



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film
Faculty of Arts

theatrefilm.ubc.ca



Machinal

by Sophie Treadwell
Directed by Laura Di Cicco

Frederic Wood Theatre | November 25-December 4, 2021

UBC Opera



WOLFGANG AMADEUS MOZART

LE NOZZE DI FIGARO

JAN 29, FEB 3, 4, 5, 2022 — 7:30 P.M. | JAN 30, FEB 6, 2022 — 2:00 P.M. | 2022
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THE UNIVERSITY OF BRITISH COLUMBIA



Welcome from Department Head



After 20 months, it is such a pleasure to welcome guests back into the theatre! In the profession, we all are highly conscious of the fact that we rehearse in private for many weeks for an event that is public by definition. The process of making theatre is never really complete until there is an audience. Despite pandemic circumstances, our department has continued to make theatre since March of 2020. Unfortunately, it was just not safe to invite the public into our spaces. So, seeing you all is such a relief. Thank you for playing your part tonight in completing the process.

The live theatre is well-suited for investigating difficult and complex subject matter. *Machinal* is no exception. It is such a timely piece given our current difficult and often painful interrogation of systemic inequality for the marginalized in our society. Sophie Treadwell was a groundbreaker as a female playwright at a time when women were not well-represented on the stage. The style she has employed to represent the situation in which the young woman (Helen Jones) finds herself trapped was highly experimental at the time. Known as “expressionism”, it is a style that emerged out of Europe in the 19th century. Expressionism conveys the ideas of its artists through a raw and powerful depiction of emotional states of mind, focusing on the distortion of forms and dissonance. Treadwell was considered an expressionist because she abandoned the traditional structure of plays and delivered her plotlines through unique, fresh techniques. Although the play, thematically, is representative of the norms of the late 1920s, it continues to speak truth today.

As always, this production features the work of our talented and dedicated undergraduate and graduate students. Having the opportunity to produce a major work like this offers an excellent challenge for all of our students. The actors, stage management team, running crew, and costume, sound, lighting and projection designers are all part of our undergraduate program. It is also a culminating project for MFA students Laura Di Cicco and Allie Cao. *Machinal* represents the basis for their masters’ thesis projects in directing and scenic design. And my thanks, as always, go out to the many advisors and coaches who support the work of the student artists, and to our extraordinary theatre staff for sharing their expertise. Theatre is a collaborative art form. It took many people working closely together to put *Machinal* on the stage.

So, thanks again for visiting us at the Frederic Wood Theatre. Our production of *Oil* by contemporary British playwright, Ella Hickson, graces the stage next in February. And watch for news of the world premiere of the department film project, *Naked Cinema*, on January 23, showing at Vancity Cinema.

All the best,

Stephen Heatley
Department Head, Theatre and Film

We acknowledge that the UBC Vancouver campus is situated within the traditional, ancestral and unceded territory of the Musqueam.

Director’s Notes



I come from an older generation of adults: the end of the baby boomers, the beginning of Generation X. One might argue that the two generations springboarded a kinder, more enlightened society. Or did we?

My parents grew up during the time period that *Machinal* takes place. It was the Interwar period of the 20th century and it was a time of incredible upheaval and change. Their stories and experiences influenced my interest in social justice. In looking at how they lived and what they experienced, as an artist, I often find myself reflecting on our society today.

During the Interwar period, we saw the rise of several movements: communism, fascism, civil rights, and feminism. Freedoms were being demanded, yet freedoms were also being taken away.

On an artistic level, extremely creative ideas were emerging and taking place. Expressionism in theatre, while short-lived, was at its peak in the 1920s. It fostered a creative revolution of sorts that revealed artists were thinking seriously about society. Germany was one country where Expressionism took a strong and bold foothold. In reflecting on society, the artist believed in bold and risky imagery that had the purpose of creating societal transformation. Expressionism pushed away Realism and instead chose to focus on the conflicted “inner mind” of the protagonist, revealing a loss of individuality within society.

It is this loss or struggle for identity that is at the heart of *Machinal*. A woman is unable to live up to the gender roles imposed on her by a white, male-dominated, mechanical society. In this struggle, we also see that she is not perfect: she struggles to find exactly how to be free. In her self-examination, a certain “realism” is able to emerge, while everyone else around her appears merely as robots or mannequins—people who are not quite complete, and who conform to their expected roles in society simply because it is easier to do so than to do the work of challenging authority.

