Concord Floral

By Jordan Tannahill
Directed by Arthi Chandra

November 22—December 2, 2023 | Frederic Wood Theatre
L’amour telle une cathédrale ensevelie

Guy Régis Jr

Feb. 3, 2024 – 7:30pm
Feb. 4, 2024 – 2pm
SFU Goldcorp Centre for the Arts

English surtitles
info & tickets seizieme.ca
When I wrote notes for the program that opened our season in 2016, I quoted one of the books I had read that summer, *Theatre of the Unimpressed* by Jordan Tannahill. In it, Tannahill challenges us emphatically as theatre makers to focus on the live-ness of the theatre event, the aspects of it which cannot be replicated in recorded forms, the aspects of the theatre that encourage us to be in some kind of real relationship with each other in real time. I am delighted to welcome you to the launch of the 2023-24 season with a play written by Jordan Tannahill that definitely underlines these beliefs.

As a director in the theatre, many years ago I realized that the thing I treasure most in a production is surprise. When I attend a play and think I know what’s coming next and I am right, I am always deeply disappointed. I want the theatrical experience to be a revelation, to take me into the realm of the human experience that is unpredictable, but ultimately true. Being lulled into thinking things are going one way and having the tables turned on me is so satisfying. *Concord Floral* continuously turns the tables and is full of surprises! And, it’s a bit spooky which just adds some spice to the experience.

As always, I am so proud of the creativity of our acting and design and production students. This work provides them with the opportunity to showcase their evolving talents and give you the chance to see the artists of tomorrow today. We have been very fortunate to obtain the talents of Vancouver theatre director, Arthi Chandra, to lead this team of artists.

There are more opportunities to share the work of our students this season. We invite you to the Telus Studio in February for a unique event—six short playlets from the series *TomorrowLove* by Rosamund Small that explore love, sex and technology in the 21st century. And we are back here in the Frederic Wood Theatre for a new adaptation of Bertolt Brecht’s *St. Joan of the Stockyards* in April.

This is the final production for me as Head of Theatre and Film. I’ve been lucky enough to lead this amazing department since July of 2015 and continue to be uplifted by the intelligence, bravery, and rigour of our students, staff and my faculty colleagues. My thanks to you, the audience, for being part of the equation for our work. As a fellow classmate of mine wrote a few decades ago, “If you’ve got no audience, you’ve got no show.” Thanks for being part of the show.

Enjoy *Concord Floral*.

*Stephen Heatley*
Department Head, Theatre and Film

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**Director’s message**

A group of teenagers’ lives are interrupted by a haunting—by a ghost, or a spirit, or a spectre (whatever you want to call it). The manifestation of guilt, of grief, of the soul-crushing weight of being unable to escape the consequences of their actions.

They are messy. They are loud. They are all trying their best.

We are searching for the emergence of joy and celebration amongst hardship, and finding softness in industrial and angular architecture.

How do we continue to gather after conflict? How do we both give and take space amongst community? How do we practice agency alongside accountability?

Come to our world of broken glass, sticks and dirt, and McFlurries in the parking lot. Come laugh with us. Come to dance. As we keep running.

A mixtape for after the show, or as you drive back to your homes:
*Closer to Fine* - Indigo Girls
*There She Goes* - The La’s
*Dreams* - The Cranberries
*Dancing on My Own* - Robyn
*Don’t Think Twice, It’s Alright* - Bob Dylan
*Crystal* - Stevie Nicks

**Arthi Chandra**
Director

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**Show Length:** Approximately 1 hour and 30 minutes with no intermission

**Audience Advisory**

*Content:* Coarse language, sexual content, mentions of bullying, drugs, alcohol, and self-harm

*Sensory:* Strobe lights, non-toxic, water-based theatrical haze

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

PLAYLIST (MUSIC FOR HANGING OUT IN A GREENHOUSE)

Just Joey - Tongue Tied by Grouplove
Bobolink - What the Hell by Avril Lavigne
John Cabot - Stones by Neil Diamond
Forever Irene - Ribs by Lorde
Rosa Mundi - Lost Cause by Billie Eilish
Nearly Wild - Kids with Guns by Gorillaz
Couch - DONT WANNA SLEEP by Maneskin
Fox - Teenage Dirtbag by Wheatus
Greenhouse - Plantasia by Mort Garson
Bobbie James - Ballad of a Homeschooled Girl by Olivia Rodrigo

MENTAL HEALTH RESOURCES

Kids Help Phone: 1-800-668-6868
Trevor Project (LGBTQIA+ youth line):
1-888-488-7386 or text START to 678-678
Suicide Helpline: 1-800-784-2433
Trans Lifeline: 1-(877) 330-6366
Kuu-Us Crisis Line Society (for Indigenous Youth):
1-800-588-8717
Q&A with Sound, Lighting, Costume, and Set/Scenic

**Vincie Lin** Sound

What inspired you to become a Sound Designer?
I was drawn to sound design after collaborating with a senior in my previous project. Her guidance and encouragement played a significant role in inspiring me to pursue sound design.

