

UBC THEATRE & FILM



THE CHANGELING

by Thomas Middleton and William Rowley
Directed by Luciana Silvestre Fernandes

January 16–February 1, Telus Studio Theatre, Chan Centre for the Performing Arts



Ronnie Burkett

Forget Me Not

SECRET LOCATION



IMAGE: JOHN ALCORN

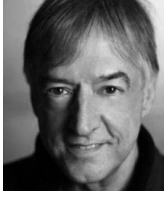
Feb 04–
Mar 01, 2020

TICKETS AVAILABLE AT

604-251-1363
1895 VENABLES ST.
THECULTCH.COM

*“As puppetmasters go,
Mr. Burkett is a benevolent
god: indelicate, a little
poignant and kind
of fantastic.”* —New York Times

WELCOME FROM DEPARTMENT HEAD STEPHEN HEATLEY



The Changeling was written in 1622 and here we are performing it 398 years later. I guess that makes this play a classic.

So, what makes a classic a classic? Dictionaries tell us that it is a work that is “judged over a period of time to be of the highest quality and outstanding of its kind” or “a work of art of a recognized and established value.”

I would extend that definition to include that it is a

work that continues to speak to the world in different and resonant ways to different generations. Theatre artists, like Luciana Silvestre Fernandes, continue to be drawn to the themes, ideas, and theatricality of *The Changeling* four centuries after its premiere.

There seems to be something in the zeitgeist surrounding this play. It's had representations in London and New York in the past five years and has spawned many adaptations. During a twelve-month period in 2016 - 17, no less than four versions were produced in the Toronto area alone. There was a television version in the UK, in 2009, called *Compulsion*. Renowned Canadian playwright, Brad Fraser, created his own compelling adaptation in the 1990s, called *The Ugly Man*. I am pleased that the Department of Theatre and Film can provide the opportunity for you to experience this classic through the lens of our student artists.

Theatre is a truly collaborative art form that cannot succeed unless the artists work together to tell the story through a united vision. The fact of its joint authorship by Thomas Middleton and William Rowley is the first level of collaboration in this project. Scholars do not all agree on the exact nature of their writing partnership, but it seems to have broken down to Middleton being responsible for the main plot and Rowley for the sub plot. That is the beginning of the collaborative efforts you are seeing tonight. Months of work have gone into conceiving the world of this play, building it, rehearsing it and then installing it in the unique environment of the Telus Studio Theatre. I have worked in the theatre for over forty five years and I am still amazed at the miracle that is a theatrical production.

During the first month of this new decade, I am happy to welcome you to the Telus Studio Theatre and also remind you that 2b theatre company's Old Stock: A Refugee Love Story, our co-presentation with the PuSh International Performing Arts Festival and Touchstone Theatre, is running in the Frederic Wood Theatre, and the world premiere of Naked Cinema VI: Refractions, a collaborative project between our fourth year BFA Actors and our Film Production students, will be shown on January 27 at the Vancity Cinema.

Have a great evening in the theatre!

Stephen Heatley

Department Head, Theatre and Film

DIRECTOR'S NOTES



“The ordinary response to atrocities is to banish them from consciousness... Atrocities, however, refuse to be buried. Remembering and telling the truth about terrible events are prerequisites both for the restoration of the social order and for the healing of individual victims.”

Judith Herman, *Trauma and Recovery*

The first three times I read this play, it gave me nightmares. Haunting and uncannily familiar, Beatrice-Joanna's journey sat with me for a decade, waiting for the right moment and the right people to bring it to life.

I am drawn to work that is deeply dissatisfying; the plays you carry with you long after curtain-call, the ones you wrestle with, that leave you to question that which is left unfixed in the play and in you. I am drawn to work that has no flawless heroes, only deliciously flawed humans; work that invokes walls that close in on you if you don't tread carefully and perform according to their rules. Above all, I am drawn to work that embodies the most visceral experiences of humanity—the struggle for agency and the reality of trauma. This is Beatrice-Joanna's plight.

If working on this show has proven anything to me, it is that this is a collective trauma. Too many of us carry invisible scars; too many of us have had our agency denied; too many of us have been objectified and dismissed; too many of us have failed to play a game where the odds were stacked against us; too many of us have made terrible decisions; too many of us have consumed ourselves or been consumed.

