



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film  
Faculty of Arts

[theatrefilm.ubc.ca](http://theatrefilm.ubc.ca)

# The Birds

by Yvette Nolan  
Directed by Michelle Olson

March 15—25, 2023 | Dorothy Somerset Studio





# UBCOPERA

OTTO NICOLAI

# THE MERRY WIVES OF WINDSOR

MARCH 24, 25 — 7:30 P.M. | MARCH 26, APRIL 1 — 2:00 P.M. | 2023  
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THE UNIVERSITY OF BRITISH COLUMBIA  
School of Music



# Welcome from Department Head



Dorothy Somerset founded the Department of Theatre at UBC in 1958. When the new Frederic Wood Theatre opened in 1963 (with a lot of well-placed encouragement to the university administration from Professor Somerset), it seemed fitting to name the smaller, more experimental venue in the basement after her. The Dorothy Somerset Studio Theatre was born. Many, many productions were mounted and careers launched out of that space for almost thirty-five years. With the opening of the Chan Centre in 1997 (which included

the shiny new Telus Studio), the old Dorothy Somerset Studio was retired and converted into a much-needed wardrobe space. The department soon realised it needed a student-friendly studio space, and wanted to continue to honour the leadership and pioneering spirit of Dorothy Somerset. The current iteration of the Dorothy Somerset Studio Theatre in which you are now seated opened in 2007. We have housed many short works and theatrical experiments in this venue since then, but this is the first time we have dedicated it to a main-stage presentation. So, thanks for joining us in the intimate environs of what we, in the department, lovingly call the DSS. As well as providing a flexible studio performance venue, this space also doubles/triples/quadruples as a large-enrolment acting class, a sound stage, and a lighting lab. And there *might* have been a party or two staged within these four walls.

*The Birds* leads us to consider reconciliation. In that spirit, I want to acknowledge the land on which we are so fortunate to be able to work. We are uninvited guests here on the traditional, ancestral and never-surrendered lands of the Musqueam people. These lands have been a place of learning for Musqueam for generations and we are privileged to be able to present this piece of theatre here—a piece of theatre that asks us to consider, through song, dance, verse and satire, the true nature of reconciliation. Congratulations to MFA student Michelle Olson and the entire team for their diligence in presenting Yvette Nolan's adaptation of this classic Greek comedy, created for this place and for our time.

Thank you for joining us,

**Stephen Heatley**

Department Head, Theatre and Film

**Content note:** This production includes references to (but no depiction of) sexual violence.

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

# Director's Notes



Travelling from the edge of this play to the centre of it has been a journey that is weeks, months and years in the making. From the moment I stepped into my first Indigenous-run rehearsal room over 20 years ago and subsequently traversing the landscape of my performance practice since then, I have arrived in the land of *The Birds*. Upon this arrival, I have unpacked a bundle that holds the values taught to me by my mentors, colleagues, and elders. These values have been my orientation, my touchstone and my grounding. I am forever grateful.

Through this adaptation of *The Birds*, Yvette Nolan has invited us into the world of birds that is grappling with the invasion of humans and the colonial legacy that trails behind them. Stretched out before us like hide on a frame, the images and story scrape the hide clean, so we too can see the story of our country. Yvette is asking all of us to sit with the consequences of this colonial mess and open our hearts to the truths. The word truth can roll off the tongue with ease when it takes a shortcut to the brain, avoiding any felt sense of the word. Then add in reconciliation in the same way and we are lost. The only way through is through, with our hearts, bodies and mind intact. Awakening to the violence in the making of this country, we must challenge the perpetual remaking of it in its own image.

So, this is supposed to be a comedy, eh? It seems incongruent but it is not. Laughter and tears are twin sisters that enter the rehearsal room together. The more tears that are shed the deeper the belly laughs. The louder the howl, the more uncontrollable are the giggles. In presencing yourself in the moment and accepting that first impulse of a laugh or a cry, no matter which way it goes, there is reparation, there is healing. And of course, there is joy.