There is a hierarchy in *Machinal*. There are levels of privilege that all the characters embody. Even the Young Woman herself enjoys a privilege that is lost on her. She is a white woman in a white-dominated society, which is far more privileged than any person of colour or a person whose sexual orientation or identities differ. Her sexual orientation is legal and she does not need to hide her identity, whereas someone with a different identity and orientation would be jailed or even murdered if anyone knew how they identified. The Young Woman also has access to better jobs, education, and healthcare—far more than any person of colour.

I feel that it was this time period that shaped much of the 20th century and continues to have influence now. There are many things that can be learned from this time period by looking at what is comparable. When we see contemporary movements such as #MeToo, #BlackLivesMatter, and #EveryChildMatters, along with the audacious movements of Trumpism and the Alt-Right, can we say much has changed?

Machinal was written in 1928, and I have chosen to keep it in 1928. Given this, I’d like to acknowledge that there are several references in this play that speak to the language and attitudes of that particular time period. While normalized then, such references today would not be considered appropriate. I’d like to thank our cultural consultant, Omari Newton, for his assistance in working with myself and our cast to determine the most suitable way to mount this production. Through careful consideration, we present you with the show you are about to see.

Laura Di Cicco
Director

Notes on *Machinal*

Expressionist theatre arose during the first quarter of the 20th century. Featuring episodic dramaturgy, distorted decor, atmospheric lighting, generic characterization, staccato dialogue and ecstatic performance, this theatrical trend made its way from Europe to the United States, where artistic ferment had been bubbling away. The premieres of Susan Glaspell's *The Verge* (1921), Eugene O'Neill's *The Hairy Ape* (1922) and Elmer Rice's *The Adding Machine* (1923) signaled the maturity of American expressionism that might rival its European counterparts. Addressing the post-war human condition in a period of industrial expansion, these experimental dramatists explored the spiritual disharmony of character by externalizing it. The opening of Sophie Treadwell's *Machinal* on September 7, 1928 culminated a decade-long outpouring of creative energies.

A Berkeley graduate, Sophie Anita Treadwell (1885-1970) made a career as a journalist, fought for women's suffrage and committed herself to playwriting. Among her dramatic oeuvre, *Machinal* was the most successful in the co-existence of expressionistic devices with topical references. Loosely based on a real-life spousal homicide that resulted in the execution of the murderess by electric chair, it was intended to neither recount the case nor to dispense poetic justice. In the words of Treadwell, "[T]he plan is to tell this story by showing the different phases of life that the woman comes in contact with, and in none of which she finds any place, any peace." Alienation is at the heart of the piece, which is composed of nine episodes; the round hole is the functional roles (colleague, wife, daughter, mother, etc.) that the antiheroine feels compelled to play; yet she remains a square peg. Unable to be a cog in the machine of social engineering, as the broken typewriter on her desk attests, she stutters and is inured to the hardships. Adultery is one of the few occasions on which she does not dam up her emotions. As the plot unfolds, the affair seems to reinvigorate the Young Woman insofar as she is endowed with a concrete name—Helen Jones. There is, therefore, some bitter irony in the denouement, in that no sooner has she been animated and empowered than her hope is snuffed out.

The playwright's message is clear: the patriarchal norms are colluding with the alienated labour to take their toll on everywoman. Equally notable is the cacophonous world Treadwell creates that is buzzing with the sounds of machines and the clamour of the city. By the time she penned *Machinal*, overexposure to the noise had led to overstimulation, a troubling pathology that grated on the nerves of urban residents. In this regard, not only is the jarring dissonance an index of the Young Woman's psychic tension, it also bespeaks the constant pressure on human beings to adjust to the frenetic change of modern life.