Unapologetically telling this story from Beatrice-Joanna's perspective, we bring you into her nightmare. This nightmare takes place in an expressionistic realm of entrapment. This is the world of beautiful people: of high-fashion, high-composure, and high-hypocrisy. This is where the Jacobean and contemporary realms collide. This is where trauma envelops us.

Judith Herman, a specialist in psychological trauma, articulates the study of trauma as coming to grips with both human vulnerability and human capacity for evil. *The Changeling* challenges us to face both, and also to share in the burden of pain they bring. We invite you to join Beatrice-Joanna in her journey, in hope we may find the power to speak the unspeakable and restore the connections pain has severed between us and each other, ourselves and our communities.

Finally, I want to acknowledge that bringing such an ambitious show to life, as they say, takes a village, and I stand on the shoulders of giants—I am blessed with a brilliant creative team and an incredible support structure within and beyond UBC. I am all gratitude.

Luciana Silvestre Fernandes

MFA Director

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

There is no intermission. Brief nudity. Violence and sexual violence.

THE CHANGELING: WHAT'S CHANGED?

Thomas Middleton and William Rowley's *The Changeling* had its first public performance in 1622. Middleton, a contemporary of Shakespeare and one of the era's most celebrated dramatists, was responsible for scripting the main plot. Rowley, an actor-writer who collaborated with other playwrights, contributed various material and usually gets attribution for the main subplot and other 'comic' touches throughout the show. This play is considered by many critics to be a model tragedy from the period. Shakespeare's output during this time included *Macbeth* (which Middleton sometimes gets credit for contributing to) and *King Lear*. Other well-known plays from this era include John Webster's *The Duchess of Malfi* and Ben Jonson's *Volpone*. Jacobean times were cynical and pessimistic. When you went to see a tragedy during the reign of James I, you heard a lot about moral corruption and revenge... and there was blood.

For audiences today, there is a lot of challenging material in this show, including the portrayal and treatment of women and people dealing with mental health issues, and several instances of violence. It addresses many themes that should make us uncomfortable including the repercussions

of poor choices, imperfect victims, blame culture, objectification, and the environments of trauma. Without giving away any major plot points, there is one central plotline that gave the director, Luciana Silvestre Fernandes, nightmares the first time she read it almost a decade ago. Her 'blood boiled' when she encountered contemporary critical writing about this play and when she saw productions. Fernandes is an expert in Elizabethan and Jacobean drama. Of all the shows she could have chosen for her MFA thesis production, *The Changeling* was her first choice.

Unless you are a specialist, you probably haven't read or seen this play before. That is an advantage for Fernandes. She wants 'fresh eyes' and for this production to be people's first experience with the show. If you know this story, put aside your preconceptions.

Fernandes has a great anecdote about watching *Romeo and Juliet* in Stratford when a school group was in the audience. These students didn't seem to know details of that story and reacted very audibly at different twists and turns in that story; just like the original viewers certainly did. *The Changeling* was written with the expectation that the audience would react vocally and let others around them know what they thought. It is not intended to be a museum piece; it is presented here to generate visceral reactions and reflections.

This play premiered in London's Phoenix (née Cockpit) Theatre four hundred years ago. The Telus, like the Phoenix, was designed to put you close to the actors, with your fellow audience members always in your eyeline and sometimes in as much light as the action on stage. Sneak a peek at how others are reacting. Depending on our experiences, we will all react differently to the various aspects of this story. Fernandes' initial response to this play was nightmares. How will you respond? How do others?

Mark Swetz
UBC Theatre Studies PhD Student

Q & A WITH SCENIC DESIGNER LUIS BELLASSAI

What was your creative process like for the set design of *The Changeling*?

Director Luciana wanted an updated version of this classical piece. I am from Paraguay and my native language is Spanish, so the heightened Jacobean language in *The Changeling* created a distance between myself and the play; it was really challenging for me to understand.

The process was more related to the director's vision rather than the play itself. It was a process that was driven 90% by the director. I put all my energy into understanding the play through her vision - a particularly unique way of working. I am really happy with the result.

What inspired you for this show?

An important element is the playing space - the Telus Studio Theatre is unusual due to the distribution of seats, the verticality, and the shape of the space. I have been in love with that place since I saw it for the first time last year, and I am really pleased to be designing for it. Luciana was also excited to work in the Telus Studio Theatre and we worked together to create a set that evokes a nightmare and a prison that embraces and contains the whole room.