During the last rehearsal before Reading Week, the cast, stage management and the creative team had a feast for the ancestors. As I was making the stew the night before, I was a little worried that there would not be enough food. I am well versed in this practice of feasting as a part of process but it was a new concept for our team. When I arrived, my worries fell away. The table was full of food—salad, pasta, rice, veggies, fruit, homemade apple pie and cake and snacks that would take us to the end of the day. There was such generosity in this feast, showing up with what one is able to contribute and offering it up to others. That is all one can ask at such a potluck and that is all one can ask in the rehearsal room. The performers who embody these characters and this story have come to it with such care, respect and enthusiasm. I appreciate their willingness to come on this journey and infuse it with their energy and insight.

I thank you for being here and being witness to this work. Let us dream ourselves forward.

"Look closely at the present you are constructing: it should look like the future you are dreaming."

-Alice Walker

**Michelle Olson**

Director

# Cultural Context

What a gift to be able to witness the esteemed choreographer and director Michelle Olson (Tr'ondëk Hwëch'in First Nation) lead our students through her long-time collaborator Yvette Nolan's (Algonquin) adaptation of an ancient Greek Old Comedy, Aristophanes' *Birds* (414 BCE). In Nolan's adaptation, Jack and Gulliver arrive in the land of the Turtle Island Birds, where Jack immediately lays claim to "discovering" the land. Sound familiar?... Nolan brilliantly masks and weaves notions of Indigenous community and governance, trade, land claims, and opposing views on owning property into a journey of forgiveness and reclamation.

Yvette and Michelle's relationship is not the only one activated in this process. As the play's director, Michelle has rooted her approach in the Storyweaving method. Storyweaving was created by Muriel Miguel and other founding members (and sisters) Lisa Mayo and Gloria Miguel of Spiderwoman Theatre in the late 1970s. This method of theatre-making is guided by the participants' abilities to be present in the process, and draw from aspects of their lived experiences, blood memory and familial histories to shape the work. In scholar and dramaturg Ric Knowles' article, "Native Performance Culture, Monique Mojica, and the Chocolate Woman Workshops", he describes storyweaving as a methodology derived from traditional forms of Indigenous storytelling, and an Indigenous belief system rooted in the interconnectedness of all things. "Many contemporary [Indigenous] writers and storytellers use variations on the technique. In the Spiderwoman methodology, however, storyweaving is used in very specific ways to entwine stories and fragments of stories with words, music, song, film, dance and movement, thereby creating a production that is multi-layered and complex; an emotional, cultural and political tapestry" (Knowles 77). The tapestry created for this production can be seen in the set, costumes, movement and songs, all creatively sourced and built by the students.

Having worked with Muriel Miguel since the early 2000s, Michelle has been learning, practicing and teaching this method across the country. It is through this process, one of instinct, collaboration and theatrical world-building that allow these artists to engage with a lineage of performance-making rooted in a values-based framework. This process provides multiple opportunities for soaring into the land of the birds.

For many Indigenous nations, relationships with animal beings are significant as they can represent clan systems, totem animals, ancestral relations and metaphors for community teachings and development. Often, stories are told using animals as characters to demonstrate the relationships folks carry with animal nations, as well as to abstract and re-imagine today's world. Nolan's *The Birds*, gives a renewed engagement with the bird nation as a potential for creating kinship with other-than-human beings and to be introduced to Indigenous storytelling and cosmology. These birds have a lot to teach us about the ways Indigenous and non-Indigenous worlds collide. Use your bird's-eyes view wisely and enjoy the show!

## Dr. Lindsay Lachance

Assistant Professor, Theatre Studies, UBC Theatre & Film

## Works Cited

Knowles, Ric. "Native Performance Culture, Monique Mojica, and the Chocolate Woman Workshops." Ed. Diana Brydon. *Crosstalk: Canadian and Global Imaginaries in Dialogue*. Wilfrid Laurier University Press, 2012 p 73-93

# Q&A with the Creative Team

## Shaliya Ma Sound & Lighting

### What are some of your favourite elements that you have designed for the show and why?

My favourite moment is named "Turtle Island"—it has a lot of different elements overlapping each one. The lighting for this moment is mysterious, imaginative, and dynamic. It has many surprises for the audience with both lighting and sound.

### What is your process for designing?

The process for my design of the lighting and the sound originates from the script, followed by the recurring conversations with our director and the production team, and finally, reaches a more real and practical plan. The process of solving problems during the design is an impressive experience for me.

