

UBC THEATRE & FILM



REVOLT. SHE SAID. REVOLT AGAIN.

by Alice Birch
Directed by Sloan Thompson

March 12–March 28, 2020, Frederic Wood Theatre



BRIEFS FACTORY (AUSTRALIA)



THE CULTCH 19/20

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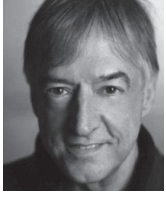
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WELCOME FROM DEPARTMENT HEAD STEPHEN HEATLEY



Our world is in an overwhelming state of flux. There is major upheaval politically in many parts of the globe; a climate emergency has been declared at the United Nations; we struggle with issues of economic sustainability and the rights of Indigenous people; our society has finally woken up to the inequities that are all around us for women and people of colour. We are at a crossroads on all of the above and for so many more things that have been status quo for far too long. We live

in a time of revolution.

Revolution is defined as “a forcible overthrow of a government or social order, in favor of a new system.” Theatre has long been a revolutionary force. John Osborne’s *Look Back in Anger* in 1956 changed the United Kingdom’s lens on the working class. In 1968, Michel Tremblay’s *Les Belles-Sœurs*, legitimized the street speech of Quebec and changed their government. Theatre artists so often challenge the status quo and reframe what many of us take as common knowledge. I am delighted that the Department of Theatre and Film can stage Alice Birch’s challenging play and invite you to be part of the Revolution she is encouraging. If there is to be action taken on the important issues of our day, we might just have to stop being so polite. Birch’s directive in the opening notes to her play is “Most importantly, this play should not be well behaved.”

Thanks for joining us for the final production of the Theatre at UBC season. It is a season that has taken us to the horrors of the First World War, to the lives of a refugee couple in early 20th century Montreal, and to the moral upheaval of Jacobean Britain. I hope you have been challenged by the journeys that we all take with the emerging artists of our department. They are the revolutionaries of the future.

And there is lots more to be experienced this year in the busiest department at UBC. The Undergraduate Film Students’ Symposium takes place March 29. The first-year MFA directors present their one-acts in the Dorothy Somerset Studio, April 9, 10, and 11. We celebrate National Canadian Film Day on April 22 at the Frederic Wood Theatre, featuring the work of the Rogers Multicultural Filmmaking class. The annual Persistence of Vision Film Festival, celebrating its 30th year, featuring 18 films by the BFA Film Production students, will screen at the refurbished Norm Cinema in the Life Building on April 25 and 26.

Stephen Heatley

Department Head, Theatre and Film

ARTISTIC NOTE

“When something seems ‘the most obvious thing in the world’ it means that any attempt to understand the world has been given up.”

-Bertolt Brecht

We, the actors and director whose work you are about to see, welcome you to this performance. Thank you for choosing to spend your evening with us! Had you not come to the theatre tonight, this show would not be possible.

Along with a fantastic team of designers and crew members, we have spent the past six weeks exploring a script that has challenged and empowered us not only as artists, but as people. As we have worked to understand and inhabit the characters that you will see on stage tonight, we have been forced to ask ourselves difficult questions about the stories that we choose to believe, the language that we carelessly use, and the systems that we support with our ignorance or our silence. Our investigation of these problematic systems – namely, patriarchy and capitalism – has brought us face-to-face with the question that has baffled a century’s worth of feminist revolutionaries: if we all know the evils of these systems, why do they still exist?

Tonight, we will pass this investigation on to you. With our performance, we hope to expose you to the same discomfort and difficulty that we have felt, in hopes that you will ask the same questions that we have asked. We hope that the next time you participate in a system that makes you angry or uncomfortable, you will remember this play and ask *why*. Why does this system exist? Why can’t we change it? Why do we assume that this is the only option? The word “why” is the most powerful tool we have for exposing oppressive systems and strengthening beneficial ones.

In our attempt to disrupt narratives, to spark questions, and to expose insidious systems, we recognize that we may anger or upset some members of our audience. We may be accused of being crass, rude, or tasteless. For this, we do not apologize. After all, revolt is neither polite nor tasteful. Revolt is what we do when our civility and good manners have failed to make real change. Knowing the injustice that persists in our society, who could possibly deny our failure? So, tonight, in place of good manners, we choose revolt. And tomorrow, and the day after that, and every day until the world has changed, we will revolt again.

The Director and Cast.

Revolt. She Said. Revolt Again.

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

There is no intermission. Warning: nudity, depictions of violence, sexual content, strong language.