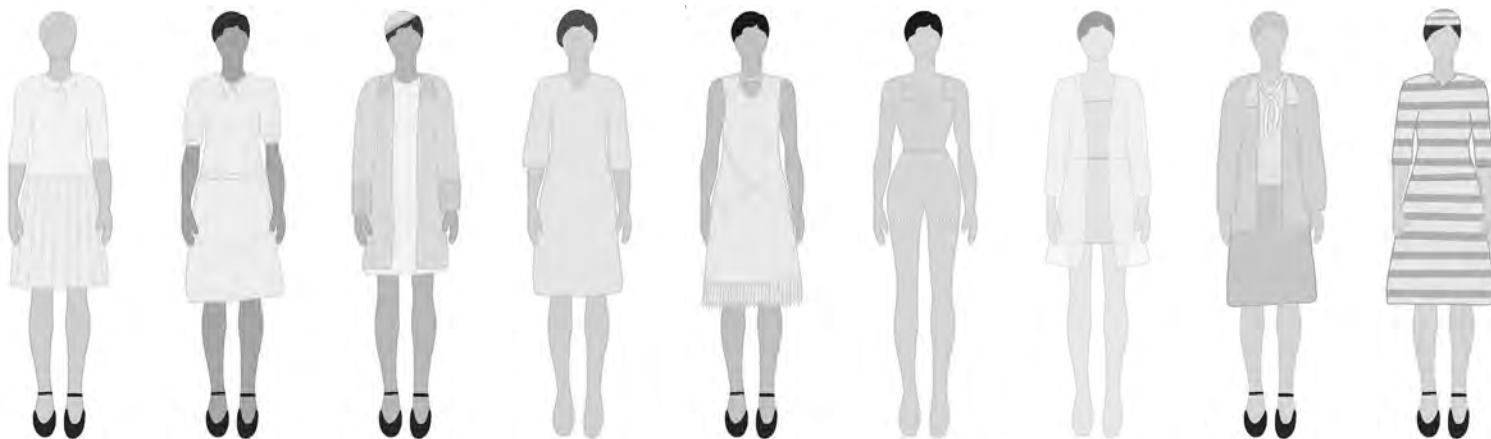
Directed by Arthur Hopkins, *Machinal* made its New York debut at the Plymouth Theatre and had a decent run of 91 performances. It seems that both Hopkins and the set designer Robert Edmond Jones adopted an understated approach to the script. Perhaps the most kinetic interpretation of *Machinal* has been Alexander Tairov's at the Moscow Kamerny Theatre in 1933. As an exponent of theatricalism, Tairov organized the production by counterpointing the Young Woman and the city, which he saw as two main characters; musically, the former is an offbeat interjection into the pulse of latter. To realize his conception, he pitted projected skyscrapers against a huddle of cramped rooms; orchestrated the office chitchat in Episode One in the form of quartet, thus turning the woman's tardy arrival into a discordant disruption; and, most chillingly, changed the finale to a return to the starting point, as if the tempo-rhythm of business is impervious to the annihilation of its victim. Taken together, *Machinal* is an allegory of a capitalist America, a social tragedy of being out of sync with the mechanism of the Procrustean bed.

Hanyang Jiang

Theatre Studies PhD Candidate

Reference

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- Wainscott, Ronald H. *The Emergence of the Modern American Theater 1914-1929*. New Haven: Yale University Press, 1997.
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Q&A with Sound, Lighting, Costume, and Set/Scenic

“What aspect of *Machinal* was most exciting for you as a designer?”

The most exciting part of working on *Machinal* was finding ways to balance our complex soundscape. Through layering clashing organic and digital sounds, we wanted to create a world reflective of the reality of the young woman. It was important to immerse the audience in her experience, from the endless cacophony of the office to the freeing feeling of dance.

Bekah Lazar and Zac Labrie
Sound Design

This is actually my last semester, and therefore my last show. I was most excited to get to work with this specific creative team. The collaboration process in *Machinal* has been very interesting.

Mira Robinson
Lighting Design

For me, the most exciting aspect of *Machinal* was slowly seeing the costumes come together after a long design process. It's always rewarding seeing your designs come to life. Also, the fact that theatre is starting to come back after the pandemic stopping everything is exciting. It feels like forever since I've worked on a piece of theatre, so it's nice to finally be back!

Amber Smith
Costume Design

Machinal gave me a chance to relook and rethink the locations that I used to be familiar with: the office, home, hospital, etc. How do I feel it? How did I feel it? How does the Young Woman feel it? That leaves me to alienate some conventional space. The director and I spent quite a long time talking about what the main emotion was there and why it touched us. I think most of us have or had a similar feeling—when we get on a bus or train where a lot of people are around us, and at that moment we cannot really tell who we are or when it is. That kind of thing scares us, but why are we scared? It challenges me to revisit history and psychology, because the whole play is about that feeling.