## Stephanie Barclay Stage Management

### What drove you to become a stage manager?

I started out acting initially, as some theatre techs do, but in my last acting show, I was cast to play a stage manager. First, I had to research what that actually meant, and then ended up really loving technical theatre. My good friend was in need of a stage manager for one of their musicals and I jumped in head first. Six years later, here I am, stage managing my last UBC show and moving on to apprentice at the Arts Club in the spring!

### What is your favourite design element of the show and why?

There are so many magic moments in the show, but one of my favourite has to be the Turtle Island song. During the sequence all elements come together, acting, directing, musical directing, movement, stage management, lighting, sound, set, costumes, run crew and the dressers. It's so key that all of the elements work together to create a cohesive image to tell the story. It's been a part of the show that was always talked about in production meetings and individually with every department, and it's wonderful to see everyone's hard work pay off.

## Anjali Mandapaka Scenic

### What inspired you to become a Scenic Designer?

*For an artist there's nothing better than having the opportunity to create a world that doesn't but could exist.* —Christophe Lautrette

Growing up, I was always fascinated by the visual stories projected from that black box called the television and its ability to transport one to a different world. I have come to believe that no space is defined or restricted. It is the joy in moulding and transforming it that helps me create memorable experiences for someone else, just as they were created for many like me.

### What are some of your favourite set elements that you have designed for the show and why?

On reading the script, something that stood out for me was to acknowledge the theatre and space we were working in. Rather than have it hide behind black masking, I was excited to open the space up and reveal the world that exists beyond it. The moss layers you see growing on the walls are a way of reclaiming the colonised land we live on.



# Department of Theatre & Film Endowed and Annual Awards and Scholarships 2022/23

The following awards are created through philanthropic donations to UBC. Some are endowed in perpetuity, and some are supported annually. 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 Special University Scholarship**