Tell us about your path to theatre design?

As well as being an architect, my previous experience is more related to film sets. Theatre design means a new arena that I have been exploring here in Canada.

Even though the creative processes for film sets and theatre sets are similar, the time periods are different. In theatre, the set is installed weeks before and stays for the run of a show, and after that, it dies forever. In film, after shooting, a set could last just 20 minutes or 24 hrs, and it stays alive through the film.

The ability to play with fantasy is also another thing that attracts me to theatre design: I don't need to be realistic. Generally, movies tend to imitate real life in some way and some how. Generally, I prefer to not be realistic, which is obvious in my design.

What are your aspirations professionally and what's next?

My horizon has widened from film sets to include all live performance: not just straight theatre, but dance shows, musical concerts, musical theatre, fashion shows, and other spectacles.

Another area that I have been exploring at UBC Theatre and Film is costume design. Combining different skills to my design wheelhouse can complement my knowledge as a scenic designer.

Though still interested in professional production design for film (a combination of set and costume), I am resilient in terms of work and look forward to opening up opportunities that are presented to me.

I would like to stay in Vancouver and gain experience here first, and then would like to work in Toronto, as I have a special attraction to that city.

DEPARTMENT OF THEATRE & FILM ENDOWED AND ANNUAL AWARDS AND SCHOLARSHIPS 2019/20

The following awards are created through philanthropic donations to UBC. Some are endowed in perpetuity, and some are supported annually. For most of them, the donors have been very clear about what kind of student they would like to support with their gift.

The University Senate tasks the department Faculty with deciding which student best meets the criteria as set by the donors. This can be one of or a combination of grade point averages, professional promise, and student leadership.

Mr. and Mrs. G.E. Poole Award

Matthew Tomkinson, PhD Theatre
and Yuning Liu, PhD Theatre

IODE Fine Arts Foundation Scholarship

Cecilia Vadala, MFA Design

Dream Catcher Scholarship in Theatre

Laura Tobar Noguera, MFA Design

Brian McIlroy Scholarship in Film Studies

Jemma Dashkewytch, MA Cinema
and Media Studies

Stuart Keate Scholarship

Yuting Chen, PhD Theatre

Dorothy Somerset Memorial Scholarship in Theatre

Luis Bellassai, MFA Design

John Brockington Scholarship in Theatre

Omar Munoz Rodriguez,
MFA Directing

Sydney J. Risk Award in Directing

Sloan Thompson, MFA Directing

Errol Durbach Graduate Scholarship in Theatre

Colleen Lanki, PhD Theatre

Jessie Richardson Scholarship

David Volpov, 4th year BFA Acting

Michael McQueen Scholarship

Kallista Dittrick-Katevatis, 4th year
BFA Design/Production

Beatrice Johnson Wood Scholarship in Theatre

Lorenzo Tesler-Mabe, 4th year BFA
Acting

John Emerson Memorial Scholarship

Aidan LeBlanc, 4th year BFA Acting

Film Production Program 40th Anniversary Scholarship

Anna Shannon, 4th year BFA Film
Production

Evelyn Jasiulko Harden Scholarship in Theatre

Ava Maria Safai, 4th year BFA
Acting

Landmark Cinemas Scholarship

Zach Levis, 4th year BFA Design/
Production

Norman Young Scholarship in Theatre

Jacob Wan, 4th year BFA Design

North Shore Studios Scholarship in Film Production

Sila Goral, 4th year BFA Film
Production

Mark Harris Memorial Scholarship

Michael Stringer, BA Film Studies

Neil Freeman Memorial Scholarship

Karthik Kadam, 4th year BFA Acting

Jerry Wasserman Scholarship in English and Theatre

Britt MacLeod, 3rd year BA Theatre

Bohemia Awards in Theatre and Film

Samantha Pineda Sierra, MFA Film
Production and Sloan Thompson,
MFA Directing

Bill Miller Awards in Theatre

Cecilia Vadala, MFA Design;
Jacob Wan, 4th year BFA Design/
Production; Zach Levis, 4th year
BFA Design/Production

