FROM DEPARTMENT HEAD STEPHEN HEATLEY



In 1958, the year that our department was born, the Stratford Shakespearean Festival was only five years old. From its very modest beginnings in a tent, this little festival in rural Ontario was already changing the course of history for this small town. That year, the Stratford Festival presented its first ever production of *Much Ado About Nothing*. In 1958, the first theatre season as a department featured classics like *Peer Gynt*, *Mrs. Warren's Profession*, *The Three Sisters*. A note in

one of the programs invited the audience to stay after the closing performance for coffee and cookies (15 cents) and discuss the interpretation of the play. The theatre was in a makeshift Quonset Hut on University Blvd.

Here we are sixty years later. The City of Stratford is now a cultural hub and an international destination for theatre lovers. The little department that offered coffee and cookies for fifteen cents now offers over 120 courses in five different programs in film and theatre from first year through to PhD. And in 2018, here we are revisiting Shakespeare's masterful comedy, *Much Ado About Nothing* in the purpose-built theatre we have called home since 1963. Just as the theatre animates the City of Stratford, the Department of Theatre and Film animates our campus.

Welcome to the beginning of the Diamond Jubilee year for Theatre and Film. I hope you will help us celebrate by joining us at any and all of our events during this important year.

All the best,

Stephen Heatley

Professor and Department Head
Department of Theatre and Film

WELCOME FROM PRESIDENT SANTA ONO



It gives me great pleasure to congratulate the Department of Theatre and Film on its 60th anniversary.

Since the UBC Theatre Department was created in 1958, theatre and film studies have played an important role at the University. Through its productions, its contributions to critical studies, and through the generations of talented theatre and film students who have taken its courses and programs, the department has greatly enriched the

cultural life of the university, the province and the country.

Again, congratulations, and best wishes for the next 60 years of theatre and film studies at UBC.

Professor Santa J. Ono

President and Vice-Chancellor
The University of British Columbia

UBC's Point Grey Campus is situated on the traditional, ancestral and unceded territory of the hən̓q̓mín̓əm-speaking Musqueam people.

There will be one fifteen minute intermission.

NOTE FROM DIRECTOR LOIS ANDERSON



What a joy to work with this group of young people on Shakespeare's *Much Ado About Nothing*. At a time when the world feels governed by greed and fear, how inspiring to delve into an exploration of "Love", in all its manifestations.

The Greeks had six different words for love; Eros (sexual passion), Philia (deep friendship), Ludus (young playful love), Agape (love for everyone), Pragma (longstanding love), and Philautia (love of self). In this play, we can also add Christian charity to the list. When a community is founded on principles of love, it encourages growth instead of isolation. Love is expansive.

We have engaged in two experiments in this production. We have set the play in 2018 to see how Shakespeare translates into today's world. And we have turned seven of Shakespeare's original male characters into female characters. As a result, we have lodged our story inside an Italian home run by two fierce mammas; we've established a matriarchy in place of the patriarchal structure of Shakespeare's original play. Mary Beard, author and classicist, describes matriarchal power as an action - "to empower all", meaning the entire community.

In this production of *Much Ado* we celebrate family, friends, and community. Welcome to the Venetian palazzo of Leonata and her sister Antonia. Come and spend a madcap weekend with us!

Lois Anderson

BA, BFA, MFA UBC

SHAKESPEARE'S STAGE: COLLABORATING STORY, AUDIENCE, AND VENUE

Much Ado About Nothing is one of Shakespeare's few plays without a clear source for the plot. Shakespeare would have had access to plenty of love stories, however, similar to *Much Ado*. Chaucer's *Troilus and Criseyde* is a possible inspiration for the love-scoring couple falling in love, similarly to Benedick and Beatrice, while Ariosto's fifth canto of *Orlando Furioso* and Bandello's 22nd *Novella* echo Hero's accusation. While Shakespeare's twelve comedies often intertwine the comedic and melancholic, *Much Ado*, in the combination of Beatrice and Hero's plots, balances the dramatic and comedic with a grace unique to his canon. This play is a New Comedy, a work characterized by rebelliousness and growth, as well as the triumph over the established authority: youth over age, love over property pleasure over prudence. Written primarily in prose, the language of this love story is playful, rhetorically inventive, and richly metaphorical.