Air Dayman, 4th year, BFA Acting

**Beatrice Johnson Wood Scholarship in Theatre**

Kristi McQuade, 4th year, BFA Acting

**John Brockinton Scholarship in Theatre**

Jacob Zimmer, MFA Directing

**Joy Coghill Award in Theatre**

Rainbow Hui, 2nd year, BFA Acting

**Neil Freeman Scholarship**

Jasmine White, 4th year, BFA Acting

**John Emerson Memorial Scholarship in Arts**

Adriana McKinnon, 4th year, BFA Acting

**Sydney J Risk Graduate Award in Directing**

Michelle Olson, MFA Directing

**Jessie Richardson Scholarship**

Peihwen Tai, 4th year, BFA Acting

**Dream Catcher Scholarship in Theatre**

Finnley O'Brien, 4th year, BFA Design/Production

**Michael Noon Memorial Award**

Caroline Tang, 4th year, BFA Design/Production

**Michael McQueen Scholarship**

Ben Paul, 4th year, BFA Design/Production

**Norman Young Scholarship in Theatre**

Anjali Mandapaka, MFA Design/Production

**North Shore Studios Scholarship in Film Production**

Maanvi Chowdhary, MFA Film Production

**Film Production Program 40th Anniversary Scholarship**

Justin Macken, 3rd year, BFA Film Production

**Landmark Cinema**

Taryn Foster, 4th year, BFA Film Production

**Rogers Communications Award in Film Production**

Ruth Tesfahun, 1st year, BFA Film Production

**Fairchild Group Scholarship**

Liao Yi, MFA Film Production

**Brian McIlroy Scholarship in Film Studies**

Claire Cao, PhD Film Studies

**Mark Harris Memorial Scholarship in Film Studies**

Jasmine Sanau, 4th year, BA Film Studies

**Stuart Keate Scholarship**

Yuting Chen, PhD Theatre Studies

**Dorothy Somerset Memorial Scholarship in Theatre**

Shivangi Singh, MFA Design/Production

**IODE Fine Arts Foundation Scholarship**

Hanyang Jiang, PhD Theatre Studies

**Jerry Wasserman Scholarship in English and Theatre**

Kate Pasula, 4th year, BA Theatre Studies

**Mr and Mrs GE Poole Award**

Marios Kallos, PhD Theatre Studies & Yuning Liu, PhD Theatre Studies



# The Birds

## CAST

**Rachel Angco** Nightingale

**Simon Auclair-Troughton** Gulliver (Loon)

**Christian Peter Billet** Jack (Peacock)

**Ripley Twardzik Ching** Humming bird, Priest, Agent

**Julia Eckert** Yellow Warbler, Poet

**Sera Jorgensen** Raven

**Kristi McQuade** Eagle, Kingfisher

**Belle Nightingale** Chickadee, Surveyor

**Nico Pante** Hoopoe

**Talia Peck** Heron, Lawyer

**Peihwen J. Tai** Sandpiper

## CREATIVE TEAM

**Michelle Olson** Director

**Russell Wallace** Composer & Choral Director

**Amanda Testini** Movement Coach

**Shelia Langston** Voice Coach

**Sophie Fougere** Costume Design

**Midori O'Connor** Asst. Costume Design

**Shaliya Ma** Sound Design & Co-Lighting Design

**Jasmine Liu** Co-Lighting Design

**Taylor Wen** Asst. Lighting Design

**Anjali Mandapaka** Scenic Design

**Jack Macleod Mosher** Associate Scenic Design & Asst. Director

**Vincie Lin** Asst. Sound Designer

**Stephanie Barclay** Stage Management

**Julia Sassi** Asst. Stage Management

**Holly Theobald** Stage Management (Swing)

**Kathleen Baldakin** Production Assistant

**Kristine Wu** Stage Management PA

**Carol Tu** Stage Management PA

## CREW

**Harlow Nguyen, Freddi Lin** LX Board Operator

**Vincie Lin** Sound Board Operator

**Steven Chu, Maddie Steppler** Stage/Costume Run Crew

**Isabelle Barlow** Head Scenic Artist

**Tariro Motsi** Asst. Scenic Artist

## SET CREW

Sam Cheng, Damien Kwan, Jack Macleod Mosher, Cooper Mortimer, Jules Sassi, Huda Shawwash, Amelia Wagenaar, Kristine Wu, Hana Yaguchi

## COSTUME BUILD CREW

Colton Albee, Rachel Chan, Wren Harlow-Gillepsie, Harlow Nguyen, Elly Ich, Lauren Rankin, Marília Sarto, Stephanie Shih, Grycel Tercero

## LIGHTING CREW

Cooper Mortimer, Huda Shawwash, Stephanie Shih, Jaddi Sze

## PAINT CREW

Aaron Au, Luella DeGeer, Nicola Eriksen, Nyssa Estrella, Kaileigh Funnell, Michelle Lee, Victoria Moo Pak Hei, Yun Shim, David Siu, Nina Yu

## PROPS CREW

Aaron Au, Isabelle Barlow, Sophie Fougère, Shiori Hatamoti, Nishi Praveen Kumar, Damien Ted Kwan, Victoria Moo Pak Hei, Cooper Mortimer, Jules Sassi, Amelia Wagenaar, Mary Anne William

## SPECIAL ACKNOWLEDGEMENTS

Steve Matthews & Josef Chung at Innovation Lighting, Andrew McCaw, The Cultch, UBC Maintenance & Grounds

## A NOTE ABOUT THE MUSIC

Grand entry — “The Journey Song”, composed by Russell Wallace and gifted to the production