YOU ARE CORDIALLY INVITED TO JOIN THE SCUM

On a mild spring day in 1968, around 2:00 PM, Valerie Solanas entered The Factory studio in New York City and shot Andy Warhol. Almost fifty years later, Alice Birch's *Revolt. She Said. Revolt Again.* premiered at The Other Place, Stratford-Upon-Avon. The latter moment would not exist without the former, both connected by a shared sense of rage, confusion, and a desperate hope for change.

It's 2013 and Alice Birch is struggling to write a new play for the Royal Shakespeare Company's festival of new works entitled "Making Mischief." It is intended to be a series of new plays by prominent female playwrights inspired by the Laurel Thatcher Ulrich quote "well-behaved women seldom make history." Birch is struggling with this phrase, though she cannot articulate exactly why. She goes to her local bookstore to scour the Women's Studies section for inspiration. She looks at a wall of pink books, and her eye is drawn to a single slim black volume. She pulls it out and reads the title: *SCUM Manifesto*, by Valerie Solanas. SCUM meaning the Society for Cutting Up Men. The anger and violence in this book would feed her and transform into *Revolt. She Said. Revolt Again.*

At the center of both Solanas' and Birch's work is the necessity of action. Solanas begins *SCUM Manifesto* with a blunt command: "Life in this society being, at best, an utter bore and no aspect of society being at all relevant to women, there remains to civic-minded, responsible, thrill-seeking females only to overthrow the government, eliminate the money system, institute complete automation and destroy the male sex."

Without giving up the ghost, let's say that *Revolt. She Said. Revolt Again.* ends where Solanas began, though Birch tinges it with sadness. Unlike Solanas, who is confident from the first, Birch's play begins with a simple uncertain phrase: "I don't understand[.]" and from this uncertainty grows a violent world. Violence suffuses both works. Solanas demands that her society "keep on destroying, looting, fucking-up and killing[.]" Early in *Revolt.* Birch has one of her characters beam, "I want to make a brooch out of your hair and your pupils and your ribs[.]" For Birch, there is violence in love as well as hate.

Though most of *SCUM Manifesto* is dedicated to the dismantling of masculinity, it leaves some of the most biting words for "nice, passive, accepting 'cultivated', polite, dignified, subdued, dependent, scared, mindless, insecure, approval-seeking Daddy's Girls[.]" In other words, "well-behaved women." *SCUM Manifesto* is a provocation, and *Revolt.* is a response. At times the two texts reflect each other, at others they contrast. For one, Birch does not condone or believe that the violent means of revolution Solanas speaks of are any sort of answer. *SCUM Manifesto* is often looked at as a satirical text, rather than a literal manifesto of revolution. Though Solanas always argued it's seriousness. Despite this, *Revolt.* would not be the ferocious piece it is without Solanas egging Birch on from the hereafter, telling her to misbehave. Not just misbehave, but to fight, act up - *Revolt.* Today, Solanas is most well remembered for trying to kill Andy Warhol. This was not the spark of revolution, but was rather the end result of untreated mental illness, and a long string of misfortune. We cannot forget this. Yet, Solanas words still have the power, fifty years later, to provoke incendiary art. If you find yourself upset, confused, enraged, or frightened by what you see and hear tonight, read the *SCUM Manifesto* and see if it inspires you, like Birch, to think twice about our complacency in a patriarchal capitalist society. Hopefully we follow Birch's example and make change through our voices and our art, and our (non-violent) action.

Jordy Matheson
BA Theatre Studies

Q & A WITH SCENIC DESIGNER EMILY DOTSON

What was your creative process like for the set design of *Revolt. She Said. Revolt Again.* by Alice Birch?

My creative process for the show was much different than it usually is. My set designs are usually based off of character analysis. This show has no characters and so I looked at text analysis and revolutionary themes that run throughout the production. I started to see that each act explores the same themes again and again, but they all break down over the course of the story. In Act 1, we see a slight resistance to the systems that are oppressing women, and by Act 3, all those systems are destroyed and revolutionary themes take over. I wanted all the systems in the theatre to be dismantled as well. I wanted to physically see the destruction on the stage mimicking the destruction of these patriarchal ideas in the text.

What inspired you for this show?

