



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film  
Faculty of Arts

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# The Wolves

by Sarah DeLappe  
Directed by Leora Morris

February 1—11, 2023 | Telus Studio @ The Chan





# UBCOPERA

OTTO NICOLAI

# THE MERRY WIVES OF WINDSOR

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THE UNIVERSITY OF BRITISH COLUMBIA  
School of Music



# Welcome from Department Head



The opening of a play, *any* play, is a miracle because theatrical productions have so many working parts that need to be fully integrated, like a finely-tuned machine. We rely entirely on each other – each an essential cog in the machinery – to present a complete experience for you, the audience. The most obvious part that you witness *on stage* is the work of the actor – the culmination of their weeks of work to learn and understand the motivations behind each line and each activity of their character, so that the story moves forward in a surprising yet inevitable way.

The designers have also spent many hours carefully crafting the physical world of the play. And there are other entire complex machines at work that you may never see which support the telling of the story. One operates in the wardrobe. Another in the scene shop. As the play progresses, there is an entire world at work backstage. And in the booth, the stage manager presides over the sound, lighting, special effects, and all other moving parts so that they are executed at the right time in the right place.

And the director orchestrates the entire experience.

So, yes, a miracle. Theatrical production relies on team work. It is one of the most important aspects to learning what it means to be a theatre artist. It is also one of the most fulfilling. If anyone ever asks me about the importance of studying theatre at a university, the lessons of working diligently with other people toward a common goal designed for the enjoyment of others is the obvious answer.

It is a real pleasure to present Sarah DeLappe's Pulitzer Prize Nominated play about team work that gives us an inside look at a group of young women as they sort out what is important to them while learning to support each other as a team. And it is a pleasure to watch the students learn and grow inside this educational process with my colleague, director Leora Morris, who joined our faculty just under three years ago.

As always, it is inspiring to experience the work of our very talented BFA and MFA students who provide the energy behind the entire production.

So, thanks for joining us on the next stage of the 2022-23 Theatre at UBC Season. I know it to be true that there is no show until there is an audience. Thanks for playing your part.

All the best,

**Stephen Heatley**

Department Head, Theatre and Film

***The Wolves* runs approx. 80 minutes with no intermission.**

**Audience advisory: contains coarse language, flashing lights, loud music, and subject matter which some viewers might find challenging.**

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

# Cast Takeover

## **This is a play about**

fragility connection pivots connection identity discovery reality women

## **It leaves me asking**

What team am I on? How can I champion the position I embody?/ How will these young women's lives change and how many will be looking for change after the play ends?/ In what ways are we truly all the same?? What parts of myself am I asked to sacrifice to gain membership in any particular group?/ Where do we go from here?/ How can we make navigating adolescence easier for the next generation? Was I like these girls at that age?

## **My character is asking**

Can I hold three things in two hands? (00)  
How much good do I have to give, in order for it to be given back to me? (2)  
what is it like in up there in heaven?... heaven exists right? (8)  
How do I fit into the world around me? (14)  
Is there such thing as "good" and "bad"? (11)  
Why is there so much stress over control, when you can't really control anything? (25)  
Why do I have to make many decisions about my future at 17 years old? (7)  
How can I fit in the group while still staying true to myself? (46)  
What happens now? (13)

## **My character is listening to**

D'yer Mak'er by Led Zeppelin (00)  
Say Amen (Saturday Night)- Panic! At the Disco (2)  
Time in a Tree (Raleigh Ritchie), Wolves (Selena Gomez) (8)  
Starships by Nicki Minaj (14)  
Mother Mother by Tracy Bonham - "I'm hungry, I'm dirty, I'm losing my mind... everything's FINE" (11)  
Graceland Too By Phoebe Bridgers (25)  
Blonde Hair, Black Lungs by Sorority Noise (7)  
Fight Song by Taylor Swift and Rachel Platten (46)  
Pass the Dutchie by Musical Youth (13)

## **It makes me wish**

...That we could see the specialized offerings we have to give more inherently...that the female bonds we make are valued more within ourselves and society..I allowed myself to enjoy the awkwardness and energy of being a girl in high school and I wish I didn't judge the energy I had...That I played more soccer!...I didn't spend my teenage years trying to grow up too quickly...That I would remember to hold onto my youth and curiosity more....I could talk to my younger self and tell her that she didn't do anything wrong....That the world was a kinder place.  
That I can be empowered as a young female

## **OH and one more thing**

In a world where you can be anything, be kind to yourself.