Post show music — “The Waters Will Cleanse Me” composed by Russell Wallace

“Creation Story Live Song” and “Nightingale’s Song” composed by Rachel Angco

## FACULTY ADVISORS

**Stephen Heatley** Department Head

**Leora Morris** MFA Direction

**Brad Powers** Technical Production Advisor

**Emily Dotson** Scenic Advisor

**Lorraine West** Scenic Paint Advisor

**Mimi Abrams** Lighting Advisor

**Mishelle Cuttler, Patrick Pennefather** Sound Advisor

**Christine Reimer** Costume Advisor

**Inga McLaughlin** Stage Management Advisor

## STAFF

**Borja Brown** Production Manager

**Cam Cronin** Department Administrator

**Ryan Murcar, Jeremy Vreeken** Scenic Technical Direction

**Lynn Burton** Head of Properties

**Jodi Jacyk** Head of Wardrobe

**Erika Champion, Abby Levis**, Production Staff

**Amy McDougall, Holly Andersen, Celeste Mol** Staff Costume Support

**Linda Pitt** Communications Specialist

**Sarah Crauder** Film Program Administrator

**Tony Koelwyn** Audience Services Manager

**Dmitri Lennikov** Film Collections Coordinator

**Stuart McFarlane** Film Equipment Manager

**Mia Faircloth** Academic Administrator

**Karen Tong** Theatre and Film Studies Graduate Secretary

**Kirsten Dougans** Assistant to the Head

**Bhagyashree Chatterjee** Communications Assistant

**Sophie Fougere, Madeleine Polak** Costume WorkLearn Assistants

**Lee Funnell, Finnley O'Brien** Properties WorkLearn Assistants

## CREATIVE COLLABORATORS

**Jonathan Wood** Graphic Designer

**Javier R. Sotres** Photographer

**Gracie, Oz, Lolo, Teddy** Mascots



# Cast



**Rachel Angco** Nightingale

Rachel Angco is a Filipina-Canadian actor in her third year of the BFA in Acting and Master of Business Management. Recent credits include *[Un]usual Suspects* (UBC), *Oranging* (Group 302 Theatre), *Neuroplasticity* (UBC), *Pick Up* (First Floor Collective) and *M.S.M.F* (directed by Kit Baronas). Rachel would like to thank her family for their endless support, her roommate, Claire, and her cohort for inspiring her every day!



**Julia Eckert** Yellow Warbler, Poet

Julia Eckert is a BFA Acting student from Burnaby, BC. Most recently, she played Mrs. Peacock in *The (Un)usual Suspects*, UBC's originally devised Commedia dell'arte show. Other credits include devising the original production *Willowbridge* in collaboration with Axis Theatre (Elena), *Almost, Maine* (Hope), and *The Laramie Project Cycle* (Judy Shepard). Julia would like to thank her family, friends, physical rehab team, and Rudy for helping her get back on stage.



**Simon Auclair-Troughton** Gulliver (Loon)

Simon is a third year BFA acting student from Vancouver. Recent credits include: Buddy in *We Will Rock You* (TUTS), Other Pulcinella in *The (Un)usual Suspects* (UBC), Pinocchio in *Shrek: The Musical* (Align Entertainment), and Lucas in "Neuroplasticity" (UBC Neurosciences). Simon has trained with Lindbjerg Academy of The Performing Arts in Coquitlam and the Broadway Student Summit in New York City. He thanks his parents and Jamie very much.



**Sera Jorgensen** Raven

Sera is ecstatic to be taking flight into her final production at UBC. UBC credits include *The Parliament of the Birds*, *Barstool*, *Coriolanus*, and *What's Wrong With Frank?* Other credits include *Oranging*, *Encounter* (VSA), *The Madwoman of Chailot* (VSA), and *Listen to the Wind* (VSA). She is forever grateful to everyone who has encouraged her to take wing.



**Christian Billet** Jack (Peacock)

Christian Billet is a fourth-year BFA student from Vancouver. In high school, Christian spent his time in improv classes and mainstage productions, most notably as Pharoah in his school's production of *Joseph and The Amazing Technicolor Dreamcoat* (2019). Post-secondary, Christian enjoyed being a part of UBC productions including Bluejay in *The Parliament of The Birds* (2022) and *For All Time*, a Shakespearian motion-capture project for the Vancouver Art Gallery (2021).



**Kristi McQuade** Eagle, Kingfisher

Kristi (she/her) is a fourth-year BFA Acting student originally from Ktunaxa amakis (Calgary) on Treaty 7 Territory. For UBC: *The Parliament of the Birds*, *Coriolanus*, Commedia dell'arte show *What's Wrong With Frank?* Other select credits: *Into the Woods* (Storybook Theatre), *Dirty Laundry: The Next Generation* (Lunchbox Theatre). Her film credits include *Family Law* (The CW), *Who Is Riley Oakes?* (Ron Devitt). Kristi also had the pleasure doing motion capture for the Vancouver Art Gallery in *For All Time: The Shakespeare First Folio*, and SIGGRAPH 2022: Future Stage with Evil Eye Pictures (LA) and Sawmill Studios (YVR). She's excited to close this chapter of her degree with this beautiful show and thanks her classmates and mom for the endless support and learning.