Michael Noon Memorial Award in the Performing Arts

Erica Sterry, 4th year BFA Design/
Productions



Costume Designs by Charlotte Di Chang

THE CHANGELING

CAST & CREATIVE TEAM

Bonnie Duff *Beatrice-Joanna*
Kyle Preston Oliver *De Flores*
Liam McCulley *Vermadero*
Monica Bowman *Isabella/J Joanna*
Chantal Gering *Diaphanta/J Joanna/Madwoman*
Abbey Laine Schwartz *Lollo*
Lorenzo Tesler-Mabe *Allibius*
Ishan Sandhu *Antonio*
David Lundmark *Franciscus*
Hayden Davies *Alsemero*
Nicco Graham *Jasperino/ Madman*
Caleb Pleasure *Tomazo*
Connor Riopel *Alonzo/Madman*
Aoife McDavis *Livia/J Joanna/Madwoman*
Genevieve Guimond *Servant/J Joanna/Madwoman*

Luciana Silvestre Fernandes *Director*
Luis Bellassai *Scenic Designer*
Charlotte Di Chang *Costume Designer*
Zach Levis *Lighting Designer*
Jacob Wan *Sound Designer*
Anita Jian *Stage Manager*

Kallista Dittrick-Katevatis *Assistant Scenic Designer*
Yujia Cao *Assistant Scenic Designer*
Zac Labrie *Assistant Lighting Designer*
Mira Robinson *Assistant Lighting Designer*
Kai Wong *Head Electrician*
Mikaela Joy Kawaley-Lathan *Assistant Sound Designer*
Celeste Mol *Assistant Costume Designer*
Zifei (Thea) Lui *Assistant Costume Designer*
Rachel Wong *Assistant Stage Manager*
Zoe Feng *Assistant Stage Manager*

Yuka Hori *Lighting Board Operator*
Lucia Salto Marquez *Sound Board Operator*
Joy Cheng *Costume Run Crew*
Yuliya Yugay *Costume Run Crew*
Amy Zhang *Costume Run Crew*
Midori O'Connor *Costume Run Crew*
Cassie Gilbert *Show Run Crew*
Cristian Twist *Show Run Crew*
Camila Muñoz Becerra *Show Run Crew*
Emily Ai *Show Run Crew*
Sandy Park *Lighting Install*
Zoe Lin *Lighting Install*
John Tolton *Lighting Install*
Lauren McLean *Lighting Install*
Angela Zhu *Set Painter*
Joy Cheng *Set Painter*
Yiyan Li *Set Painter*
Zoe Lin *Set Painter*
Cassie Gilbert *Set Painter*
Amber Smith *Set Painter*
Yuka Hori *Set Painter*
Erica Sterry *Set Painter*
Rachel Tao *Set Painter*
Amy Zhang *Set Painter*
Yuyu Ogido *Set Painter*
Yuliya Yugay *Set Painter*

ADVISORS AND PRODUCTION TEAM

Cam Cronin *Administrator*
Borja Brown *Production Manager*
Derek Meehan *Technical Director*
Lynn Burton *Head of Properties*
Samantha Lam *Properties Work Learn*
Emily Chen *Properties Work Learn*
Jodi Jacyk *Head of Wardrobe*
Erica Sterry *Wardrobe Work Learn*
Amber Smith *Wardrobe Work Learn*
Tony Koelwyn *Audience Services*
Andrea Rabinovitch *Marketing and Communications Coordinator*
Ivonne Zhao *Marketing and Communications Work Learn*
Belen Quirce *Marketing and Communications Intern*
Collette Berg *Stage Management Advisor*
Patrick Rizzotti *Scenic Design Advisor*
Robert Gardiner *Lighting and Production Advisor*
Jacqueline Firkins *Costume Design Advisor*
Patrick Pennefather *Sound Design Advisor*
Stephen Heatley *BFA Acting Advisor*
Lois Anderson *Directing Advisor*
Marlise McCormick *Movement Coach*
Erin Ormond *Voice and Dialect Coach*
Ryan McNeill Bolton, Mike Kovac *Fight Directors*