Allie Cao
Set/Scenic Design

In the design process for *Machinal*'s projections, I found it to be a really fun and creative challenge to work with the unique size and shape of the set. It's given me a new medium to be able to express the meaningful story of *Machinal* through a different surface, and it was an opportunity to try and convey the story in an interesting way visually. I have also really enjoyed the challenge of handling the complexities behind respectfully displaying the societal commentary that aligns with and is still prevalent in our lives today. Though the world has seemingly progressed significantly in our advocacy for and implementation of human rights, the #MeToo and Black Lives Matter movements both show that we still have quite a ways to go until everyone is treated fairly and humanely. I hope that we can help continue and highlight the conversation needed for that change.

Kai Wong
Projection Design

Cultural Context

Audience members should be advised that this piece contains language that is discriminatory against members of marginalized groups. The creative team feels as though the inclusion of this language is important, as the play explores themes of gender, race, sexuality and socio-economic class. It goes without saying that the creative team does not condone, endorse or encourage the wanton use of this language.

We do however feel strongly about fully realizing the artists' desire to use this language as a way of investigating the power structures that lead to form of systemic discrimination. If you object to hearing such language, regardless of the context, we fully understand, and invite you to make an informed decision about your desire to watch our production. In Solidarity.

Omari Newton
Cultural Consultant

This performance features content that audiences may find disturbing or uncomfortable to watch. The historical context within the play depicts intimacy that reflects oppressive gender roles in the 1920s and how the Young Woman lives under the restrictive control of the patriarchal figures that come in and out of her life. There is a tone that has been developed throughout the play that does explore the non-consensual, abusive, coercive and manipulative relationship dynamics common of the period for women.

The intimacy featured in this performance has been carefully choreographed in collaboration with Intimacy Directors Megan Gilron and Phay Moores from Principal Intimacy Professionals. The actions were agreed upon by the performers and the director while respecting individual boundaries, consent, and self-care practices.

Megan Gilron and Phay Moores
Intimacy Direction

About Principal Intimacy Professionals

Principal Intimacy Professionals (PIPs) promotes growth within the theatre, television and film industries through the development of new protocols and techniques for scenes of intimacy, simulated sex, and nudity. We strive towards brave and compelling performances supported by a safe environment cultivated by mindful professionals.

Working with students at UBC and other similar institutions empowers our emerging artists with the tools they need to best advocate for themselves as they enter professional industries and markets. It is an honour and a privilege to support students in academic institutions with tools and techniques to set them off on a strong foundation within the storytelling industries.

Machinal

CAST

Nduduzo Leroy Hikwa Singer

Ruairi MacDonald First Man, Reporter 2, Singing Voice, Barber 2, Janitor

Conor Meadows Husband, Waiter, Passing Feet, Clerk 1, Guard 2

Fiona Jenkins Telephone Girl, Young Woman, Passing Feet, Singing Voice, Clerk 2, Guard 1, A Wife

Robyn Shanks Mother, Nurse, Dancing Couple, Young Woman, Passing Feet, Singing Voice, Reporter 3

Dylan Nouri Bellboy, Doctor, Second Man, Singing Voice, Judge, Priest

Nicolas Olney-Rainville Adding Clerk, Dancing Couple, Stretcher Wagon, Older Man, Passing Feet, Huckster, Prosecuting Lawyer

Blake Buksa Filing Clerk, Young Doctor, Boy, Passing Feet, Singing Voice, Bailiff, Young Woman, A Husband

Gabrielle Nebrida-Pepin Stenographer, Young Girl, Woman in Wheelchair, Policeman, Young Woman, Singing Voice, Matron

Belén Quirce Young Woman, Dancing Couple, Woman in Bathrobe, Girl, Passing Feet, Singing Voice, Reporter 1

Isabel Hansen Small Boy, Young Woman, Passing Feet, Singing Voice, Defence Lawyer, Man at Table 1

Isabella LaEsecke Young Boy, Dancing Couple, Nurse with Basin, Passing Feet, Singing Voice, Young Woman