**Ripley Twardzik Ching** Hummingbird, Priest, Agent

Ripley Twardzik Ching is a third year BFA Acting student based in Vancouver, on the traditional, ancestral and unceded territory of the Musqueam people. She has trained at School Of The Arts, Singapore, participating in a number of collaborative projects such as *(g)old* (devising ensemble) and *Macbeth* (Lady Macbeth). Most recently, she has been in UBC's 2022 Commedia Dell'arte show *The (Un)usual Suspects* (Mr Green). Other credits include *Birdies: An Independent Series* (Andre Chong) and *Television Confessions* (Green Zeng). Ripley is thankful for every soul who has been a part of this journey.



## Cast (cont'd)



**Belle Nightingale** Chickadee, Surveyor

Belle Nightingale is a third year BFA Acting student from London, England. She has previously been involved in productions in the UK and Canada including: *Peter Pan* (Wendy), *Pericles* (Diana) and *The (Un)Usual Suspects* (Miss White). Belle is thrilled to be a part of *The Birds* as her first UBC mainstage production, and she hopes you enjoy your trip to the land of the birds.



**Nico Pante** Hoopoe

Nico Pante is a creative from so-called Vancouver. Recent roles include Dr. Mr. Prof. Plum in *The (Un)Usual Suspects* (UBC), Ravickian in *Oranging*, and Pantalone in *The Surprise* (Axis Theatre). Nico's focus is movement-based devised work. Currently, he is creating a show with Jack Mosher that will play at the Frederic Wood Theatre this May. Nico is immensely thankful for the love of his family, friends, and community.



**Talia Peck** Heron, Lawyer

Talia Peck is a third year BFA acting student from Eugene, Oregon. Her past work includes UBC's Commedia dell'arte show *The (Un)Usual Suspects* (Pantalone), *The Curious Incident of the Dog in the Night-Time* (Siobhan), and performing with UBC Improv. She would like to thank her friends and family for making her laugh and supporting her dreams, the herons she saw growing up for their inspiring grace, and most importantly her Dad (because he said so).



**Peihwen J. Tai** Sandpiper

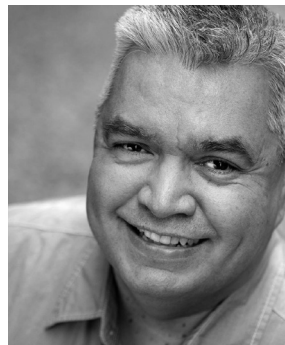
Peihwen J. Tai is a Taiwanese-Canadian BFA actor with a double major in Japanese. She'd like to thank Michelle, Russel and Yvette for their incredible generosity throughout this process. She also wishes to show love to her family, partner, and close friends for supporting and believing in her even during her fetal-position-in-bed days. Oh, she also did her first Vancouver Fringe show (*Zoetic*, Theatre Terrific, 2022) and it was pretty cool.

## Creative Team



**Michelle Olson** Director

Michelle Olson is a member of the Tr'ondëk Hwëch'in First Nation and the Artistic Director of Raven Spirit Dance. She studied dance and performance at the University of New Mexico, the Aboriginal Arts Program at the Banff Centre and was an Ensemble Member of Full Circle First Nations Performance. Michelle works in areas of dance, theatre and opera as a choreographer, director, performer and movement coach and her work has been seen on stages across Canada. Selected choreography/theatre credits include *Gathering Light* (Raven Spirit Dance), *Mozart's Magic Flute* (Vancouver Opera), *The Ecstasy of Rita Joe* (Western Canada Theatre/National Arts Centre) and *Death of a Chief* (Native Earth/National Arts Centre). Thank you to all that contributed to this work, cast, crew, creative team, production team, marketing and box office. Mahsi-cho to Yvette Nolan, Muriel Miguel, Leora Morris, the RSD team and my family for all the support.