7's favourite food is mac and cheese with fried chicken. But if you ask, it's Greek salad with dressing on the side and a diet Coke.

"Everybody, um, do something crazy!"

There are two wolves inside of you

don't forget to play!

People are often stronger than they appear and have faced more traumas than they voice.

#UNAPOLOGETICALLYGIRLY#WHATEVERGIRLYEVENMEANS #SLAY

# Cultural Context

In 2023 in Canada, there’s nothing extraordinary about a group of teenage girls warming up on the bright green turf of a soccer field. But, on theatre stages, the appearance of nine female soccer players—the main characters of Sarah DeLappe’s 2016 play *The Wolves*—is a unique sight. Divided into six scenes, *The Wolves* focusses on the interactions between members of a fictional girls’ soccer team in the United States during their pre-game warm-up routine. A finalist for the Pulitzer Prize for Drama in 2017, the play’s combination of sporting setting and young female characters make it a remarkable, and thoroughly contemporary, English-language play.

In 1926, theatre-maker and theorist Bertolt Brecht wrote, “We pin our hopes to the sporting public.” With this statement, Brecht—who had observed the mass spectatorship of sporting events—wanted to prompt theatre artists to create works that better connected with their audiences. Since Brecht’s observations in the 1920s, sport has only grown in popularity. From children’s hockey games to older adult gymnastics to professional tennis matches, sporting events take place nearly everyday of the year in locations around the world. The 2022 FIFA World Cup tournament, for example, was expected to draw a cumulative total of over five billion spectators—half the world’s population. Despite sport’s popularity, there’s only a handful of well-known English-language plays that feature sports on stage, including *Damn Yankees* (1955), a musical comedy set against the backdrop of professional baseball, *The Changing Room* (1976), a drama set in a men’s rugby locker room, and *Sing Yer Heart Out for the Lads* (2003), a play set in a pub during a soccer game between Germany and England in the year 2000.

Until recently, sports’ plays focussed almost exclusively on boys and men. In some ways, this focus was fitting. When modern sports such as soccer, football, and hockey first developed in the late nineteenth and early twentieth centuries, the realm of sport was strongly associated with men and masculinity. To this point, only men were allowed to compete in the first modern Olympic Games in 1896. This shifted throughout the twentieth century, as girls and women gained progressive access to sports’ participation. The trajectory of women’s participation in the Olympics captures this shift: at the 1900 Olympic Games, 22 of 997 participating athletes were women; one hundred years later, at the 2000 Olympics in Sydney Australia, 4,069 of 10,651 athletes were female. In the last twenty years, recreational, elite, and professional girls and women’s sport have continued to grow, and traditional understandings of sport and gender are continually being unsettled.

Alongside musicals such as *Bring it on the Musical* (2011) and *Bend it Like Beckham: The Musical* (2015), *The Wolves* is one of a handful of recent theatrical productions that features several characters who are female athletes. As the Wolves players perform squats, lunges, and kicks while discussing the intricacies of their lives, they command the theatrical and sporting space. Their stories and relationships draw viewers into their world—a world where physicality, competition, and team bonds connect, rather than exclude, young women. In so doing, *The Wolves* at once speaks back to the history of women—in sport, in theatre, in society—and presents a thoroughly twenty-first century presentation of young, female experience. In so doing, the play asks audience members to reflect on questions of identity, friendship, gender, and community in the twenty-first century.

**Dr. Kelsey Blair, Assistant Professor**  
Digital Writing, English at Concordia University, UBC Theatre Studies Alumna, and UBC Thunderbirds Women’s Basketball Alumna

**Sources**  
“Emphasis On Sport.” *Brecht on Theatre: The Development of an Aesthetic*, Eyre Methuen, 1964, pp. 4-6.

deKrester, Leela. “Qatar World Cup audience projected at 5 billion, says FIFA boss,” Reuters, May 23, 2022.

Hall, Ann *The Girl and the Game: A History of Women’s Sport in Canada*. University of Toronto Press, 2002.