What is your process for designing?
My design process involves effective communication between the director, lighting designer, and fellow sound designer. It revolves around sourcing elements and ensuring seamless coordination within the team.

**David Siu** Sound

What inspired you to become a Sound Designer?
Sound can evoke strong emotions, create atmosphere and transport the audience to a different time and place. What motivated me to become a sound designer was the ability to use sound as a tool to communicate the unseen and add depth to the theatrical experience. Enhancing storytelling and emotional impact through sound, I think this is the truly captivating aspect of this profession.

What is your process for designing?
Designing sound for theatre is a creative and collaborative process that involves careful analysis of the script, selecting or creating sound effects and music, and working closely with the production team. This process includes collaborating with other designers, setting up sound systems, creating cue sheets, and ensuring precise execution during rehearsals and performances. The goal is to provide an immersive and cohesive auditory experience for the audience while supporting the overall vision of the production.

**Jack Macleod Mosher** Lighting

What inspired you to become a Lighting Designer?
My mom is the reason why I got into theatre design. She is a commercial interior designer, so growing up I was around her various projects and drafting that she would bring home and they subconsciously crept into my brain. Then, in high school she told me to watch this Netflix docu series called *Abstract: The Art of Design*, and in it there was an episode on British set designer Es Devlin. I was blown away by what I was watching. It completely changed my perspective on theatre and performance, and from that moment on I knew that I had to become a designer and get involved in performance. My parents have always been very supportive and encouraging of my creative endeavours and I can't thank them enough for that.

What is your process for designing?
My process concentrates on the questions posed at the centre of the story. I like to spend the first part of the collaboration with the design team and director talking solely about the script, characters and world they inhabit outside of a design context, and then use the discoveries from those conversations as a base structure. From there I like to move into images, sharing a huge collection of curated photos and sketches with the director. We speak about them in the context of our first discussions, bridging ideas and creating meaning—the design then blooms out of that.

**Victoria Moo** Set/Scenic

What inspired you to become a Set Designer?
My inspiration to become a Set Designer is deeply rooted in my fascination with the transformative power of visual storytelling. I was drawn to this field because it offered a unique platform to materialize my creative ideas, bridging the gap in communication by translating the emotional essence of a production into an interactive environment. Set design has allowed me to experience plays in a more immersive manner, providing a fresh perspective that has not only heightened my skills and appreciation for acting but also deepened my connection with performances. It has become a unique language for me, enabling the conveyance of complex narratives and emotions visually.

What are some of your favourite elements that you've designed for the show and why?
One of my favorite elements in the play’s design is the incorporation of forced perspective, as the play takes place in a vast abandoned greenhouse. Despite the limitations of the stage size, we’ve employed forced perspective techniques, allowing the audience to immerse themselves in the expansive and obscure environment. Another captivating design element is the deliberate use of symmetry in the arrangement of flower boxes and the structure, creating a mirror-like effect. Contrasting this symmetry, strategically placed shattered window frames represent countless memories and hidden secrets. All elements, working cohesively, contribute to an immersive atmosphere that enhances the narrative, making the production a memorable experience that lingers in the audience’s minds long after the curtains close.
CAST
Rachel Angco 9 Greenhouse
Simon Auclair-Troughton 3 John Cabot
Ripley Twardzik Ching 6 Nearly Wild
Julia Eckert 10 Bobbie James
Evie Hamilton 2 Bobolink
Yi Ming Liu 7 Couch
Abigail Millson 8 Fox
Belle Nightingale 5 Rosa Mundi
Nico Pante 1 Just Joey
Talia Peck 4 Forever Irene

CREATIVE TEAM
Arthi Chandra  Director
Victoria McNeil  Assistant Director
Celeste Marlene Mol  Costume Designer
Lauren Rankin  Asst. Costume Designer
Jack Macleod Mosher  Lighting Designer
Rachel Li  Asst. Lighting Designer
Victoria Moo  Scenic Designer
Sam Cheng  Asst. Scenic Designer
ChanCheong David Siu  Co-Sound Designer
Vincie Lin  Co-Sound Designer
Kaitlyn Fernandes  Head Electrician
Madeleine Polak  Stage Manager
Amelia Wagenaar  Asst. Stage Manager
Michelle Lee  Asst. Stage Manager
Sydney Klose  Stage Manager (Swing)
Harlow Nguyen  Production Assistant

