



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film
Faculty of Arts

theatrefilm.ubc.ca



Saint Joan of the Stockyards

by Bertolt Brecht
Adapted and directed by Jacob Zimmer

April 3—13, 2024 | Frederic Wood Theatre

Welcome from Department Head



Few modern writers wield words so forcefully as Bertolt Brecht. Unlike many 20th century European writers who turned inward in response to the butchery of the First and Second world wars and the severity of life under fascism, communism and capitalism, Brecht instead chronicled, and created metaphors out of the tragic economic and political conditions that would ultimately end his life. Refusing to project his dystopian reality into the future like George Orwell did in *1984* and Yevgeny Zamyatin, in *We*, Brecht uncompromisingly located many of his most unforgettable plays and stories in the political and economic recklessness of the 1920s-1930s. For me, his poem, *Burial of the Agitator in a Zinc Coffin* (1933) seared itself into my memory when I was seventeen years old. It has never left me.

Here in this zinc box
lies a dead person
or his legs and his head
or even less of him
or nothing, for he was
a trouble-maker.

Saint Joan of the Stockyards, written just a few years before the poem, between 1929-1931, like his more famous *Threepenny Opera* (1934), is similarly as resonant today in a world of double-talk, institutionalized murders, and global insecurities as it was in 1930s Weimar Germany.

Influenced by Upton Sinclair's 1906 novel, *The Jungle*, *Saint Joan of the Stockyards* is one of three works Brecht wrote while trying to understand the historical Jeanne d'Arc's revolutionary appeal. However, as you will see, Brecht's focus lies not in her mystic or spiritual attributes, but rather on her ideological complexity, her false consciousness, and her betrayal and reaffirmation.

The strength of the play's unyielding critique of capitalism extends beyond its telling of both the merciless calculations of unregulated markets (and the effects of blind competition) and of the racing impoverishment and dehumanization of workers. It reveals the inevitability of the repetitive and destructive crises capitalism manufactures that forever prevents all possibility of social security and human happiness. Capitalism is a "rabid system" that constantly endangers the wealth of millionaires and the petit bourgeoisie and threatens the survival of their hapless workers, who are repeatedly squeezed and ejected from the factories and slaughter houses that offer nothing more than subsistence. The false consciousness of religious zealots is laid bare, bourgeois sentimentality is shown to be nothing more than a pitiful hunt for personal reconciliation of material greed and spiritual salvation, and Joan's own idealism is twisted and manipulated by capitalism until her ultimate destruction. Not even the workers with their viciously cunning and hypocritical interjections are depicted sympathetically. They too have been sacrificed to a system that eschews all pity, charity and hope—they are embittered, void of kindness and intellectually barren.

In Brecht's vision, Saint Joan's world—whether the inescapable and numbingly bleak early twentieth century Chicago stockyards or Weimar Germany—is a bitter and unsparing metaphor for life under capitalism with its contemporary bad-faith institutions and now internationalized conditions of starvation, insecurity and overproduction. Only its geography has changed.

This production is the culmination of the hard work of our talented MFA and BFA students. I extend my gratitude to them, as well as to our dedicated faculty and staff, for bringing Brecht's enduring piece to life.

Anthony Alan Shelton

Acting 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



In conversation with director Yuri Kordonsky while he worked on a fable about dragons, he spoke of his interest not in the fear of external, fantastical dragons, but the dragons inside us all.

I'd propose we all contain the seeds of Mauler and Joan and Mrs Luckerniddle and the evangelists and the cops and the workers.

I see myself in Joan—as I see myself in all the characters. My good impulses and also my lack of follow through, my tendencies to get on a soap box about things I care about—even if I only learned about them moments ago. I see myself council de-escalation and fear that's just supporting the status quo.

In the play I see people in the midst of cycles and patterns. Some characters claim those cycles and patterns are “unknowable”, “inevitable” or “unending”—but those claims are the site of critique for me.

We are reminded of patterns and shared impulses that underlie even supposedly “oppositional” positions. Joan and Mauler, the Straw Hats and the Packers, are refractions of each other, with similar impulses and weaknesses.