Mai Stone Wife, Dancing Couple, Extra Man, Passing Feet, Young Woman, Clerk 3, Nurse with Tray

Tirion Jones Young Woman, A Mother, Dancing Couple, Woman Table 1, Passing Feet, Singing Voice, Jailer, Court Reporter

PRODUCTION BUILD & INSTALLATION CREW

Olivia Chen, Crystal Luo, Jamie Ragins, Sophie Fougere, Grycel Tercero, Kelsey Peterson, Kaleigh Funnell, Emma Hamilton, Yena Lee, David Siu, Nina Yu, Saphia Eddie, Cheyane See, Kathleen Boldakin, Isabelle Barlow, Finnley O'Brien, Stephanie Barclay, Madeleine Polak, Betsy Sun, David Moise, Cooper Mortimer, Aaron Au, Hayley Bamford, Ben Paul, Roohi Kamal, Brendan Lowe, Grace Nguyen, Yun Shim, Mattias Kammueler, Kai Wong, Muleba Chailunga, Joy Cheng, Nyssa Estrella, Zoe Lin, Hallie Nguyen, Huda Shawwash

CREATIVE TEAM

Laura Di Cicco Director

Allie Cao Scenic Designer

Zoe Lin Asst. Scenic Designer

Isabelle Barlow Scenic Artist

Mira Robinson Lighting Designer

Cheyane See Asst. Lighting Design/2nd. Asst. Technical Director

Olivia Chen Projection Design/Asst. Scenic Designer

Kai Wong Projection Designer

Bekah Lazar Sound Designer

Zac Labrie Sound Designer

Amber Smith Costume Designer

Jamie Ragins Asst. Costume Designer

Elyse Wall Stage Manager

Yuting Yue Asst. Stage Manager

Lauren Semple Asst. Stage Manager

Hannah Abbott MFA Technical Director

David Moise Asst. Technical Director

Cassie Gilbert Asst. Production Manager

Kelsey Raeanna Run Crew

Ben Paul Run Crew

Samantha Cheng Run Crew

Aaron Au Run Crew

Joy Cheng Sound Operator

Emily Chang Lighting and Projections Operator

Megan Gilron Intimacy Director

Phay Moores Intimacy Director

Omari Newton Cultural Consultant

PROP WORK LEARN STUDENTS

Hannah Abbott, Roohi Kamal

COSTUME WORK LEARN STUDENTS

Celeste Mol, Caroline Tang

FACULTY

Stephen Heatley Department Head

Chelsea Haberlin Direction Advisor

Patrick Rizzotti Scenic Advisor

Brad Powers Technical Production Advisor

Lorraine West Scenic Paint Advisor

Robert Gardiner Lighting Advisor

Patrick Penefather Sound Advisor

Jacqueline Firkins Costume Advisor

Collette Berg Stage Management Advisor

Marlise McCormick Movement Coach

Sheila Langston Vocal Coach

Hallie Marshall Latin Pronunciation Coach

STAFF

Borja Brown Production Manager

Cam Cronin Department Administrator

Erika Champion Staff Technical Direction (Lights and Sound)

Ryan Murcar Staff Technical Direction (Scenic)

Lynn Burton Head of Properties

Jodi Jacyk Head of Wardrobe

Andrea Cheng Communications Specialist

Jiejun Wu Marketing and Communications Assistant

Sarah Crauder Film Program Administrator

Tony Koelwyn Audience Services Manager

Dmitri Lennikov Film Collections Coordinator

Stuart McFarlane Film Equipment Manager

Ian Patton Academic Administrator

Karen Tong Theatre and Film Studies Graduate Secretary

CREATIVE COLLABORATORS

Jonathan Wood Graphic Designer

Javier R. Sotres Photographer

Cast Bios



Dylan Nouri

Dylan Nouri is a Vancouver-based final year BFA Acting student who is currently pursuing a Master of Management dual degree from the Sauder School of Business. He began acting in films, with his first role in 20th Century Fox's *Rise of the Planet of the Apes*. Recent credits with UBC include Herakles and Odysseus in *The Greeks* and Coach in *Oh, The Humanity*.