CREW
Kaitlyn Fernandes  Head Electrician
Steven Chu, Marilia Ishida, Hana Yaguchi  LX Board Operators
Stephanie Shih  Sound Board Operator

SET BUILD CREW
Sam Cheng, Ronica Huynh, Damien Kwan, Huda Shawwash, Cristian Twist, Amelia Wagenaar, Hana Yaguchi, Stacey Kok, Willow Tiessens, Cooper Mortimer, Jack Macleod Mosher

PROPS BUILD CREW
Nyssa Estrella, Kaitlyn Fernandes, Huda Shawwash, Hana Yoneyama, Stacey Kok, Keaton Chiu, Midori O’Connor

COSTUME BUILD CREW
Colton Albee, Midori O’Connor, Amelia Wagenaar, Emily Chang, Nyssa Estrella, Wren-Harlow Gillespie, Elly Ich, Vincie Lin, Celeste Marlene Mol, Marilia Saito

COSTUME & SET RUN CREW
Eunseong Huh, Stacey Kok, Judy Lee

LIGHTING CREW
Hana Yaguchi, Huda Shawwash, Amy Currie, Rachel Li, Maddie Steppler, Marilia Saito, Cristian Twist, Jaddi Sze

PAINTING CREW
Luella DeGeer  Scenic Artist
Lee Funnell, Nina Yu, Yena Lee, Kathleen Baldakin, Jaddi Sze, Cami Newton

FACULTY ADVISORS
Stephen Heatley  Department Head
Patrick Rizzotti  Scenic Design
Emily Dotson  Scenic Design
Patrick Pennefather  Sound Design
Mishelle Cuttler  Sound Design
Brad Powers  Technical Direction
Christine Reimer  Costume Design
Mimi Abrahams  Lighting Design
Susan Miyagashima  Stage Management
Lorraine West  Scenic Paint
Ariana Barer  Intimacy Coach
Daisy Thompson  Movement
Tanya Elchuk  Vocal Coach
Jill Wyness  Makeup

STAFF
Borja Brown  Production Manager
Sarah Crauder  Film Productions Administrator
Cam Cronin  Administrator
Kirsten Dougans  Assistant to the Head
Mia Faircloth  Academic Administrator
Jodi Jacyk  Costume Specialist
Tony Koelwyn  Audience Services
Amanda Larder  Properties Specialist
Dmitri Lennikov  Film Collections Coordinator
Gen Lee  Work Learn Communications Assistant
Stuart McFarlane  Film Program Technician
Ryan Murcar  Stage & Lighting Specialist
Linda Pitt  Communications Specialist
Karen Tong  Department Secretary & Graduate Support
Jeremy Vreeken  Staff Technical Director
Marilia Saito and Lee Funnell  Work Learn Properties Assistants

CREATIVE COLLABORATORS
Jonathan Wood  Graphic Designer
Javier R. Sotres  Photographer
Barbara Philip at Barbariaiin Wine Consulting Wine Selection
Gracie, Lolo, Oz, Teddy, Trouble  Canine Support Staff

SPECIAL ACKNOWLEDGEMENTS
UBC Plant Care Services
Rachel Angco 9 Greenhouse
Rachel Angco is a Filipina-Canadian actor, based in so-called "Vancouver", in her fourth year of the BFA in Acting and Master of Management dual degree. With her love for performing beginning in music, Rachel’s credits range from musical theatre and devised experimental theatre to indie film, and voice-over work. When she’s not in the rehearsal room, you can find Rachel singing tunes with her piano and guitar! See her as Joan in the upcoming production of Saint Joan and The Stockyards adapted and directed by Jacob Zimmer, running in the Frederic Wood Theatre from April 4 to 13, 2024. Rachel would like to thank her loved ones for their unconditional support and encouragement to follow her passion!

Simon Auclair-Troughton 3 John Cabot
Simon is a Vancouver-based actor in his fourth year at UBC’s BFA acting program. Recent credits include: Luke in The Lightning Thief (CTORA), Buddy in We Will Rock You (TUTS), Kirk in Naked Cinema (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 family and his partner so very much.