I first read an interview with the playwright Alice Birch where she described her intent when writing the show and her need to create a different kind of theatre experience. That interview made me feel as though the system and convention of theatre itself needed to be broken - set destroyed, lights falling, stage going into the audience, etc. I read an interesting article entitled, "The Semiotics of Action Design" by Dennis Christilles describing designing a space based for movement rather than for plot. I also really liked the idea of having something very structured like a cube and then having that structure come apart during the show by physically moving and destroying certain elements. I looked at urban spaces because they were spaces that could be utilized in multiple ways and allow for various types of movement while cohesively working as one space. Those spaces made me feel cold and isolated and I realized that they were all very structural elements that had industrial textures like concrete and metal.

Tell us about your path to theatre design?

I was primarily a painter before I was introduced to theatre. I was a studio artist who enjoyed painting big murals; I loved that creative process. I've also always loved history and storytelling but I couldn't incorporate them into my visual art practice in the way that I was able to for theatre, I would discover. I had just finished doing a painting intensive in Paris, when I returned to my undergraduate university, Cleveland State University, and I was asked to assist on painting the set for a show the theatre department was working on. It was the first time that I was introduced to the scenic side of theatre and it was also the first time I had ever met a set designer. I wasn't aware that set design was a job that existed, and the more I talked to this designer, the more I realized that this was everything about art that I enjoyed doing. I love doing historical research and analyzing the script to find clues about the environment and the characters, and it just seemed to all click.

What are your aspirations professionally and what's next?

Currently, I am also designing *A Kid Like Jake* with A Dream of Passions Production Company, sponsored by Theatre Wire and the Fringe Festival, which is premiering in April, and designing the Film Production students' POV Film Festival spaces for April 25 and 26. Graduating this May, I'm hoping to transition more into television and film work as a production designer on a sci-fi or a fantasy project. You can see more of my work at EmilyDotson.Design

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.

Mr. and Mrs. G.E. Poole Award
Matthew Tomkinson, PhD Theatre;
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 Dashkewtych, 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

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.

**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; 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/
Production

RESOURCES

WAYAW Rape Crisis Centre (Community-based Crisis Resource)

24-hour Crisis & Info Line: Lower Mainland: **604.255.6344**

UBC Sexual Violence Prevention and Response Office

Room 4071 - 6363 Agronomy Road (Orchard Commons)
Mon. to Fri., 8:30am - 4:30pm **604.822.1588**

UBC AMS Sexual Assault Support Centre

Room 3127 - 6133 University Blvd (The Nest)
Every day, 8:00am - 10:00pm **604.827.5180**

Crisis Intervention & Suicide Prevention Centre of BC (Community-based Crisis Resource)

24-hour Emotional Support

Distress Line Numbers:
Greater Vancouver: **604.872.3311**

Toll free - Lower Mainland and Sunshine Coast: **1.866.661.3311**

TTY: **1.866.872.0113**

BC-wide: **1.800.SUICIDE (1.800.784.2433)**

Online Distress Services:
www.youthinbc.com
www.crisiscentrechat.ca

Seniors' Distress Line: **604.872.1234**

Mental Health Support (BC-wide): **310.6789**

REVOLT. SHE SAID. REVOLT AGAIN.

CAST & CREATIVE TEAM

Holly Collis Handford *Ensemble*
Hana Crompton-Inglis *Ensemble*
Karthik Kadam *Ensemble*
Aidan LeBlanc *Ensemble*
Pamela Carolina Martinez *Ensemble*
Drew Ogle *Ensemble*
Shannon Poole *Ensemble*
Laura Grace Reynolds *Ensemble*
Ava Maria Safai *Ensemble*
Charmaine Sibanda *Ensemble*
Alain Tahir *Ensemble*
David Volpov *Ensemble*

Sloan Thompson *Director*
Emily Dotson *Scenic Design*
Sherry Yang *Costume Design*
Jacob Wan *Lighting and Projection Design*
Zach Levis *Sound Design*
Evan Ren *Stage Manager*

Vivek Sodal *Assistant Scenic Designer*
Samantha Lam *Assistant Scenic Designer*
Zoe Lin *Assistant Scenic Designer*
Lauren McLean *Assistant Lighting Designer*
Mikaela Kawaley-Lathan *Assistant Lighting Designer*
Rebekah Lazar *Head Electrician*
Anita Jian *Lighting Programmer*
Emily Chen *Assistant Sound Designer*
Kai Wong *Assistant Sound Designer*
Candice Honeycutt-Li *Assistant Costume Designer*
Thea Liu *Assistant Costume Designer*
Shiori Hatamoto *Assistant Stage Manager*
Camila Muñoz Becerra *Assistant Stage Manager*