STUDENT PRODUCTION CREW

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

Hannah Abbott, Emily (Siqiao) Ai, Camila Muñoz Becerra, Chloe Bohonos, Darci Carrier, Muleba Chailunga, Emily Chen, Jingyi Cheng, Kallista Dittrick-Katevatis, Saphia Ediriweera, Michayla Giesbrecht, Cassie Gilbert, Shiori Hatamoto, Yuka Hori, Roohi Kamal, Samantha Lam, Rebeckah Lazar, Zachary Levis, Hanyan (Candice) Li, Jane Li, Yiyan Li, Xiaoyuan (Zoe) Lin, Elsie Liu, Crystal Luo, Carina Ma, Owen Marmorek, Lauren McLean, Victoria McNeil, Tonya Mo, David Moise, Celeste Mol, Tariro Motsi, Midori O'Connor, Yuyu Ogido, Matthew Piton, Jamie Ragins, Rebecca Scherman, En Yan (Cheyane) See, Olivia Smigel, Amber Smith, Erica Sterry, Si Ying Rachel Tao, John Tolton, Cristian Twist, Cecilia Vadalá, Louisa Wong, Liuyi (Sherry) Yang, Yuting Yue, Yuliya Yugay, Yuxin Zhang, Chenwei (Angela) Zhu

UBC DEPARTMENT OF THEATRE & FILM STAFF AND ADMINISTRATION

Stephen Heatley *Department Head*
Cam Cronin *Department Administrator*
Ian Patton *Academic Administrator*
Karen Tong *Theatre and Film Graduate Secretary*
Borja Brown *Manager, Technical Theatre Production*
Keith Smith *Stage and Lighting Specialist*
Derek Meehan *Stage and Lighting Specialist*
Lynn Burton *Properties Specialist*
Jodi Jacyk *Head of Wardrobe, Costume Specialist*
Tony Koelwyn *Audience Services*
Andrea Rabinovitch *Marketing and Communications Coordinator*
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*
Javier R. Sotres *Photography Advance Promotional and Dress Rehearsal Photography*
Celeste Mol *Showcase Display*

SPECIAL ACKNOWLEDGEMENTS

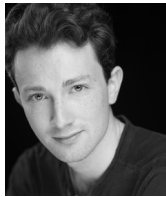
Properties: Arts Club Theatre, Vancouver Opera, Bard on the Beach, Mike Kovac, Ryan Bolton

CAST BIOGRAPHIES



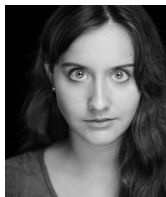
Monica Bowman *Isabella/Joanna*

Monica is finishing her final year in BFA Acting. For UBC: *Naked Cinema VI: Refractions* (Ensemble Lead), *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Station Master/Major Mickle/Horse/Juliet), *Lion in the Streets* (Lily/Ellen), *Sexaholics* (Juliet), *Commedia Dell'Arte* (Isabella), *Book of Days* (Sharon Bates), *Secrets* (Ensemble). Outside of the program, Monica has worked in the film and television industry on independent films, voice overs, commercials, and music videos. As a special skills enthusiast, she trains in tumbling, fire dancing, tricking, combat and dance.



Hayden Davies *Alsemero*

Hayden is in his final year of the BFA Acting program. For UBC: *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Mr. Ross), *Book of Days* (James), *Festival di Commedia'18* (Pantalone), *Lion in the Streets* (Bill/ Ben), *The White Liars* (Tom). Bard on the Beach: *Richard III* (Prince Edward). Other theatre credits: *Romeo and Juliet* (Romeo), *The Man Who Came to Dinner* (Richard), *The Martian Chronicles* (Spender). Film and television: *Smallville* (Defenceless kid).



Bonnie Duff *Beatrice-Joanna*

Bonnie is a third year BFA Acting student. Guildhall School of Music and Drama: *The Faith Machine* (Sophie), *The Tempest* (Ariel); *Awkward Stage Productions: Goodnight Desdemona*, *Good Morning Juliet* (Juliet), *TITUS: The Light and Delightful Musical Comedy of Titus Andronicus* (Quintus); *Geekenders/Instant Theatre: Slumber Here*. Bonnie was the 2018 recipient of the Joy Coghill Award in Theatre, and was a 2017/2018 Riotous Youth Intern at Bard on the Beach, where she is now a teaching artist.



Chantal Gering *Diaphanta/Joanna/Madwoman*

Chantal (she/her) is in her third year of the BFA Acting program. Previous training: Arts Umbrella; Musical Theatre Intensive at Arts Club; Acting and Shakespeare Drama Centre London; Bard on the Beach's Riotous Youth. For UBC: *Hot L Baltimore*, *Isle Dell'Arte*. Other credits: *Concord Floral* (Push International Festival); *One of a Kind* (Vancouver Children's Festival); *Centurions* by Sally Stubbs (Play Development with the Evergreen Cultural Centre). She is looking forward to producing her first play, *Papa Records Everything*.