Tirion Jones

Tirion Jones is a fourth-year BFA Acting student at UBC. A dual citizen of Canada and Britain, Tirion first became involved in theatre performing in musicals such as *Thoroughly Modern Millie* (Dotty) and *The Sound of Music* (Maria). Whilst living in the UK, she also attended an intensive at Guildhall School of Music and Drama. Since moving to Vancouver, her recent credits in the BFA include Polyxena and Hecuba in *The Greeks* and Woman in *Oh, the Humanity*.



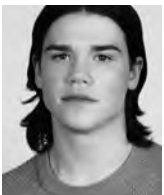
Robyn Shanks

Robyn Shanks is a fourth-year BFA student from UBC. She began acting at the age of seven and has since then performed in a number of productions such as *The Taming of the Shrew* (Biondello), *The Apple Tree* (Eve), *Grease* (Frenchy) and most recently the Piano Player in UBC's spring show *Oh, the Humanity*. She is extremely excited to be involved in this fall's performance of *Machinal*.



Blake Buksa

Blake Buksa is a fourth-year BFA Acting student from Edmonton, AB. After finding his love of performing at the age of three with Ukrainian dancing, he attended Victoria School of the Arts in Edmonton, playing roles such as Gaston in *Beauty and the Beast*. His most recent roles include Doug in his co-production *Gruesome Playground Injuries* and Johnny in the UBC short film "The Innocent". He is very excited and proud to be doing a show with UBC and his beloved classmates.



Conor Meadows

Conor is in his final year at UBC, and he is thrilled to be a part of *Machinal*. Recently, you might have seen Conor in the touring *Commedia Dell'arte* production, *Juggle Me Not* (Axis Theatre), or in Edmonton Fringe productions such as *The Parade* (Honest Bandits Theatre Co.) and *MEAT: The Musical* (Brisket Club). Conor wants to shout out the Citadel Theatre in Edmonton for introducing him to the stage.



Belén Quirce

Belén is a Peruvian/Spanish singer-songwriter and fourth-year BFA Actor. UBC credits include *The Greeks* (Clytemnestra) and short film "Day" (Brenda). In Peru: *Footloose: The Musical* (Ariel), *James and The Giant Peach* (Spider), and *Charlie y La Fábrica de Chocolate*. Performed in Argentina, at SAAC Fine Arts: *Sadako and The Thousand Paper Cranes* (Sadako). She is an IBDP Theatre Director's Award recipient and ISTA Theatre Festival performer. Her debut EP "For You" and recent singles are available on all streaming platforms.



Ruairi MacDonald

Ruairi MacDonald is a fourth-year BFA Acting Student who is pursuing an ongoing Master of Management dual degree from the Sauder School of Business. Growing up in Vancouver, Ruairi has been involved in many theatre and film projects, including a recurring role on Amazon's *Man in the High Castle*, *The Twilight Zone* (CBS), *Batwoman* (The CW) and most recently as Gentleman in UBC's *Oh, the Humanity*.



Fiona Jenkins

Fiona Jenkins is an actor and dancer from Portland, Oregon. Most recently, she co-produced *Gruesome Playground Injuries*, in which she played Kayleen. Her Vancouver credits include *The Greeks* (UBC), *Breakwater* (Some Assembly Theatre) and UBC Improv. In Oregon: Miranda in *The Tempest* (Twilight Theatre), Jennifer Weaver in *Burst* (Theatre 33) and Eurydice in *Eurydice* (Oregon Children's Theatre). Fiona has performed with CSz Portland and danced with Bodyvox's JAG Company.



Gabrielle Nebrida-Pepin

Gabrielle Nebrida-Pepin is a Filipino/French-Canadian actor finalizing her BFA in Acting at UBC with a minor in Spanish. She began her professional acting career at the age of ten and is currently signed with The Characters Talent Agency. Her theatre credits include Nurse (*Romeo et Juliette*, EDP), Olivia (*Skylights*, Arts Umbrella), Ashley Nodd (*The Land of Fun and Magic and Stuff*, Arts Umbrella) and Elektra (*The Greeks*, UBC). Gabrielle is known for many things, but mostly for her love of ice cream. www.gabriellenebridapepin.com

Cast Bios



Nicolas Olney-Rainville

Nicolas is a Canadian/Australian actor, musician and songwriter from Geneva, Switzerland. He is a fourth-year BFA Acting student whose Vancouver credits include *The Greeks* (UBC) and *Legally Blonde* (UBC Musical Theatre Troupe). In Geneva, his roles with Simple Theatre Company included Malcolm in *Macbeth*, The Wizard in *The Wizard of Oz*, Brett in *13: The Musical*, and Ageon in *A Comedy of Errors*. He has a few short films coming out early next year, and is currently working on his first album with his band *Flint&Smoke*. He hopes you enjoy the show!