In Elizabethan England, playwrights did not create their works independently from the people who would stage and enjoy them. They wrote for the venues they had available, whether the public playhouses or the court. They also worked with specific companies of performers, and it is possible to trace from playwright to playwright types of characters based on performers for whose companies they were writing. *Much Ado* was not published until 1600, two years after it was first performed by the Chamberlain's Men. We have "foul papers" (generally accepted as Shakespeare's manuscripts) for *Much Ado* that list the famous clown William Kemp for the part of Dogberry, and Chamberlain's Men actor Richard Cowley for Verges. The company's performers and their strengths, the number of boy-actors available for women roles, and other such practical concerns influenced the characters in the scripts of the time. Theatre was also a business, and the success of plays with their audiences affected directly how often they were performed; looking at Henslowe's diary, a manuscript that is akin to a producer's bookkeeping, we can see how the run of a play was determined by its success with its audiences. Playwrights had to know their audience and speak to their interests if their shows were to be performed more than once—and if they hoped to be commissioned again.

In short, Shakespeare was writing for the conditions in which he was immersed, and the playwright's intentions were intimately tied to his collaborators and audiences. Shakespeare's sensitivity to theatre as a collaborative artistic form that must respond to its environment inspires creators today—leading us to ask how his work can best speak to us as audience members and contemporary artists. To re-evaluate his work is, in a unique way, to honour its core value.

Luciana Silvestre Fernandes

MFA Candidate, Theatre Directing

Sources

Brown, Russel. *The Oxford Original Illustrate History of Theatre*. Oxford University Press, 2001.

Greenblatt, Stephen; Walter Cohen, Jean E. Howard, Katherine Eisaman Maus, ed. *The Norton Shakespeare Comedies*. Norton and Company, 2008.

Henslowe, Philip. *Henslowe's Diary, d.1616*. A.H. Bullen, 1904.

Thomson, Peter. *Shakespeare's Professional Career*. Cambridge University Press, 2009.
Schelling, Felix. *Elizabethan Playwrights*. B. Bloom, 1965.

Q & A WITH SET DESIGNER JACQUELINE GILCHRIST

What was your creative process for the set design of *Much Ado About Nothing*?

Before meeting with Lois Anderson, I pinged with the talk of trees and arbours in the script and imagined a natural set, with smaller moving pieces that would help create the various settings. Lois then introduced her concept and it necessitated a very different approach. I took my biggest pad of drawing paper and drew multiple images for the required settings. I used rough sketches which allowed me to experiment and avoid growing too attached to designs early on. There have been several stages of development since then, but I can still see much of my early sketches in the final design.

What inspired you for this show?

Lois wanted to have more female characters than the script traditionally calls for and she spoke about the journey of the male characters - who come from a very masculine, 'bro-ish' world, and how they learn to understand and appreciate the women they claim to love. I wanted the set to reflect these gender dynamics. I gave the outside spaces - the dock and the street - more traditionally masculine shapes like sharp angles and triangles. In contrast, the inside space of the palazzo is the more traditionally feminine with circles and curved lines.

Another source of inspiration for this show was the many instances of falsity found throughout the play: the use of masks, impersonation, Beatrice and Benedick lying to themselves about their feelings. The use of trompe-l'œil and forced perspective suggest reality in an unrealistic way and only offer surface while implying depth.

Tell us about your history with theatre design?

In my career, I've mostly been a Costume Designer with one of my favourite designs being the costumes for *The Threepenny Opera* (Phoenix Theatre). The costumes were a bit unusual; incorporating elements like cardboard, plastic and tape with traditional fabric pieces. I enjoyed creating these structured, non-realistic elements, and in some ways found it closer to scenic design. This encouraged me to continue studying and to focus more on set design during my time here at UBC.

What has been the most unexpected discovery during the process?

I've appreciated working with this creative team; the design meetings have been incredibly collaborative. We've been able to throw ideas at each other and try things out. Lois and I had several meetings brain-storming how the boats should work: miming things, recruiting students to play with mock ups. Mai, the show's Sound Designer, suggested ways that the actors could interact with the statue, which in turn, shaped the final design. It's been work, but fun work.

What are your aspirations professionally?

I'm going to continue working as a freelance Costume and Set Designer. In addition to creating realistic designs, I would like to work on more shows that invite unusual, non-realistic sets and costumes; I like the innovation this type of show allows, as well as to experience the audience's reaction to a more unexpected design.