**Soccer Mom’s Cookie Recipe:**

- Ingredients:
- 1 1/3 cup salted butter (melted)
  - 1 Egg
  - 1 1/3 cups coconut sugar
  - 3/4 cup brown sugar
  - 1 teaspoon vanilla
  - 2 cups flour
  - 2 cups oats
  - 1 teaspoon baking soda
  - 1 1/2 cups chocolate chips

- Preheat oven at 375 degrees C.  
Combine melted butter, sugars, vanilla and egg and set aside.  
Separately, combine dry ingredients - flour, oats, baking soda.  
Mix together and add chocolate chips at the end.  
Spoon on to cookie sheets lined with parchment paper.  
Make the cookies any size you like.  
I scoop them on as “dolops” on the sheet.  
Cook for 9 minutes.  
Transfer them right away to a cookie rack.

Eat one or several while still warm! Mmmmmmm



# Q&A with Sound, Lighting, Costume, and Set/Scenic

**Victoria McNeil** Sound

## **What inspired you to become a Sound Designer?**

Ever since I was a child I always noticed how impactful good sound design can be when watching tv shows, movies or live theatre. I loved that sound held the power to transport an audience to different places, and really immerse them in the action of the scene. They say that the best sound design often goes unnoticed, and I think that's very true!

## **What are some of your favorite sound effects that you've designed for the show and why?**

I really love the work that I did for the top of the show, and I remember how excited I was when I managed to pull the edit of the music off like that. Overall I had a great time designing for this show and it was the first time I got to work with pop music which has been really fun. The Spotify playlist I made when designing this show is one of my favorites.

**Brendan Lowe** Lighting

## **What inspired you to become a Lighting Designer?**

I became a lighting designer after I was introduced to the world of live events by a friend of mine who works for one of the largest production companies in Western Canada. He took me back stage during a big concert and let me hang out with the lighting designers—that experience set me on the path to becoming a designer.

## **What is your process for designing?**

My process for designing a show is to read through the script and then start getting images in my head of what I think the show would look like. Then I take that vision to the director and in consultation with the creative team and feedback from the director, revise and then finalize that vision.

**Julia Chase** Costume

## **What is your process for designing?**

The script is always the basis for design. I read the script three times before the first creative team meeting so I'll be prepared to discuss which thematic elements we will be emphasizing in our telling of this story. Costume design, like any theatrical design, is an intensely collaborative process. We spend several weeks in design meetings with the director, discussing what we want this performance to say to the audience. Only then are each of the designers prepared to support the story through our own disciplines.

## **How do you decide what a character will wear in a particular scene?**

For this show colour was a really important factor in my design. We're set against a green turf, so the costumes needed to contrast with that environment. The lighting will shift between warm and cool as the story unfolds and I wanted the characters to fit across the whole spectrum. I chose purple for the majority of my characters for its ability to be both a warm and cool colour. Anyone familiar with soccer will know that the goalie's uniform has to be a different colour than the rest of the team. For our goalie's uniform, I chose yellow because it is the opposite of purple on the colour wheel. This colour combination will keep our eyes from getting tired from looking at too much purple, and bring out both colours throughout the performance. Keep an eye out for our careful use of orange!

**Shivangi Singh** Set/Scenic

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

Having a curiosity and love for stories, cultures and spaces that build emotional connections and drive me and that pushed me to choose this path of Set design. Through my set designs, I love building worlds you can walk into and aim to create multi-scale transformative sensorial experiences that have some kind of social, political or cultural impact.

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

I think my personal favourite is definitely the astroturf which is going all the way up on one side to show the gesture of one continuous soccer field. To emphasize this feeling we suspended a few scenic light elements from the ceiling as well. I tried to keep the design a little abstract and minimal in collaboration with our amazing director, Leora Morris, giving the show a more intimate experience overall. I also love how we have played with graphics of a soccer field with pops of pink colour to add some warmth in the overall cool colour palette.