Isabel Hansen

Isabel Hansen is in her fourth year at UBC and is so excited to be performing in *Machinal*. Other than UBC, Isabel is a two-time alumna of California State Summer School of the Arts. She also studied in New York with the Stella Adler Acting Studio. Isabel recently appeared in UBC's *Oh*, *The Humanity* and *The Greeks*. In addition, she has accumulated numerous voice-acting credits. Isabel hopes to continue acting in Vancouver, as well as to write and direct her own work.



Nduduzo Leroy Hikwa

Nduduzo is a graduate of Vancouver Film School's Acting for Film and Television program. His humble acting beginnings started in high school with one-act plays. After graduating high school, Nduduzo had multiple career changes but finally set his mind on pursuing acting full-time, moving from Edmonton to Vancouver to attend VFS.



Mai Stone

Mai Stone is a fourth-year BFA Acting student at UBC. She began taking acting classes in Toronto when she was seventeen and appeared in the short films *Whistleblower* (2017) and *Virtual Aquarium* (2017). At UBC, her credits include Jackie in *Hot L Baltimore*, Il Capitano in *Commedia: Isle dell'Arte* and Denise in *Problem Child*. Mai is interested in continuing to act in theatre and film, as well as in writing and directing her own work.



Isabella Laesecke

Isabella (Izzy) Laesecke is an actor originally from Calgary, AB. First introduced to her love of acting by Calgary Young People's Theatre, she has appeared in productions like *Peter Pan* (Wendy) and *The Fan* (Coronato). Her UBC credits include *Oh*, *The Humanity* (Lady) and *The Greeks* (Kassandra, Chrysothemis).

Creative Team Bios



Laura Di Cicco Director

Laura's career as an actor, singer, writer, director and producer has spanned over 30 years. She graduated from the University of British Columbia in 1998 with a BFA in Acting, and has since worked in Toronto, Ottawa and Vancouver. In 2004, Laura founded Fugue Theatre, a theatre company dedicated to commissioning and producing original Canadian operettas, musicals and plays with music. She ran the company for 16 years. She directed *Secret Service*, and in July 2019, the company received four Jessie Richardson Awards for *Les filles du roi*.



Zac Labrie Sound Design

Zac Labrie is a fourth-year Design and Production student from Vancouver, BC. He is excited (and nervous!) to present his first ever sound co-design with the talented Bekah Lazar. Lighting design credits include *Jasper in Deadland* and *Lift* (Awkward Stage Productions, 2018 and 2019), *Seeing Things Festival* (UBC, 2020), *Godspell*, *Much Ado About Shakespeare*, *13: The Musical*, and *Merrily We Roll Along* (Arts Umbrella, 2019 and 2021).
zaclabrie.wixsite.com/portfolio/



Allie Cao Scenic Design

Allie is an MFA set designer based in Vancouver and China. She has worked on *The Changeling* for UBC Theatre, and as a production designer for the short films "Spotlight", "The Pancake" and "Mama's Song". She aims to explore the impact of multimedia on stage design, combining traditional stage construction with modern technology to create more interesting spatial compositions.



Megan Gilron Intimacy Direction

Megan (she/they) is a comprehensive sex(uality) educator, an actors' advocate and Intimacy Professional for film, television and theatre. They have an extensive background in theatre costume design, acting, and directing; film and TV costuming; and youth facilitation. She currently works with Principal Intimacy Professionals on film and television productions.
www.megangilron.com

Creative Team Bios



Phay Moores *Intimacy Direction*

Phay (she/they) is an intimacy director/coordinator, internationally trained actor combatant, and professional actor who currently lives on the stolen traditional territory of the kʷikʷə́łəm (Kwkwetlim) Nation and often works in what is colonially known as Vancouver. Through their mixed ancestry, Phay explores staged intimacy topics through a decolonized and Indigenous perspective. Past credits include *Revolt. She Said. Revolt Again.* (UBC), *Cuello* (Crazy8s) and the 2021 Leo Award Winner *FREYA*.