What's next?

After opening night, I'm taking the weekend off before striking costumes for a staging of *Billy Bishop Goes to War* that I designed at Blue Bridge Repertory Theatre. I'm also starting on set decor and properties coordinating for a production of *The 25th Annual Putnam County Spelling Bee* (Langham Court Theatre) and costume designing for a production of *That Elusive Spark* (Langham Court Theatre). After that, I've been asked back to Blue Bridge to design for their 2019 season - though I don't know yet for which show(s). I'm also going to be finishing up my thesis for UBC on the process of designing for *Much Ado About Nothing*.



Costume Designs by Erica Sterry

DEPARTMENT OF THEATRE & FILM

ENDOWED AND ANNUAL AWARDS

THEATRE AND FILM SCHOLARSHIPS

AND AWARDS 2018

Undergraduate Students

**Beatrice Johnson Wood
Scholarship in Theatre**

Anni Ramsay, Year 4 BFA Acting

Joy Coghill Award in Theatre

Bonnie Duff, Year 2 BFA Acting

**John Emerson Memorial
Scholarship in Arts**

Hannah Everett, Year 4 BFA
Acting

**Evelyn Harden Scholarship in
Acting**

Drew Carlson, Year 4 BFA Acting

**Film Production Program 40th
Anniversary Scholarship**

Kincaid Dow, Year 4 BFA Film

**North Shore Studios Scholarship
in Film Production**

Sam Mohseni, Year 4 BFA Film

Mark Harris Memorial Scholarship

Sabrina Dang, Year 4 BA Film

Jessie Richardson Scholarship

Jodi Margit, Year 4 BFA Acting

**Neil Freeman Memorial
Scholarship**

Daelyn Lester-Serafini, Year 4 BFA
Acting

Michael McQueen Scholarship

Amanda Parafina, Year 4 BFA
Design/Production

**Dream Catcher Scholarship in
Theatre**

Karthik Kadam, Year 3 BFA Acting

Graduate Students

**Dorothy Somerset Memorial
Scholarship in Theatre**

Marios Kallos, PhD Theatre

**John Brockington Scholarship in
Theatre**

Luciana Silvestre Fernandes, MFA
Theatre

Sydney J. Risk Award in Directing

Michelle Thorne, MFA Theatre

**Errol Durbach Graduate
Scholarship in Theatre**

Mark Swetz, PhD Theatre

**Brian McIlroy Scholarship in Film
Studies**

Gabrielle Berry, MA Cinema and
Media

Mr and Mrs. G.E. Poole Award

Matthew Tomkinson, PhD Theatre

**IODE Fine Arts Foundation
Scholarship**

Yuning Liu, PhD Theatre

**Norman Young Scholarship in
Theatre**

Rafael Lopes Souza, MFA Theatre

Stuart Keate Scholarship

Matthew Piton, MFA Design

**Bohemia Awards in Theatre and
Film**

Emily Dotson, MFA Theatre and
Jenny Larson, MFA Theatre

Fairchild Group Scholarship

Theresa Warbus, MFA Film

MUCH ADO ABOUT NOTHING

CAST & CREATIVE TEAM

Gray Clark *Benedick*
Daelyn Lester-Serafini *Beatrice*
Matthew Rhodes *Claudio*
Sophia Paskalidis *Hero*
Rafael Ruiz *Don Pedro*
Jodi Margit *Dona Johnna*
Drew Carlson *Dona Antonia*
Tebo Nzeku *Dona Leonata*
Tomás Balli *Post/Borachio/Friar Francis*
Cassandra Bouchier *Maid 2/Margaret/Sexton*
Hannah Everett *Gondolier/Girl at Party/Nun/Verges*
Anni Ramsay *Gondolier/Ursula/Conrade*
Elizabeth Young *Maid 1/Dogberry*

Lois Anderson *Director*
Jacqueline Gilchrist *Scenic Designer*
Erika Champion *Lighting Designer*
Erica Sterry *Costume Designer*
Mai Inagaki *Sound Designer*
Amanda Parafina *Stage Manager*