Nicco Graham *Jasperino/Madman*

Nicco is in his final year of the BFA Acting program. For UBC: *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Private Purchas), *GOLDRAUSCH* (Ensemble), *The Forgotten Proposal* (Brighella), *Book of Days* (Walt Bates), *Secrets* (Rodney). Other theatre credits: *The Potman Spoke Soothe* (Colonel Winthrop Wiggins).



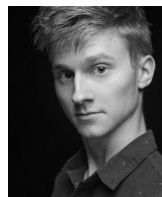
Genevieve Guimond *Joanna/ Madwoman/ Servant*

Born in Singapore and raised in Montreal and Macau, Genevieve is in her third year of the BFA Acting program. For UBC: *Isle Dell'Arte* (Miranda), *The Hot L Baltimore* (Mrs. Bellotti, Mrs. Oxenham). Other Credits: (Dance Ensemble, Chinese Theatre), *And Then There Were None* (Vera Claythorne, TIS Secondary Players). Film Credits: *The Red Moon* (Luna), *EXP 101* (Julie).



David Lundmark *Franciscus*

David is in his third year in the BFA acting program. For UBC: *Problem Child* (RJ), *Isle Dell'Arte* (Professore). Other credits: SCHS production: *Forsooth My Lovely* (Malvolio), *The Drowsy Chaperone* (George).



Liam McCulley *Vermandero*

Liam is a final year BFA Acting student. For UBC: *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Private Regis/Soldier 1 & 3), *The White Liars* (Vassi), *GOLDRAUSCH* (Film Crew), *The Forgotten Proposal* (Pantalone), *Book of Days* (Len Hoch). Other theatre: *Kindly Leave the Stage* (Edward), *The Imaginary Invalid* (Thomas), *Eurydice* (Chorus).



Aoife McDavis *Livia/Joanna/Madwoman*

Having lived her whole life in greater Vancouver, Aoife is in her third year of the BFA Acting program. For UBC: *Dolores* (Dolores), *Isle Dell'Arte* (Mariabinn), *Hot L Baltimore* (April). Other credits: *Carry On: A Musical* (Casie, Awkward Stage Productions). She wrote and directed her first play, *Person in the Woods*, for the Eternal Theatre Collective's short play festival, *Square One* in 2016.



Kyle Preston Oliver *De Flores*

Born in Pretoria, South Africa, and raised in Lethbridge, Alberta, Kyle is a graduate of The Canadian College of Performing Arts and a third year BFA actor. Credits: Royal City Musical Theatre: *My Fair Lady* (Quartet/Ensemble), *Fiddler On The Roof* (Mendel), *Anything Goes* (Ensemble); Theatre Under The Stars: *Oliver* (Ensemble); Fighting Chance Productions: *Little Women: The Musical* (Laurie); Urban Arts: *Into The Woods* (Jack). Other Credits: numerous revues and cabarets in Vancouver, Victoria, Calgary, and New York City.

CAST BIOGRAPHIES



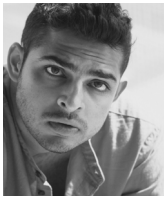
Caleb Pleasure *Tomazo*

Originally from the Bay Area of California, Caleb is in his final year of the BFA Acting Program. For UBC: *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Captain Leather & Coyote), *The Book of Days* (Sheriff Atkins); *Festival Di Commedia'18* (Il Dottore); *Lion in the Streets* (Rodney/Scalato). Other theatre credits: *Singing in the Rain* (R.F. Simpson); *The Shakespeare Stealer* (Mr. Bass/Falconer).



Connor Riopel *Alonzo/Madman*

Connor is in his final year of the BFA Acting program. For UBC: *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Private Cote/Soldier 4), *The White Liars* (Frank), *Lion in the Streets* (Timmy/David/Michael), *Festival Di Commedia'18* (Pulcinello), *Book of Days* (Reverend Bobby Groves). His other selected theatre credits: *Shakesperiment* (Ensemble), *A Short Trip Through the Complex* (Jordan), *Here* (Ensemble), *The Romeo Project* (Friar Lawrence).