# The Wolves

## CAST

**Air Dayman** #7

**Evie Hamilton** #14

**Yi Ming Liu** #8

**Adriana McKinnon** #46

**Abigail Millson** #25

**Lauren Ordeman** #13

**Mathilde Shisko** Soccer mom

**Nicole Anne Smith** #11

**Caylee Watrin** #00

**Jasmine Flora White** #2

## CREATIVE TEAM

**Leora Morris** Director

**Yuting Yue** Asst. Director

**Shivangi Singh**

Scenic Designer

**Aaron Au, Jamie Son** Asst. Scenic Designers

**Brendan Lowe** Lighting Designer

**Taylor Wen** Asst. Lighting Designer

**Victoria McNeil** Sound Designer

**Jasmine Liu** Asst. Sound Designer

**Julia Chase** Costume Designer

**Colton Albee** Asst. Costume Designer

**Cat Main** Stage Manager

**Ben Paul** Asst. Stage Manager

**Lauren Semple** Asst. Stage Manager

**Aleks Harrison** Stage Management Swing

**Kathleen Baldakin** Production Assistant

## CREW

**Emily Chang** Lighting Board Operator

**Cristian Twist** Sound Operator

**Anjali Mandapaka** Properties GAA

## SHOW RUN ASSISTANTS

Michelle Lee, Yun Shim, Yeva Lee

## SET & PROPS BUILD CREW

Grycel Tercero, Tiana Khandelwal, Amelia Wagenaar, Isabelle Barlow, Jules Sassi, Marilia Saito, Nishi Praveen Kumar, Huda Shawwash, Sophie Fougere, Mary Anne William, Aaron Au, Hana Yaguchi, Kristine Wu, Maddie Steppler, Mikka Visperas, Samantha Cheng, Jack Mosher, Tariro Motsi, Hannah Abbott

## PAINT CREW

Tariro Motsi, Isabelle Barlow, Victoria Moo Pak Hei, Yun Shim, Kaileigh Funnell, Aaron Au, Luella DeGeer, Nicola Erikson

## COSTUME RUN CREW

Lauren Rankin, Marília Saito

## COSTUME BUILD CREW

Colton Albee, Wren-Harlow Gillespie, Marila Saito, Grycel Tercero, Lauren Rankin, Harlow Nguyen, Julia Chase

## LIGHTING CREW

Annika Chan, Steven Chu, Fiorella Hayashidu, Freddi Li, Cooper Mortimer, Jack Mosher, Huda Shawwash, Stephanie Shih, Jaddi Sze, Julia Sassi

## FACULTY ADVISORS

**Stephen Heatley** Department Head

**Brad Powers** Technical Production Advisor

**Jennifer Stewart, Emily Dotson** Scenic Advisor

**Lorraine West** Scenic Paint Advisor

**Mimi Abrahams** Lighting Advisor

**Mishelle Cuttler** Sound Advisor

**Robert Gardiner** Lighting Advisor (Retired)

**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** 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

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

## CREATIVE COLLABORATORS

**Jonathan Wood** Graphic Designer

**Javier R. Sotres** Photographer

**Gracie, Lolo, Oz** Mascots

## SPECIAL ACKNOWLEDGEMENTS

The Chan Centre for the Performing Arts, The Citadel Theatre, UBC Athletics, Jenny Black, Gary Bartley, Gustavo Lin, James Tait, Jesse Symons, Gerald Vanderwoude, Borja Brown, Jodi Jacyk, Jeremy Vreeken



# Cast



## **Air Dayman #7**

Air Dayman is a Fourth Year BFA Acting student from Estevan, Saskatchewan. She has been in productions such as *School of Rock* (Summer), *Footloose: The Musical* (Ariel) and *937* (Elise). After moving to Vancouver, she has been a part of the short film *Barstool* (Lorelai) and the theatre productions *Parliament of the Birds* (Pigeon) *Coriolanus* (Ensemble), *What's Wrong With Frank?* (Veronique), and *Lost But Found* (a UBC Devised Production). Air would like to thank her pack back in Saskatchewan as well as the one she found in Vancouver. Go Wolves!



## **Evie Hamilton #14**

Evie Hamilton is a third year BFA actor from Toronto, Ontario. Evie has performed in pieces such as *Sons to our Fathers* at the Ontario Drama Festival Provincial Showcase, *Love and Information*, and *The Grown Up*, and worked with companies including Souleppper and Crane Creations. Most Recently, Evie played Pulcinella in UBC's commedia dell'arte show, *The (Un)usual Suspects*. Evie thanks her family, friends, and teachers for their incredible support!