Ripley Twardzik Ching 6 Nearly Wild
Ripley Twardzik Ching is a fourth-year BFA Acting student from Singapore. Recent credits include performing in UBC productions The Birds (Hummingbird) and The (Un)usual Suspects (Mr Green), choreographing and performing in Loose Assemblage, and devising in Naked Cinema. Ripley is grateful to her family and friends for their constant love and guidance, and for being her light speck in the dark. She hopes this play provides space to heal, allows us to forgive our younger selves, and most importantly, reminds us to be kind to each other.

Julia Eckert 10 Bobbie James
Julia Eckert is a fourth year BFA Acting student from Burnaby, BC. Recent credits include: Yellow Warbler and Poet in The Birds (UBC), and Mrs. Peacock in The (Un)usual Suspects (UBC). Other notable credits include devising the original production Willowbridge in collaboration with Axis Theatre (Elena). Upcoming projects include TomorrowLove (UBC), Saint Joan of the Stockyards (UBC), and Naked Cinema X. Julia would like to thank her family and friends for supporting her through this process, and extends her heart out to everyone who sees a little bit of themselves in Bobbie James.

Evie Hamilton 2 Bobolink
Evie Hamilton is a 4th year student completing a BFA in acting with a double major in psychology. Evie’s recent credits include: Animal Nature (Clay and Paper Theatre), The Wolves (UBC), and The (Un)usual Suspects (UBC). Evie has also worked with Crane Creations Theatre as a producer, and Soulpepper Theatre as a member of their City Youth Academy intensive. Evie is honoured to be this year’s recipient of The United Player’s Andrée Karas Scholarship Award. Evie is incredibly grateful for the Concord Floral team, and is thrilled to welcome everyone into the greenhouse!

Yi Ming Liu 7 Couch
Yi Ming (she/her) is in her fourth and final year as a UBC BFA Acting student. She previously trained at Rogue Studio’s Film Acting Intensive (2018-2020). Her recent devised work include, The Yoko Ono Cult at What Lab’s ExP and Naked Cinema X. She also appeared in UBC’s production of The Wolves (Leora Morris) and UBC’s Commedia dell’arte show The (Un)usual Suspects (Susan Bertoia). Her previous credits include Check Please!, The Scarlet Heart and Among Friends & Clutter. She would like to thank her family, friends and instructors for their continued support and hopes you have a wonderful trip to the Greenhouse!

Abigail Millson 8 Fox
Abigail Millson is a Vancouver based actor, in her final year of her BFA. Some of her past work includes; a devised Commedia show, The Unusual Suspects: Young Lover, The Wolves: #25, The Festivities: Bank Teller, Loose Assemblage: Mother, and Naked Cinema: Natalie. Her acting endeavours began with competing in the Canadian Improv Games, training at ImprovU and producing shows with Yikes Comedy. Abigail is constantly creating and is an ever-changing artist, picking up new mediums as they come her way. She would like to thank her family and partner for their endless support.

Belle Nightingale 5 Rosa Mundi
Belle Nightingale is a 4th year actor from Kent, England. Her appreciation for acting began at a young age, and she has always enjoyed the challenge of being someone she normally isn’t. Coming up, she’ll be working on TomorrowLove and Saint Joan of the Stockyards for her last shows at UBC. After she graduates she’s looking to work in the Canadian film industry, and continue planting her roots here in Canada. Belle is so excited for Concord Floral, and she'd like to thank her parents, her castmates and her partner. Their love and support make everything worth it. She hopes you enjoy the show!
Celeste Marlene Mol  Costume Designer

Celeste is a multidisciplinary artist based in Vancouver, BC, with a focus on costuming, millenary, and printmaking. Previous design credits include Oil (UBC Theatre), Wonka (HCP). Recent stitcher credits: Midsummer Night's Dream (Bard on the Beach), As You Like It (Bard on the Beach), Julius Caesar (Bard on the Beach), Matilda (TUTS), The Five Vengeances (Affair of Honor). Backstage credits: Backstage Head of Wardrobe, Matilda (TUTS), Wardrobe Manager (PUSH festival).

Lauren Rankin  Asst. Costume Designer

Lauren is a second year theatre design and production student, she has worked as a work learn at theatre under the stars and Bard on the beach. This is her first show assistant designing. She hopes to continue to peruse costuming.