Sandy Park *Lighting Board Operator and Projection Operator*
Yuxin Zhang *Sound Board Operator*
Jamie Ragins *Costume Run Crew*
Bi Xiao (Betsy) Sun *Show Run Crew*
Caroline Tang *Show Run Crew*
Cassie Gilbert *Show Run Crew*
Anita Jian *Lighting Install*
Carina Ma *Lighting Install*
Lauren McLean *Lighting Install*
SuYeon Park *Lighting Install*
John Tolton *Lighting Install*
Yutong (Amy) Zhang *Lighting Install*

Set Painters

Emily Ai, Chloe Bohonos, Joy (Jingyi) Cheng, Kallista Dittrick-Katevatis, Cassie Gilbert, Yuka Hori, Yiyan Li, Xiaoyuan (Zoe) Lin, Crystal Luo, Yuyu Ogido, Amber Smith, Erica Sterry, Bi Xiao (Betsy) Sun, Si Ying Rachel Tao, Yuliya Yugay, Yuxin Zhang, Chenwei (Angela) Zhu, Isabelle Barlow, Sherry Yang, Yutong (Amy) Zhang

ADVISORS AND PRODUCTION TEAM

Cam Cronin *Administrator*
Borja Brown *Production Manager*
Keith Smith *Technical Director*
Lynn Burton *Head of Properties*
Samantha Lam *Properties Work Learn*
Emily Chen *Properties Word Learn*
Jodi Jacyk *Head of Wardrobe*
Victoria Klippenstein *Wardrobe Associate*
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*
Kathleen Duborg *Directing Advisor*
Phay Moores *Intimacy Director*
Eli Moores *Intimacy Director Assistant*
Ryan McNeill Bolton, Mike Kovac *Fight Directors*
Marlise McCormick *Movement Coach*
Erin Ormond *Voice Coach*

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, Rebekah Lazar, Zach 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*
Sophie Corless *Assistant to the Head of the Department*

CREATIVE COLLABORATORS

Jonathan Wood *Graphic Designer*
Javier R. Sotres *Photography Advance Promotional and Dress Rehearsal Photography*

SPECIAL ACKNOWLEDGEMENTS

Properties: Arts Club Theatre; UBC Building Services – Stores

CAST BIOGRAPHIES

**Hana Crompton-Inglis, Ensemble**

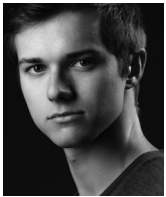
Hana Crompton-Inglis is in her final year of the BFA Acting program. For UBC: *The Wars* (Rowena, Ella, Jackie), *Silence* (Ymma), *Festival Di Commedia '18*, *The Forgotten Proposal* (Isabella), *Book of Days* (Ginger). Other theatre credits: *The New Margo* (Seeing Things Co.); *Whatever* (Seeing Things Co.); *Home Fires Burning* (UBC Players Club), *Into the Woods* (Broadway Edge Studios), *After Juliet* (Theatre Temp Productions).

**Holly Collis Handford, Ensemble**

Holly is in her third year of the BFA Acting program. For UBC: *Isle Dell'Arte* (Gillichino/Musician), *The Hot L Baltimore* (The Girl). Greater Victoria Shakespeare Festival: *The Two Gentlemen of Verona* (Julia), *Julius Caesar* (Cobbler/Lucius/Cato). Theatre Under the Stars: *Cinderella* (Ensemble). Place Vanier Residence Association: *Urinetown: The Musical* (Hope). Holly will complete her ARCT Diploma in Voice Performance this June (Royal Conservatory of Music).

**Karthik Kadam, Ensemble**

This is Karthik's final production as part of the BFA Acting program. For UBC: *Red* (Mark Rothko), *The Wars* (Sergeant Rodwell), *GOLDRAUSCH* (Oskar), *Silence* (King Ethelred), *The Forgotten Proposal* (Brighella) & *Book of Days* (Len Hoch). Film credits: *Naked Cinema: Refractions* (Moe) & *Barefaced Greek Antigone* (Chorus). Born in Bangalore, India, Karthik is the grateful recipient of the Neil Freeman Scholarship this year. He would like to dedicate this show to Susheela, Sandhya & Karuna, three important women who taught him how to be human.

**Aidan Leblanc, Ensemble**

A Vancouver local, Aidan is in his final year of the BFA Acting program. For UBC: *Book of Days* (James Bates), *Festival Di Commedia '19* (Arlecchino), *Sexaholics* (Tony Gaddis), *GOLDRAUSCH* (Ensemble), *Naked Cinema: Refractions* (Jude), and *The Wars* (Pvt. Levitt).