Ishan Sandhu *Antonio*

Ishan Sandhu is in his final year of the BFA Acting program. For UBC: *Book of Days* (Bobby Groves), *The Forgotten Proposal* (Arlecchino), *GOLDRAUSCH* (Film Crew), *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Sergeant Singh). Other theatre credits: *The Wrong Bashir* (Al Nashir), Monsoon Festival, The Cultch; Gramophone (Hassan), Ignite Youth Festival, The Cultch; *Breaking Borders* (Ishan), Vines Art Festival. Film: Pilot episodes of *Dead Dudes* and *Alone Wol* (lead). Vancouver Film School: *Art vs. Art*, *Shame Expo*, *serrated knife*, *Nicki* (featured artist).



Abbey Laine Schwartz *Lollio*

Abbey is a third year BFA Acting student. For UBC: *Isle Dell'arte* (Prospero/Magnifico); *Hot L Baltimore* (Mrs. Katz). Other credits: *Mamma Mia!* (Dance Chorus/Backpacker, Theatre Under the Stars); *Heathers* (Heather Duke, Citadel Theatre); *Heathers* (Heather Chandler, Strathcona Alumni Theatre Company); *Hedwig and the Angry Inch* (Back-up Vocalist in Band, SATC); *Anne of Green Gables* (Mrs. McPherson, Festival Place); *Concord Floral* (Rosa/6, Citadel Theatre).



Lorenzo Tesler-Mabe *Allibius*

Lorenzo is in his final year of BFA Acting! For UBC: *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Private Harris), *The Small* (Duncan); *Lion in the Streets* (Martin/Father Hayes/Edward); *Silence* (Roger); *The Forgotten Proposal* (Silvio); *Book of Days* (Boyd Middleton). Other theatre credits: *Ashgirl* (Sadness); *The Crucible* (Judge Danforth). Musical theatre credits: *9 to 5* (Franklin Hart); *Thoroughly Modern Millie* (Trevor Graydon); *Grease* (Roger).

CREATIVE TEAM BIOGRAPHIES



Luciana Silvestre Fernandes *Director*

Luciana is a director, actor, dancer and a nomad. Luciana's work focuses on (re)claiming classical and canonized materials and embracing marginalized perspectives. Previous Elizabethan/Jacobean credits include: *A Yorkshire Tragedy* (Director); *Women Beware Women* (Actor-Bianca); *Edward II* (Director); *Revenger's Tragedy* and *'Tis Pity She's a Whore* (Assistant Director/Choreographer). Luciana has also been working in creating expressionistic movement adaptations of the classics (*Cassandra's Curse* and *Antigones*). She was the Artistic Director for Taboo Theatre (2014-16) and is starting Maenad's Theatre. Luciana joined Neptune Theatre last winter, where she assisted in *Noises Off*, *The Bridge*, *Bunny*, and workshopped her adaptation of Cassandra's story. Other directing credits include: Buffini's *Silence*; Anouilh's *Antigone*; Bouchard's *Madonna Painter*; Corley's *Hansel in Lederhosen*; Henderson's *How'd You Get Those Eyes* and her scripts, *A Night in the Tavern* and *Grumble*.



Anita Jian *Stage Manager*

Anita is in her final year of the BFA Theatre Production and Design program, specializing in Stage Management and Lighting Design. Previous stage management credits include: *Superior Donuts* (Stage Manager, Ensemble Theatre Company); *White Liars* (Assistant Stage Manager, UBC Theatre and Film). Design credits include: *The Grown Ups* (Lighting Designer, UBC Players Club), *Isle Dell'Arte* (Lighting Designer, UBC Theatre and Film), *Beckett 18: it all...ah well* (Assistant Lighting Designer, UBC Theatre and Film). anitasmjian.wixsite.com/anitajian



Luis Bellassai *Scenic Design*

Luis, Paraguayan Architect and Scenic Designer, is pursuing a Theatre Design and Production MFA. Architecture work includes the development of a social housing project in Sapucaí, Paraguay, for people with Hansen Disease. His varied work experience includes credits as an art director in several TV commercials and short films and as Prop Master in the blockbuster film *Los Buscadores* (*The Gold Seekers*). For UBC: *GOLDRAUSCH* (Scenic Designer, director Jenny Larson); *Sunrise Valley* short film (Production Design, director Samantha Pineda, accepted to the Toronto International Film Festival's Filmmaker's Lab 2019).