## **Yi Ming Liu #8**

Yi Ming (she/her) is a third-year BFA Acting student. She previously trained at Rogue Studio's Film Intensive (2018-2020). Recently, she appeared in UBC's Commedia dell'arte show *The (Un)usual Suspects* (Susan Bertoia). Her previous credits include *Check Please!*, *The Scarlett Heart* and *Among Friends & Clutter*. She has also worked on the award-winning short, *Cut Off* (Marissa Lear). Yi Ming would like to thank her soccer pack for the howlacious time making this show and her family for supporting her on this journey.



## **Adriana McKinnon #46**

Adriana McKinnon is a fourth-year BFA student double-majoring in Acting and Film Studies. Adriana has recently performed with UBC as Sparrow in *The Parliament of the Birds*, Virgilia in *Coriolanus*, Juliette in *What's Wrong with Frank?* and Brielle in the film *Barstool*. She previously trained with TUTS Musical Theatre Camp and Deas Island Dance. Adriana is honoured to be the 2022 recipient of the John Emerson Memorial Scholarship in Arts.



## **Abigail Millson #25**

Abigail Millson is a Vancouver based actor from Barrie Ontario. She recently finished a devised Commedia show, *The Unusual Suspects: A Clue Based Commedia* playing the role of MS. Scarlett. Formally Abigail's acting endeavours began with competing in the Canadian Improv Games as well as doing sketch comedy with Yikes Comedy. She is very excited to be a part of *The Wolves* at UBC and hopes you enjoy the show!



## **Lauren Ordeman #13**

Lauren would like to recognize the traditional, ancestral, and unceded territory that she is given the opportunity to play and learn on, the land of the xʷməθkʷəy̓əm (Musqueam) people. Lauren's previous work includes the 2021 Commedia production *What's Wrong with Frank?* as Genevieve the 2022 production of Shakespeares' *Coriolanus* as Titus Lartius and *Parliament of the Birds* as Falcon.



## **Mathilde Shisko Soccer Mom**

Mathilde has been an actor since graduating from NIDA in Sydney, Australia in 1990. She has worked across stage, film, television and audio drama for 30 years. Mathilde is a proud board member for the Jericho Arts Centre, an acting instructor at KPU and a voice instructor at the VFS and Andrew McIlroy and Associates. Her longest running and most enjoyable role is as mum to her 2 adult children, Ellie and Tye! Mathilde is thrilled to be a part of the pack for this production of *"The Wolves."*



## **Nicole Anne Smith #11**

Nicole is a graduating BFA acting student from Toronto. She has also trained at Vancouver Acting School and AADA in NYC. For UBC: *The Parliament of the Birds* (Duck), *Coriolanus* (Cominius), *What's Wrong With Frank?* *Commedia dell'Arte* (Il Dottore). Upcoming: *Naked Cinema Barstool* (Lindsay). Nicole has enjoyed exploring some newfound soccer skills and unleashing her inner wolf. She thanks the rest of the pack for their support.



## Cast (cont'd)



### **Caylee Watrin #00**

Caylee Watrin is an actor from Abbotsford, B.C. UBC credits include: *Ma Singer in Oil* (2022, Moya O'Connell), *Nightingale*, *The Walker*, *The Bat*, *The Astrologer* and *Joseph in The Parliament of the Birds* (2022, Camyar Chaichian), *What's Wrong With Frank* (Commedia dell'arte, Susan Bertoia, 2021). Caylee has also acted in two US national commercials, Apple+ TV's episodic "*Home Before Dark*", and a handful of indie short films/music videos. With additional growing credits as a producer, screenwriter, and 1st AD Caylee is interested in different ways she can support a story and engage with artists around her. Heartfelt thanks to her teachers, her mom, dad and classmates for being, and for always knowing the direction towards the ground.



### **Jasmine Flora White #2**

Jasmine is a fourth-year BFA Acting student from Calgary, AB. This will be her final performance with her friends at UBC, but not her last creating the art that she loves. Her Vancouver credits include *The Parliament of the Birds* (UBC), *Coriolanus* (UBC), directing the musical *Mamma Mia* (UBC) and co-writing/acting in the film *Barstool* (UBC). In Calgary she performed in many shows, including *Grease*, *The Crucible* and *Anne of Green Gables*. Jasmine is immensely grateful to her parents, Gillian and Ryan, who continue to encourage her to follow her dreams.