**Pamela Carolina Martinez, Ensemble**

Pamela Carolina Martinez is currently in her fourth year of the BFA Acting program, and has a diploma in Theatre Arts from Douglas College. Her credits include *Waiting for the Parade* (Eve) and *Bard of The Bronx: John Patrick Shanley in Perspective* (Linda Rotunda and Chrissy). She most recently starred in *The Wars* (Maria), *Silence* (Agnès) and *Macbeth* (Witch #2/Murderer#2). Pamela has also done work in film and television. pamelacarolinamart.wixsite.com/website

**Drew Ogle, Ensemble**

Drew Ogle is a fourth year acting student born and raised in Vancouver, BC. For UBC: *The Wars* (Captain Taffler), *Lion in the Streets* (George/Maria), *The Small* (Walt), *Naked Cinema: Refractions* (Will). For Awkward Stage Productions: *TITUS: The Light and Delightful Musical* *Comedy of Titus Andronicus* (Demetrius), *Cannibal! The Musical* (Bell).

**Shannon Poole, Ensemble**

Shannon is in her third year of the BFA Acting program. For UBC: *The Hot L Baltimore* (Millie), *Isle Dell'Arte* (Signora Howelone). Other: *Mobile Phone Show* (Authentic Performance Academy, Oxford, UK). Dance training: Arts Umbrella. A trained singer for over ten years, she has sung for both the Vancouver and Oxford chapters of the National Association of Teachers of Singing and performed in UBC's Choral Union with the Vancouver Symphony Orchestra.

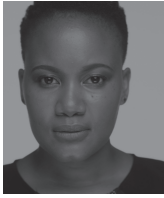
**Laura Grace Reynolds, Ensemble**

Laura is in her final year of the BFA Acting program. For UBC: *The Wars* (Mrs. Ross), *Lion in the Streets* (Joanne), *The Forgotten Proposal* (Columbina), *Book of Days* (Ruth). Other: *The New Margo* (Delta), *Whatever* (Liz) for Seeing Things Collective; *The Winter's Tale* (Autolycus) for Carousel Theatre for Young People; *As You Like It* (Rosalind), *Fen* (Shirley), and *DNA* (Cathy) for the Guildhall School of Music and Drama.

**Ava Maria Safai, Ensemble**

Ava Maria Safai is in her final year of the BFA Acting program. For UBC: *Naked Cinema: Refractions* (Nina), *The Wars* (Lady Barbara D'Orsey/Eve/Horse), *GOLDRAUSCH* (Ana/Ensemble), *Silence* (Silence), *The Forgotten Proposal* (Pulcinella), *Book of Days* (LouAnn Bates). Other selected theatre and film credits: *The New Margo* (Iris), *Barefoot in Nightgown by Candlelight* (Alicia), *Unmasked* (Julie). Ava Maria is an accomplished singer-songwriter and is currently in the midst of producing her third album. www.avamariasafai.com

CAST BIOGRAPHIES



Charmaine Sibanda, Ensemble

Charmaine is in her third year of the BFA Acting program. For UBC: *David's Redhaired Death* (Marylin), *Hot L Baltimore* (April), *Isle Dell'Arte* (Capitano Skip). *The Musical* (Amakhosi Theatre Productions, Zimbabwe). *The Musical* incorporated song, dance and narrative storytelling with spontaneous participation to communicate the issue of the HIV/AIDS pandemic. Charmaine is also a singer and trains professionally as such.



Alain Tahir, Ensemble

Alain is in his third year of the BFA Acting program. For UBC: *RED* (Ken), *Problem Child* (Phillie), *Isle Dell'Arte* (Siñor Howelone), *Hot L Baltimore* (Jamie). Other: *7 Minutes in Heaven* (Hunter, Eternal Theatre Collective). He can be found on Instagram @alain.tahir.



David Volpov, Ensemble

David is an actor and writer in his final year of the BFA Acting program. Select credits include: *The Wars*, *The Forgotten Proposal*, *Book of Days* (UBC); *Of Mice and Men*, *Saint Joan* (Promethean Theatre); *Our Place* (UBC Players). Select film credits: *Naked Cinema VI: Refractions* (UBC). David is the proud recipient of the Jessie Richardson Scholarship in Theatre.