Rebecca Scherman *Assistant Scenic Designer*
Thea (Zifei) Liu *Assistant Lighting Designer*
Rafael Souza Lopes *Assistant Lighting Designer*
John Tolton *Assistant Lighting Designer*
Zach Levis *Head Electrician*
Mahshid Maleki *Light Board Programmer*
Charlotte Chang *Assistant Costume Designer*
Liz Gao *Assistant Costume Designer*
Owen Marmorek *Assistant Sound Designer*
Emily Chen *Assistant Stage Manager*
Linh Le *Assistant Stage Manager*

Zac Labrie *Lighting Board Operator*
Owen Marmorek *Sound Board Operator*
Candace Li *Costume Run Crew*
Amber Smith *Costume Run Crew*
Celina Wong *Costume Run Crew*
Yuka Hori *Costume Run Crew*
Fiona Fan *Show Run Crew*
Yiyang Li *Show Run Crew*
Camilla Munoz Becerra *Show Run Crew*

ADVISORS AND PRODUCTION TEAM

Borja Brown *Production Manager*
Cam Cronin *Administrator*
Keith Smith *Technical Director*
Gemma Harris *Assistant Technical Director*
Jim Fergusson *Stage and Lighting Specialist*
Lynn Burton *Head of Properties*
Laura Katz *Prop Shop Work Learn*
Jodi Jacyk *Head of Wardrobe*
Charlotte Chang *Costume Shop Work Learn*
Tony Koelwyn *Audience Services*
Andrea Rabinovitch *Marketing*
Shelby Shukaliak *Marketing Support*
Marijka Asbeek Brusse *Stage Management Advisor*
Patrick Rizzotti *Scenic Design Advisor*
Emily Dotson *Scenic Painting*
Madeleine Molgat Laurin *Scene Shop*
Matthew Piton *Scene Shop*
Robert Gardiner *Lighting and Production Advisor*
Rachel Shaen *Lighting*
Carmen Alatorre *Costume Design Advisor*
Patrick Pennefather *Sound Design Advisor*
Alison Matthews *Vocal Coach*
Gayle Murphy *BFA Acting Advisor*
Raphael Wagner *Singing Coach*

STUDENT PRODUCTION CREW

The sets, props, costumes and lighting are built, painted and installed by UBC Theatre Design and Production students.

Hannah Abbott, Samaya Al Daker, Luis Bellassai Gauto, Darci Carrier, Erika Champion, Emily Chen, Joy Cheng, Kallista Dittrick-Katevatis, Fiona Fan, Megan Fass, Zoe Feng, Liz Gao, Gemma Harris, Yuka Hori, Mai Inagaki, Anita Jian, Alice Jiang, Mikaela Joy Kawaley-Lathan, Brenna Kwon, Zac Labrie, Samantha Lam, Rebekah Lazar, Linh Le, Zach Levis, Candice Li, Jane Li, Yiyang Li, Zifei Liu, Crystal Luo, Zhuoyan Ma, Mahshid Maleki, Owen Marmorek, Celeste Mol, Madeleine Molgat Laurin, Camila Muñoz Becerra, Yuyu Ogido, Sandy Park, Andrew Pye, Evan Ren, Mira Robinson, Alexandria Rodrigues, Lukya Rong, Rebecca Scherman, Rachel Shaen, Rachel Shim, Amber Smith, Rafael Souza Lopes, Emily Spencer, Betsy Sun, Vanessa Tang, Si Ying Rachel Tao, John Tolton, Cecilia Vadalà, Chloe Wai, Jacob Lok-Ting Wan, Jacqueline Wax, Kai Wong, Rachel Wong, Sherry Yang, Yuliya Yugay, Yuxin Zhang, Angela Zhu,

UBC DEPARTMENT OF THEATRE & FILM STAFF AND ADMINISTRATION

Stephen Heatley *Department Head*
Cam Cronin *Department Administrator*
Ian Patton *Academic Administrator*
Zanna Downes *Theatre and Film Production Graduate Secretary*
Karen Tong *Theatre and Film Studies Graduate Secretary*
Borja Brown *Manager, Theatre Production*
Jim Fergusson *Stage and Lighting Specialist*
Keith Smith *Stage and Lighting Specialist*
Lynn Burton *Properties Specialist*
Jodi Jacyk *Head of Wardrobe, Costume Specialist*
Tony Koelwyn *Theatre at UBC Audience Services Advisor*
Andrea Rabinovitch *Marketing and Communications Coordinator*
Shelby Shukaliak *Marketing Assistant*
Kimira Bhikum *Marketing Intern*
Carina Ma *Marketing Apprentice*
Linda Fenton-Malloy *Web Developer*
Sarah Crauder *Film Program Administrator*
Stuart McFarlane *Film Equipment Manager*
Dmitri Lennikov *Visual Resource Librarian*