Jack Macleod Mosher  Lighting Designer

Jack 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’re a founding member of Bleed Through Theatre, creator of 03::15 and co-creator of Orangiing and Loose Assemblage. They are interested in exploring the edges of performance and design. Jack would like to thank Patrick, Leora and Jeremy for their continued support. Jackmosher.ca

Rachel Li  Asst. Lighting Designer

Rachel is a third-year cinema studies student with great enthusiasm for artistic storytelling. Her wildest dream is to direct an animal documentary in nature. Considering it’s her first time being an assistant light designer, she’s super excited to make a contribution to the team and proudly present their work to the audience. She’d also love to thank Jack for all the support and Mimi for giving her this wonderful opportunity!
Creative Team (cont’d)

Victoria Moo  Scenic Designer

Victoria is an aspiring actress and singer from Hong Kong. This is her first take on set design. As a Set Designer, she wishes to create spaces that connect with the audiences emotionally. Prior to majoring Theatre Design at UBC, she pursued studies in acting in New York. One of her most inspiring experiences was acting in a silent film. It made her realize the importance of spatial world building in a production. Graduating this year, she is excited to experiment more with theatre as both an actor and designer.

Sam Cheng  Asst. Scenic Designer

Sam is a third-year Theatre Design and Production student. She has worked on Beckett 23: Endgame as Set Designer, The Theory of Relativity (UBC MTT) as Set Designer, as well as Into the Woods and Spamalot (UBC MTT) as Technical Director. She is set to work on the upcoming TomorrowLove as Assistant Lighting Designer and Saint Joan of the Stockyards as Assistant Technical Director.

Chan Cheong David Siu  Co-Sound Designer

David is a sound designer, production designer and photographer from Richmond, BC. He is a current 4th year BFA Theatre Design & Production student at UBC, specializing in sound design. David would like to thank Patrick Parra Pennefather, Mishelle Cuttler, Ryan Murcar, and Jeremy Vreeken for their continuing support throughout the creative process and their expertise. Recent credits: Some Old Farce (Sound Designer/Photographer, UBC Theatre) and The Journey to the West (Photographer, Dom Pedro V Theatre). Davidsiu.ca

Vincie Lin  Co-Sound Designer

Vincie is a third-year theatre production and design student. She is excited to be part of the Concord Floral creative team and would like to thank Patrick Pennefather, Mishelle Cuttler, Ryan Murcar, and Jeremy Vreeken for their support throughout the entire design process. Previously, she was involved in The Birds as an assistant sound designer, which helped her discover her passion for sound design. With her love for live production, she aspires to become a production manager and is open to exploring various opportunities.

Madeleine Polak  Stage Manager

Madeleine is an emerging theatre artist specializing in costume design and stage management. Select credits include assistant stage management for The Prom (Theatre Under the Stars) and stage management Erlking (Scona Alumni Co.), along with costume design for Some Old Force (UBC) and The Importance of Being Earnest (UBC Players). Upcoming work includes costume design for Saint Joan of the Stockyards (UBC) and The Theory of Relativity (UBC MTT).

Amelia Wagenaar  Asst. Stage Manager

Amelia is in their third year at UBC, however this is their first time as part of the Stage Management team for a UBC show. Most recently, they directed Emergency Contact for Ignite at the Cultch and The UBC Players Club. Other credits include lighting designer for The Importance of Being Earnest at the Metrotown Theatre, and Stage Managing The Importance of Being Earnest with the UBC Players Club.

Michelle Lee  Asst. Stage Manager

Michelle is a 3rd-year BFA Production and Design student from Hong Kong. This production marks her debut as an Assistant Stage Manager. With aspirations in stage management and set design, her journey began with the program. Her interests extend to production design and art direction. Surrounded by diverse cultures, she hopes to explore her career worldwide. Recent credit: Into the Woods (Set Designer, UBC MTT). Discover more at lyleemichelle.wixsite.com/website

Sydney Klose  Stage Manager (Swing)

Sydney is a first year BFA student studying theater design and production. Her previous experience includes stage management for Guys and Dolls and It’s a Wonderful Life, assistant stage management for Legally Blonde, and audio control for Village of Idiots and Our Town. She also has experience as a props master, stagehand, follow spot operator, set designer, and assistant stage manager for other productions.
A CHRISTMAS IN WALES

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Adapted by Denis Rodgers and Sarah Rodgers
Directed by Sarah Rodgers with Leslie Dos Remedios

unitedplayers.com

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Performance and the City examines the artistic communities that animate and breathe life into cities. Students will traverse the neighbourhoods and cultural districts of Vancouver, a global hub for independent art and performance, experiencing the city through the lens of its architecture and artists. These urban dérives will be informed by critical and intersectional readings on cities that unpack their intertwined social, economic, and political significance. Every city is a world and Vancouver will be our doorstep into the manifold stories and stages that makeup urban life.

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Saint Joan of the Stockyards
by Bertolt Brecht

Join the struggle for solidarity in this bold adaptation

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theatrefilm.ubc.ca/buy-tickets
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A captivating blend of heart and humour exploring futuristic love

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