## Creative Team



### **Leora Morris** Director

Leora is a director/creator who specializes on developing new work with playwrights and composers. She is also an Assistant Professor of Directing and Acting at UBC. She has collaborated on projects at the Public Theater, O'Neill Theatre Center, Yale Cabaret, San Diego Rep, Alliance Theatre, NYU Tisch, Coal Mine Theatre, Volcano Theatre, Tarragon Theatre, Directors Lab North, Small Wooden Shoe, and Nightswimming among others. Leora was shortlisted for the 2020 International Rolex Mentor and Protégé Prize and recently started creating performance for children under 5. MFA Directing, Yale School of Drama. [www.leoramorris.com](http://www.leoramorris.com)



### **Shivangi Singh** Scenic Designer

Shivangi is a Set designer for ten years with passion for visual storytelling and worldbuilding. She completed her Masters from Art center college of design, California and is a Scenic design graduate student at UBC. Shivangi is a production design fellow at Hollywood's Art directors guild in Los Angeles and a film design instructor at Vancouver film school. Her clients include Universal studios, Amazon, Gensler, Kabir Khan and Dharma productions.



### **Julia Chase** Costume Designer

Julia grew up in a small town in Northern California. After undergrad on the Lost Coast, she spent almost a decade working in Los Angeles. After establishing a sustainability committee for the Costume Designer's Guild, she came to UBC to learn more about how to make her profession more ecologically and morally sustainable.





**Brendan Lowe** Lighting Designer:  
Brendan is a 3rd year BFA Production and Design student specializing in lighting and sound. He has been involved in the industry since he was 16 and is excited to present his first show as a Lighting Designer at UBC. Other shows Brendan has worked on at UBC include *Oil* and *A Parliament of the Birds*. Brendan would like to thank Mimi Abrahams and Robert Gardiner for their continuing support throughout the creative process.



**Ben Paul** Assistant Stage Manager  
Ben Paul is a stage manager and lighting designer from New Westminster, BC - the unceded homeland of the Qiqéyt First Nation. Currently a fourth-year UBC BFA Theatre Design & Production student, he also holds a diploma in Stagecraft & Event Technology from Douglas College. Recent credits include: *The Nutcracker* (Stage Manager, Royal City Youth Ballet), *The Parliament of the Birds* (Lighting Designer, UBC) and *Coriolanus* (Assistant Lighting Designer, UBC). [benpaul.ca](http://benpaul.ca)



**Victoria McNeil** Sound Designer  
Victoria is a fourth-year student pursuing a degree in Theatre Design and Production. She has a passion for live sound and is thrilled to be a part of *The Wolves!* Other credits include *Oil* (2021) and *Parliament of the Birds* (2022). Victoria would like to thank all of her friends, family and co-workers for being so supportive, and a special thank you to Patrick and Mishelle for their expertise. [@victoriamecneildesigns](https://twitter.com/victoriamecneildesigns)



**Lauren Semple** Assistant Stage Manager  
Lauren Semple is a current 4th year BFA student at the University of British Columbia, studying theatre production with a specialization in stage management. Her most recent work includes: SM, "*Commedia Dell'arte*" (UBC), ASM, "*We Will Rock You*" (Theatre Under the Stars), PM/SM "*ORANGING*" (Group 302). To find out more about Lauren, please visit [laurensemple.com](http://laurensemple.com).



**Cat Main** Stage Manager  
Cat Main (she/they) is a current UBC student in Theatre Production and Design and a graduate of Capilano University's Technical Theatre program. Their previous Stage Management credits include *The Greeks* (UBC Theatre) and *Betty Blue Eyes* (CapU's Arbutus Studio). Her previous Assistant Stage Management credits include *The Marriage of Figaro*, *The Gondoliers* (UBC Opera), Disney's *Newsies*, *42nd Street* (Theatre Under the Stars), and Green Day's *American Idiot* (URP).



# HEDDA GABLER

BY HENRIK IBSEN

TRANS. & ADAPT. BY ERROL DURBACH  
DIRECTED BY MOYA O'CONNELL

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by Yvette Nolan  
Directed by Michelle Olson

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