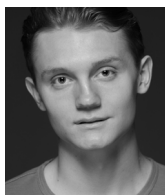
CREATIVE COLLABORATORS

Jonathan Wood *Graphic Designer*
Emily Cooper *Advance Promotional Photography*
Javier Sotres *Dress Rehearsal Photography*
Sherry Yang *Showcase Display*

SPECIAL ACKNOWLEDGEMENTS

**UBC Opera, Vancouver Opera
Bard on the Beach
Arts Club Theatre
Oz and Gracie**

CAST BIOGRAPHIES



Gray Clark *Benedick*

Gray Clark is in his fourth year of the BFA Acting program. For UBC: *The Crucible* (Cheever), *Hotel Amore* (Dottore), *Hot L Baltimore* (Paul Granger). Other theatre credits: *And Then There Were None* (Phillip Lombard), *A Midsummer Night's Dream* (Lysander).



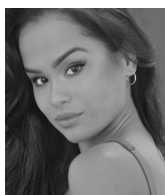
Daelyn Lester-Serafini *Beatrice*

Daelyn is ecstatic to be tackling this wildly fun show in her final year of the BFA Acting Program. Previous credits include: *A Midsummer Night's Dream*, *Oh What A Lovely War* for Arts Umbrella, *Hot L Baltimore*, *Hotel Amore*, *She Kills Monsters*, and *The Crucible* for UBC. Film credits include *Anamnesis* (SFU Film). She is a recent graduate of the Shakespeare Short Course through LAMDA, and was the 2018 recipient of the Neil Freeman Scholarship. Allora!



Matthew Rhodes *Claudio*

Matthew is a fourth year BFA Acting student with a concurrent Master of Management degree at the Sauder School of Business. For UBC: *The Crucible* (Thomas Putnam), *Great Slave Lake* (Astor), *Hotel Amore* (Flavio), *Edward II* (Spenser), *Crimp Shorts* (3). Additionally, he has previously performed with UBC Players Club and UBC Musical Theatre Troupe. He's also completed three years of training with Shakespeare as a Riotous Youth Intern at Bard on the Beach. Twitter: @RhodesTheatre



Sophia Paskalidis *Hero*

Sophia Paskalidis is in her fourth year of the BFA Acting program. For UBC: *The Crucible* (Tituba), *The Shallow End* (Becca), *Hotel Amore* (Francesca), *The Hot L Baltimore* (The Girl). Other theatre credits: *The Secret in the Wings* (Ensemble), *Romeo and Juliet* and *Zombies* (Juliet), *A Midsummer Night's Dream* (Hermia), *The Edge Project 5* (Ensemble), *A Hairy Tale* (Evil Queen). She has also worked in the film and television industry for the past seven years.



Rafael Ruiz *Don Pedro*

Rafael is in his fourth year of the BFA Acting program at UBC. For UBC: *Tuesdays and Sundays* (2018), *She Kills Monsters* (2018), *Great Slave Lake* (2017), and *Hotel Amore* (2017).



Jodi Margit *Dona Johanna*

Jodi is in her fourth year of the BFA Acting program. UBC Theatre credits include: *She Kills Monsters* (Farrah the Fairy), *Great Slave Lake* (Margaret), *Hotel Amore* (Stupino), *Hot L Baltimore* (Millie). Film Credits include: The upcoming *Naked Cinema V* (Sara). Jodi has recently acquired her Fight Directors Canada Basic Certification for stage combat. She would like to thank everybody that has worked so hard on this production.



Drew Carlson *Dona Antonia*

Drew is in her final year of BFA Acting. For UBC: *RENT* (Maureen) for Place Vanier Musical. For UBC Theatre: *HOT L BALTIMORE* (April Green); *Hotel Amore* (La Signora Isabella); *Great Slave Lake* (Gretchen); *She Kills Monsters* (Vera), and *The Crucible* (Susanna Walcott). Other credits: *Chicago* (Lipschitz) for Hot August Nights; *Into The Woods* (The Baker's Wife) and *Urinetown* (Little Becky Two Shoes) for KIDSTAGE.