CREATIVE TEAM BIOGRAPHIES



Charlotte Di Change *Costume Design and Makeup*

Charlotte is a Chinese-born, Vancouver-based Costume and Set Designer for theatre and film. Presently an MFA Theatre and Design student, Charlotte started her journey at the University of the Arts London as a Costume Interpretation student. After a year of working with both large-scale and independent theatres in Beijing, she has found her passion for set design and short film collaborations at UBC. For UBC: *Hosanna* (Assistant Costume Designer & Makeup Artist); *Much Ado About Nothing* (Assistant Costume Designer), *GOLDRAUSCH* (Assistant Set Designer); *Reverie* (Short Film: Production Designer & Costume Designer). designcharlottechang.com



Jacob Wan *Sound Design*

Jacob, a Vancouver-based designer from Hong Kong, is in his final year in the Theatre Design and Production program specializing in lighting and projection design. Previous credits: *UBC Bands: Concert for Climate* (Projection & Lighting Design, UBC School of Music); *The Price* (Lighting Design, United Players); *The Forgotten Proposal* (Lighting Design, UBC Theatre and Film); He has completed two professional certificate courses at the Hong Kong Academy of Performing Arts and has designed shows in Hong Kong. www.jacobwan.com



Zach Levis *Lighting Design*

Zach is a sound and lighting designer, currently in their final year of the UBC BFA Theatre Design and Production program. For UBC: *Timothy Findley's The Wars*, adapted by Dennis Garnhum (Sound Design); *GOLDRAUSCH* (Projection Design); *Beckett 18: it all... ah well* (Lighting Design). Other selected credits: *James and the Giant Circus Peach* (Lighting Design, CircusWest); *Works Progress Vancouver: Heaven Born Wind* (Lighting/Sound Design, Salvage Vanguard Theatre & UBC Theatre and Film).

"A donor-funded scholarship gave me confidence and a drive to make a difference at school and in the world at large.

Thank you for believing in the potential of students."

— Matthew Rhodes, BFA'19



BELIEVING IN THE ARTS
With donor support we can continue to grow into Canada's leading theatre and film school.
JOIN US.

Contact Simone Doust, Faculty of Arts
604.822.4790 simone.doust@ubc.ca
support.ubc.ca/thenextact



THE UNIVERSITY OF BRITISH COLUMBIA



support UBC

UBC Players Club



presents

FESTIVAL DIONYSIA

MARCH 11-15 | 7 PM

Dorothy Somerset Studio

\$5 members | \$8 students | \$10 regular

ubcplayersclub.com

[@ubc_players_club](https://www.instagram.com/ubc_players_club)

[@UBCPlayersClub](https://www.facebook.com/UBCPlayersClub)



**UBC
PLAYERS
CLUB** est. 1915

ANYWHERE BUT HERE

ELECTRIC
COMPANY
THEATRE

WORLD PREMIERE

A family. A border wall. A million memories and the quest for home.

TAMBIEN DE
ESTE LADO
HAY SUEÑOS

A PLAY BY CARMEN AGUIRRE
RAPs CREATED WITH SHAD

VANCOUVER PLAYHOUSE
FEB 4-15 2020

TICKETS FROM \$19.99 AT
electriccompanytheatre.com





ENGLISH
SURTITLES

LA
SEIZIE
ME
THEATRE

LE NOSHOW VANCOUVER

February 26 - 29, 2020 — 8pm

March 01, 2020 — 2pm

Performance Works

SEIZIEME.CA



{ *beyond* words
at the Telus Studio Theatre

Ridge

THU MAR 26 2020 / 7:30PM

Brendan McLeod takes us back to the historic WWI Vimy Ridge battle in a visceral piece of theatre that honours the memory of Canadian soldiers while taking a searing look at the futility of war.



Canada

THE GEORGIA
straight

chancentre.com



THE UNIVERSITY OF BRITISH COLUMBIA

UBC Opera

MIECZYŚLAW WEINBERG

PASAŻERKA

(THE PASSENGER)

JANUARY 30, 31, FEBRUARY 1 — 7:30 P.M. | FEBRUARY 2 — 2:00 P.M.
THE CHAN CENTRE FOR THE PERFORMING ARTS

UBCOPERA.COM | 604.822.6725