I fear this insight leads to cynicism and nihilism. In this age of deep institutional distrust, most of it well earned, the lesson of “it's all corrupt!” can end efforts and fracture futures. And yet, despite there being no pure answer, no transcendence, we move. We get up and sing together. We make theatre.

In a theatre of 2024, focusing on the Salvation Army is like throwing eggs at barns: easy to hit, doesn't do much, except cost eggs. So too with industrial meat production—the horrors have changed since 1906, but there are still horrors. It's for a different story (and different medium) to best tell those tales.

However, questions of funding, philanthropy-as-control, and precarious workers organizing amidst historic refusal of collective bargaining surround us. Dynamics of celebrities and influencers “discovering” the lived reality of many and rushing in with crusader impulse under the guise of charity, are rampant. Every day, “leaders of industry” take advantage of systems built to be taken advantage of. Their appetite and capacity to push down while reaching up—in order to transcend—is “unrestrained.”

My connections and differences with Brecht are many, but include the resonating insight that “bread comes first, morals follow on.” Which rhymes with Upton Sinclair's, “It is difficult to get a man to understand something when his salary depends upon his not understanding it.”

Both these contain a grief for a pure and transcendent possibility while acknowledging earthly realities. Now, a century or so on from those writers, I want to imagine braiding our hopes and practices with our needs and realities in a way alive with tension but without descending feelings of failure or a drive towards purity.

Again, I try to find this in the act of theatre.

Thank you to everyone at UBC Theatre and Film and Green College for supporting this uncommon proposal—especially Leora Morris for her wisdom and grace and to the cast and crew who have joined on this journey.

Thank you to Erinkate for joining and supporting this adventure and to the Nakai team in Whitehorse for making it possible.

Jacob Zimmer
MFA Candidate Director

Show Length: ~2 hours and 15 minutes plus an intermission

Audience Advisory

The show contains strong language, portrayals of class struggle; mental health extremes; industrial meat processing including severe injury; death; and police violence.

Q&A with Sound and Costume Design

Brendan Lowe Lighting

What inspired you to become a Lighting Designer?

I was inspired to become a lighting designer after getting to experience going backstage at the Contact music festival in 2018 to meet the lighting team and get a glimpse of what it's like!

What is your process for designing?

During my typical process for designing a show I will read through the script and mark down in an excel sheet where I think there's a change to lighting. Then I go over it with the director and my assistant LD and refine it down from there.

Madeleine Polak Costume

What is your process for designing?

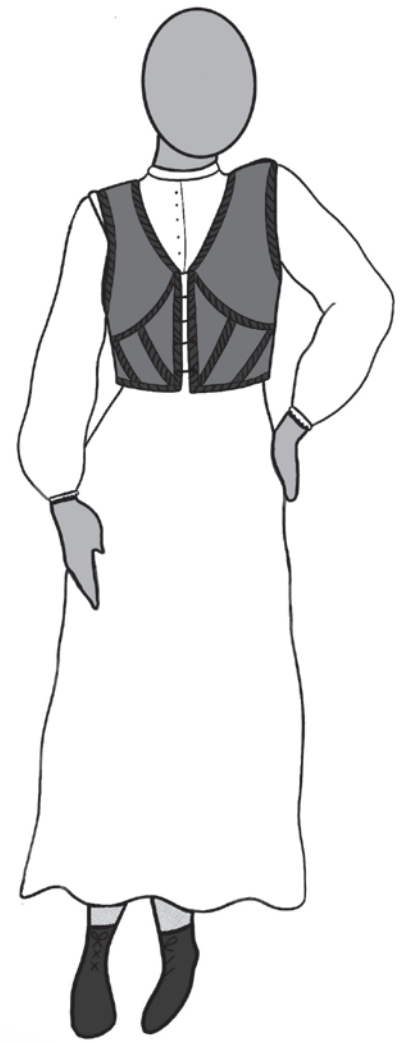
After reading the script twice, once for enjoyment and once to pull key themes or ideas, I spend the next few days on a Pinterest deep dive, where I create mood boards with colours, fabrics, garment silhouettes, historic artwork, and fashion runway pieces.