Tebo Nzeku *Dona Leonata*

Tebo is a fourth year BFA Acting student. Her acting credits include *The Crucible* (Judge Hathorne); *The Shallow End* (Addie); *Hotel Amore* (Columbina); *Hot L Baltimore* (April Green); *UBC VDay: A Memory a Monologue a Rant and a Prayer* (Ensemble); The UBC Musical Theatre Troupe's fall production of *Guilty Parties* (Marnie).



Tomás Balli *Post/Borachio/Friar Francis*

Tomás Balli is a final year BFA Acting student from Monterrey, Mexico. For UBC: *Hotel Baltimore* (Jamie), *Hotel Amore* (Capitano), *The Crucible* (Francis Nurse). Other Credits: the short film *Luca* (Luca) written by Maelina di Grasse. His first original one act play *Our Place* was produced for UBC's Festival Dionysia (2017). He also trains and performs with Honey Co. and Illustrative Society in the dance styles of Contemporary Jazz and Hip Hop.

CREATIVE TEAM BIOGRAPHIES



Cassandra Bouchier *Maid 2/Margaret/Sexton*
Cassandra is in her final year of the BFA Acting program. For UBC Theatre and Film: *Naked Cinema V: Exposed* (Nicole), *The Crucible* (Betty Parris/Sarah Good), *Hotel Amore* (Pantalone), *Hot L Baltimore* (Jackie). For UBC V-Day: *The Vagina Monologues* (Ensemble). Staged Readings: *The Wives* (Indigo Child Productions), *Heaven Born Wind* (UBC). Other areas of study: Visual Arts, Art History, French language. She has previously performed and arranged music for UBC A Cappella.
Instagram: @cass.bouchier



Hannah Everett *Gondolier/Girl at Party/Nun/Verges*
Hannah is in her fourth year of the BFA Acting program. For UBC: *Tuesdays and Sundays*, *She Kills Monsters*, *Great Slave Lake*, *Hotel Amore*, *Hot L Baltimore*, *Edward II*, and *The Vagina Monologues* (UBC VDAY). She interned with the Riotous Youth of Bard on the Beach for three years, as well as completed the InTune Young Company Intensive with Touchstone. She is also a recipient of the John Emerson Memorial Scholarship.



Anni Ramsay *Gondolier/Ursula/Conrade*
Anni is in her fourth year of the BFA Acting program. For UBC: *David's Redhaired Death* (Jean), *She Kills Monsters* (Evil Gabby), *The Shallow End* (Teresa), *Hotel Amore* (Mrs. Pulcinella). Other select theatre credits include: *The Shape of a Girl* (Braidie), *The Sound of Music* (Maria), *Thoroughly Modern Millie* (Dorothy). Anni is also a graduate of the Theatre Junction Grand mentorship program.



Elizabeth Young *Maid 1/Dogberry*
Elizabeth is in her final year of the BFA in Acting program. Select theatre credits: *The Crucible*, *The Shallow End*, *Hotel Amore*, *Hot L Baltimore* (Theatre at UBC), *House of Arms* (Affair of Honor), *Cinderella* (Bristol University). She is a certified basic actor combatant through Fight Directors Canada, and moonlights as a pirate during the summer on Granville Island.



Lois Anderson *Director*
Lois has a BA (English Literature), a BFA(Acting) and an MFA (Directing) all from UBC. For UBC: *Medea*, *Pride and Prejudice*. For Bard on the Beach: *On the Beach*, *Pericles*, *Lysistrata*. For The Arts Club: *Fun Home*, *My Granny the Goldfish*, *The Graduate*, *The Unplugging*, *It's Snowing on Saltspring*. Lois was an original member of The Leaky Heaven Circus, Cirque Poule and Flying Blind.



Amanda Parafina *Stage Manager*
Amanda is a stage manager in her final year of the BFA Theatre Design and Production program at UBC. Previous credits: *Incident at Vichy* (Theatre in the Raw), *Great Slave Lake* (Theatre at UBC), *God Is in My Typewriter* (Women's Correctional Institutions of Canada Tour, with Anna-Mari Laulumaa), *Love and Information* (Theatre at UBC), *The Beaux' Stratagem* (United Players).