CREATIVE TEAM BIOGRAPHIES



Sloan Thompson, Director

Sloan Thompson is currently pursuing her MFA in Directing at UBC. Recently, Sloan directed and produced *Kayak* by Jordan Hall at the Havana Theatre here in Vancouver (the Echo Collective). Previous UBC directing credits include *The White Liars* by Peter Shaffer and *Sexaholics* by Murray Schisgal. Before coming to Vancouver, Sloan lived in Budapest, Hungary, where she directed and choreographed 17 plays and musicals for DramaWorks, Ltd. She also played Catherine in Dramaworks' production of *Proof* by David Auburn and Eulalie Shinn in *The Music Man* by Meredith Wilson (Eso Theatricals). Sloan is a graduate of the University of North Carolina, Chapel Hill, where she received a B.A. in Sociology.



Evan Ren, Stage Manager

Evan is in her final year in the UBC Theatre Design and Production program. Selected credits: *The Drowsy Chaperone* (Assistant Stage Manager, Theatre Under The Stars); *White Liars & The Small* (Lighting & Projection Design, UBC Theatre and Film); *The Melville Boys* (Stage Manager, Vagabond Players); *The Winter's Tale* (Assistant Stage Manager, Carousel Theatre); *Guards at the Taj* (Stage Manager, South Asian Canadian Histories Association, Vancouver Fringe Festival); *Kayak* (Lighting Designer, The Echo Collective); *Cariboo Magi* (Stage Manager & Lighting Designer, Far from the Tree Productions).



Emily Dotson, Scenic Design

Emily is a second year MFA Production and Design student. Starting as a fine artist studying in Cleveland, Ohio and Paris, France, she then became an award-winning painter and printmaker before transitioning to the larger world of set design. Most recent work includes: Renaissance Theatre (Ohio), Seattle Repertory Theater (Washington), and UBC Opera (Vancouver). She is the recipient of the Megan Newton Memorial scholarship in theatre, the POV Film Festival Best Production Design award, and her set for *Lion in the Streets* was exhibited at the AVHA graduate artist symposium *Violencia: Violence Against Bodies*. Notable theatre projects include *Matilda* (Production Designer), *Coriolanus* (Set Designer), and *Waiting for Godot* (Set Designer). EmilyDotson.Design

CREATIVE TEAM BIOGRAPHIES



Sherry Yang, Costume Design

Sherry Yang, final year BFA Theatre Design and Production, specializes in costume design and stage management. UBC: *The Wars* (Assistant Stage Manager); *White Liars* (Costume Designer); *Lion in the Streets* (Assistant Costume Designer); *She Kills Monsters* (Costume Run Crew); *The Crucible* (Head Dresser). Other: UBC Face Drama Club: *If: Love Story*3* (Prop Coordinator), *Present Moments* (Assistant Stage Manager/Costume Coordinator). United Players of Vancouver: *Chimerica* (Costume Designer). Film (UBC Film Production): *Saida* (Production Designer), *Poplife* (Costume Designer).



Zach Levis, Sound Design

Zach Levis is a sound and lighting designer, currently in their final year of the UBC BFA Theatre Design and Production program. Selected designs include: *What You Won't Do for Love* (Assistant Projection, Why Not Theatre), *The Changeling* (Lighting, UBC), *The Wars* (Sound, UBC), *James and the Giant Circus Peach* (Lighting, CircusWest), *GOLDRAUSCH* (Projection, UBC), *Beckett 18: it all... ah well* (Lighting, UBC), and *Works Progress Vancouver: Heaven Born Wind* (Lighting/Sound, Salvage Vanguard/UBC).



Jacob Wan, Lighting and Projection Design

Jacob Wan, 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: *Cipher* (Assistant Lighting Design, Vancouver Arts Club), *The Changeling* (Sound Design, UBC Theatre and Film), *UBC Symphony Orchestra: Legendas* (Projection Design, UBC School of Music), *The UBC Bands: Concert for Climate* (Projection & Lighting Design, UBC School of Music), *The Price* (Lighting Design, United Players). He completed two professional certificate courses at Hong Kong Academy of Performing Arts and has designed shows in Hong Kong. www.jacobwan.com



UBCTHEATRE&FILM 2020/21 Season

Metamorphoses

by Mary Zimmerman

November, 2020, Frederic Wood Theatre

To Be Announced

January, 2021, Telus Studio Theatre,
Chan Centre for the Performing Arts

Naked Cinema VII

February, 2021

The Visit

by Friedrich Dürrenmatt

March, 2021, Frederic Wood Theatre

MEDEA by Euripides, directed by Lois Anderson (2009)
Actors L-R: Brian Magahay, Maria Luisa Alvarez
PC: Tim Matheson


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