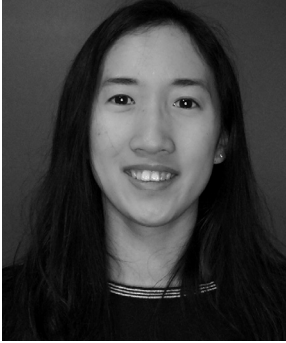
**Russell Wallace** Composer & Choral Director

Russell Wallace is an award winning composer, producer and traditional singer from the St'at'imc Nation (Salish) in Canada. His music has been part of a number of film and television soundtracks and theatre/dance productions. Wallace also is currently the Indigenous Vocal Ensemble at Vancouver Community College. In 2022, Russell was awarded the Lieutenant Governor's Arts and Music Award in recognition of his music and contributions to arts and culture in British Columbia as well as had his composition "Journey" performed at Biennale Arte 2022 in Venice.



**Shaliya Ma** Scenic Designer & Co-Lighting Designer

Shaliya is a 4th-year theatre and production design student. She is excited and honored to participate as a designer in *The Birds*, and she appreciates the opportunity to collaborate with the team of *The Birds*. With a passion for multi-art forms, she also has interested in visual arts, photography, and editing. Her past credits back in theatre: sound design for UBC Commedia Dell'arte 2022. Shaliya would also like to thank you for all the support from the production team.



**Jasmine Liu** Co-Lighting Designer

Taiwanese Canadian lighting designer Jasmine Liu is currently in her last year of undergraduate studies at The University of British Columbia. With passion in various art forms, she is willing to experiment and explore different materials to extend her creativity. As her first time being a lighting designer, she is excited to incorporate some non-traditional lighting elements in the show.



**Jack Macleod Mosher** Assistant Director & Associate Scenic Designer

Jack Mosher is an interdisciplinary artist situated on the traditional unceded territories of the xʷməθkʷəy̓əm (Musqueam) Nation, "Vancouver." Their work spans performance, film, sound, and design. They are the creator of 03:15 and co-creator of *Oranging*, recent design credits include *Commedia Clue* (UBC), and *Green* (Francis Rogers). They are currently creating a show with Nico Pante set to premiere in the Frederic Wood in late May. Jackmosher.ca



**Sophie Fougere** Costume Designer

Sophie is a current fourth year student, focusing on costume and scenic design. She is incredibly proud to be on the creative team for her last show at UBC. Previously, she has costume designed student short film *Still Playing* and worked as a costume assistant at the 5th Avenue Theater in Seattle, WA. After this Sophie is pursuing her Masters in Management before she hopes to get back into the design world after graduation.



**Stephanie Barclay** Stage Manager

Stephanie is a graduate from CapU's Technical Theatre Program, and continues her studies at UBC. Stephanie works at the Flying Fox Prop Shop, making props for theatre and film. Select stage management credits include *Something Rotten!* (TUTS) and *Into the Woods* (CapU). Upcoming shows include *Beautiful- The Carole King Musical* (Arts Club). Select prop credits include *Midsummer* (Bard on the Beach) and *Done/Undone* (Bard on the Beach). Stephbarclay.ca



**Anjali Mandapaka** Scenic Designer

As a Spatial Designer, Anjali believes in telling stories by transforming spaces to create ephemeral experiences. She has worked in the Indian Film Industry for four years as an On-Set Dresser. One of her most valued experiences was working on Mira Nair's *A Suitable Boy*. Curious to learn more, she decided to explore the world of Theatre. She was the Co-Scenic Designer for the UBC Production *Coriolanus* in 2022. Thrilled with the experience, she is yet to experiment more with Theatre.