Jacqueline Gilchrist *Scenic Design*
Jacqueline is a costume and scenic designer completing her final year of the MFA in Theatre Design and Production at UBC. Selected past credits: Costume Designer: *Billy Bishop Goes to War*, *Swan Song {And Other Farces}* (Blue Bridge Repertory Theatre); *Girl in the Goldfish Bowl* (Langham Court Theatre); *The Threepenny Opera* (Phoenix Theatre). Assistant Scenic Designer: *The Crucible*, *She Kills Monsters*, *Wives and Daughters* (UBC Mainstage); *The Barber of Seville* (Pacific Opera Victoria).
jacquelinegilchrist.com



Erica Sterry *Costume Design*
Erica Sterry is a costume designer in her second year of the BFA Theatre Design and Production program. She has a diploma for Costuming for Stage and Screen from Capilano University and plans to graduate with transferred credits from UBC in 2020. Previous credits include costume design for: *Tuesdays and Sundays* (UBC), *Sidewalkers* (Storyhive short film), *Narrow Lines* (Capilano University short film) and assistant costume design for *Pilferage* (Capilano University short film).



Erika Champion *Lighting Design*
Erika Champion is a lighting and sound designer in her final year of the BFA Theatre Production and Design program. She would like to thank everyone who supported her while she took on this Shakespeare play. Past design credits: Lighting: *The Bridge* (Vancouver Fringe Festival), *Festival of Dionysia* (UBC Players Club), *Great Slave Lake & The Shallow End* (Theatre at UBC); Sound: *The Crucible* (Theatre at UBC) and *Doubt: A Parable* (UBC Players Club). erikachampion.wixsite.com/portfolio



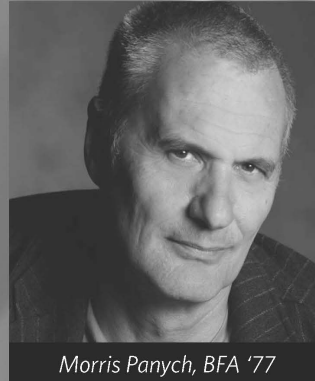
Mai Inagaki *Sound Design*
Mai Inagaki is a fourth year BFA Theatre Production and Design student at UBC. Previous credits: *She Kills Monsters* (Assistant Sound Designer, 2018); *Wives and Daughters* (Sound Designer, 2017); UBC MTT's *Curtains* (Sound Designer, 2017); *Edward II* (Assistant Sound Designer and Sound Operator, 2016).



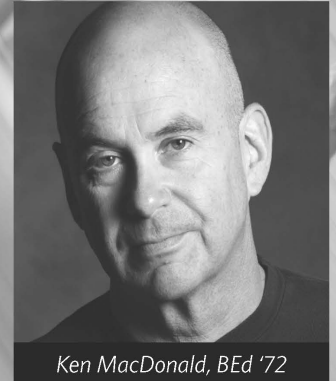
THE UNIVERSITY OF BRITISH COLUMBIA

"WE BOTH GOT A LOT FROM UBC. IT'S MORE THAN FOND MEMORIES: WE BELIEVE THE THEATRE AND FILM DEPARTMENT IS IMPORTANT AND WORTHWHILE."

Morris Panych, Acclaimed Director and Writer, and Ken MacDonald, Set Designer, have made gifts in their wills for endowed prizes in creative writing and theatre design.



Morris Panych, BFA '77



Ken MacDonald, BEd '72

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The Suppliant Women

by Aeschylus

directed by Adam Henderson



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**NOVEMBER 9 - DECEMBER 2
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LION IN THE STREETS

BY JUDITH THOMPSON

DIRECTED BY MFA DIRECTING CANDIDATE MICHELLE THORNE

TELUS STUDIO THEATRE
IN
THE CHAN CENTRE

JANUARY 17 - FEBRUARY 2, 2019

THEATREFILM.UBC.CA



UBC | 2018-2019 OPERA SEASON



ILLUSTRATIONS BY ROAN SHANKARUK

Silent Night

Kevin Puts

NOV 3, 8, 9 — 7.30 P.M.

NOV 4 — 2 P.M.

OLD AUDITORIUM

Die Zauberflöte

Wolfgang Amadeus Mozart

JAN 31 / FEB 1, 2 — 7.30 P.M.

FEB 4 — 2 P.M.

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Wolfgang Amadeus Mozart

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