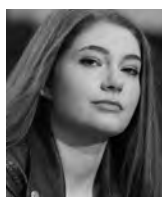
Kai Wong *Projection Design*

Kai (they/them) is a fourth-year Design and Production student from Vancouver, BC. They are interested in lighting and projection design, and are excited to present their first mainstage design! UBC Theatre credits include *The Wars*, *The Changeling*, *Seeing Things: A One Act Play Festival*, Oscar Navarro's *Leyendas* (UBC School of Music), and *Revolt. She Said. Revolt Again*. They would like to thank Robert Gardiner for his unrelenting faith in their creativity.



Elyse Wall *Stage Management*

Elyse is a fourth-year Design and Production student and is thrilled to share this production with everyone! Elyse would like to thank Collette Berg for being a constant pillar of support throughout this process. Previous Stage Management credits include *A Chorus Line* (CapU Theatre), *A Midsummer Night's Dream* (Arbutus Studio), *It's A Wonderful Life: A Live Radio Play* (Arbutus Studio) and *Art In Motion* (Defy Gravity Dance Co.).



Mira Robinson *Lighting Design*

Mira Robinson (she/they) is a Theatre Production and Design student from Los Angeles, CA. She has been designing lights since high school, and has worked on productions such as *The Addams Family*, *13: The Musical*, *Oh, The Humanity* and numerous dance showcases. Mira is in her final year at UBC, and wishes to thank Robert Gardiner for his continual support throughout her college career.



Amber Smith *Costume Design*

Amber is a costume designer working in both theatre and film. She is in her final year studying Theatre Design and Production at UBC. Previous theatre credits include Festival Dionysia 2021 (UBC Players Club), *Seeing Things Festival* (Theatre at UBC), *The Grown Up* (UBC Players Club) and *Isle Dell'Arte* (Theatre at UBC). Previous film credits include *Mama's Song*, *My Life My Life My Life* and *Corpse Pose*. ambrsmth.weebly.com/



Omari Newton *Cultural Consultant*

Omari Newton is an award-winning professional artist. His original hip hop theatre piece *Sal Capone* has received critical acclaim and a presentation at Canada's National Arts Centre. A companion piece to *Sal Capone* entitled *Black & Blue Matters* will debut in 2022. He and his wife, playwright Amy Lee Lavoie, are currently working on two commissions: *Redbone Coonhound* for the Arts Club Theatre and *Blackfly* for Repercussion Theatre. Newton's work in Speakeasy Theatre's production of Young Jean Lee's *The Shipment* earned him a Jessie Richardson Award for Outstanding Performance by an Actor.



Bekah Lazar *Sound Design*

Bekah Lazar (they/them) is a fourth-year Theatre Production and Design student from San Jose, CA. They have been involved in various UBC Theatre productions including *The Wars*; *Isle Dell'Arte*; *Seeing Things: A One Act Play Festival*; *Revolt. She Said. Revolt Again* and *Dream Play*. They would like to thank all of their ride-or-die production homies, as well as Patrick Pennefather and Robert Gardiner for always believing in them.



Emilia

BY MORGAN LLOYD MALCOLM

Directed by Lois Anderson



UNITED PLAYERS OF VANCOUVER

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LA SEIZIÈME
THEATRE

ZÉRO

February
9 – 12, 2022
Scotiabank Dance
Centre – 8pm

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Naked Cinema VIII

Directed by Bart Anderson

A collectively created, feature film by our Acting and Film Production students

Vancity Cinemas January 23, 2022 7:30 pm



Coriolanus

by William Shakespeare Directed by Tanya Mathivanan

A banished soldier wages war against the very people he had sworn to protect

TELUS Studio @ The Chan, 6265 Crescent Rd
March 17-26, 2022 7:30 pm Preview: March 16



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Oil

by Ella Hickson
Directed by Moya O'Connell

**A time-shifting tale about the
human cost of the oil industry**

Frederic Wood Theatre, 6354 Crescent Rd
February 10-19, 2022 7:30 pm Preview: February 9