**Holly Theobald** Assistant Stage Manager

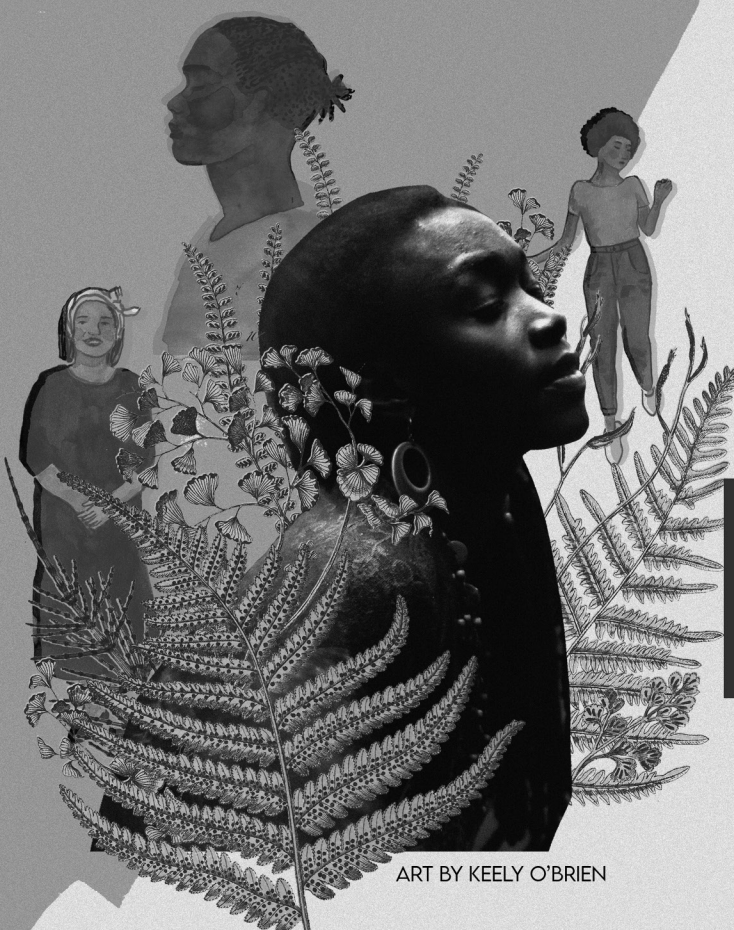
Holly Theobald is an artist from Toronto in their 2nd year of UBC's Theatre: Production and Design program. Their recent credits include *Concord Floral*- Stage Manager (ESA) and *Electra*- Assistant Stage Manager (ESA). Holly would like to thank Stephanie Barkley for her continued support and teachings, as well as Jules Sassi for being the best ASM partner ever.



**Julia Sassi** Assistant Stage Manager

Julia Sassi, better known as Jules, is a third-year Theatre Production and Design Major. Although they have previous theatre experience, both on and off stage, this is Jules' first time as an ASM. They are very thankful to Holly and Stephanie for being the greatest SM team as they learn the ropes.





# BLACK & RURAL

BY SHAYNA JONES

Derived from dozens of real-life interviews with Black folk tucked away on the countryside, Shayna Jones's *Black & Rural* weaves a story of vulnerability, quiet triumph, and striking humanity about what matters to Black Canadian lives. Shayna's unique storytelling voice harmonizes with new folkloric tales and verbatim reflections from her interviewees.

**MAR 31 - APR 15**

**TICKETS.PACIFICTHEATRE.ORG | 604-731-5518**

ART BY KEELY O'BRIEN



Cinema Thinks the World presents

## STOP FILMING US BUT LISTEN

Bernadette Vivuya, *Kagoma Ya Twahirwa* | 72 min | CD, NL | 2022

Film screening followed by a discussion with Andrea Crossan (Global Reporting Centre),

Sara Ghebremusse (Allard Law), and Shannon Walsh (Film)

Moderated by Liliane Umuhoza (School of Public Policy & Global Affairs)

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Consulate General  
of the Federal Republic of Germany  
Vancouver

Global Reporting  
Centre





# INTO THE WOODS

MUSIC AND LYRICS BY STEPHEN SONDHEIM  
BOOK BY JAMES LAPINE

ORIGINALLY DIRECTED ON BROADWAY BY JAMES LAPINE  
ORCHESTRATIONS BY JONATHAN TUNICK

APRIL 1 & 2

UBC FREDERIC WOOD THEATRE



ubcmmt.ca

Tickets



UBC Department of Theatre & Film

## CONGRATULATIONS

### *Class of 2023*

To our remarkable graduating BA, BFA, MA, MFA, and PhD students, we commend you on your perseverance, creativity & hard work over your time here. We look forward to celebrating with you in May!







CHAN CENTRE  
-exp

SUN APRIL 9 / 7 PM

# Tarta Relena

*"This is music of primal  
essence and unnameable longing"*

- Pitchfork



Canada

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