With these mood boards, I start discussions with the director on their vision for the show and begin collaborating with the other designers to decide what we'd like to see brought forth from the script in the costumes and how to stay cohesive with other departments. Once a general theme is agreed upon, I draw the first round of costume renderings and present them to the production team.

When we've agreed on the changes and notes for the designs, I create final full colour renderings of each costume which are presented to the cast and given to the costume shop to begin the build process. I spend a lot of time in the costume shop during the build process, which allows me to continuously make small tweaks or additions to the design as I work with the team.

How do you decide what a character should wear in a particular scene?

For this show, a large component of the design was working to ground the costumes in a mix of 1900s American fashion and clothing reminiscent of medieval folklore or fables. Considerations about a character's age, personality, and mindset, as well as social and economic class, all influence what type of clothing they wear. For instance, in this production, characters who hold themselves within the rigid structure of capitalism and greed experience feelings of suffocation and constraint through their high, tight necklines or the corseted feel of many layers of historical wear.



Peasant Joan
Saint Joan of the Stockyards
April 2024 • UBC Theatre
Madeleine Polak



Bloody Mauler
Saint Joan of the Stockyards
April 2024 • UBC Theatre
Madeleine Polak

Costume renderings by Madeleine Polak

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Saint Joan of the Stockyards

CAST

Rachel Angco Joan Dark
Simon Auclair-Troughton Mauler
Isabella Buonaiuto Apprentice
Miles Davies Worker, Wholesaler
Ekaterina De Boni Worker, Guard, Straw Hat
Julia Eckert Mulberry, Worker, Guard
Paula Goldie Foreman, Reporter, Straw Hat
Evie Hamilton Mrs. Luckerniddle
Rainbow Hui Worker, Labour Leader
Shivorn Kan Cridle, Police
Dahlia-Raphael Kerr Snyder, Worker
Yi Ming Liu Slift
Abigail Millson Worker, Wholesaler
Raven Mutford Jackson, Music Captain
Belle Nightingale Lennox, Worker
Lauren Ohh Gloomb
Nico Pante Graham
Talia Peck Worker, Wholesaler, Waiter
Alivia Sabatino Durham
Skylar Somnus Rancher
Ripley Twardzik Ching Martha

CREATIVE TEAM

Jacob Zimmer Director
Sophia Saugstad Assistant Director
Jack Macleod Mosher Scenic Designer
Nina Yu Assistant Scenic Designer
Huda Shawwash Assistant Scenic Designer
Madeleine Polak Costume Designer
Elly Ich Assistant Costume Designer
Brendan Lowe Lighting Designer
Emily Chang Assistant Lighting Designer
Victoria McNeil Sound Designer
Vincie Lin Assistant Sound Designer
Sam Cheng Assistant Technical Director
Hana Yaguchi Assistant Technical Director
Harlow Nguyen Stage Manager
Cole Albee Assistant Stage Manager
Jules Sassi Assistant Stage Manager
Holly Theobald Assistant Stage Manager
Midori O'Connor Production Assistant

SAINT JOAN OF THE STOCKYARDS

CREW

Kai Wong Head Electrician
Marília Saito Assistant Head Electrician
Jaddi Sze Lighting Board Operator
David Siu Sound Board Operator
Elizabeth Cho, Steven Chu Follow Spot Operator
Luella DeGeer Head Scenic Artist

SCENIC BUILD CREW

Cole Albee, Stella Chen, Alice Chen, Sam Cheng, Muleba Chailunga, Kaitlyn Fernandes, Nyssa Estrella, Ronica Huynh, Jack Mosher, Cooper Mortimer, Huda Shawwash, Willow Tiessen, Carol Tu, Cristian Twist, Amelia Wagenaar, Hana Yaguchi, Hana Yoneyama

PAINTING CREW

Kathleen Baldakin, Muleba Chailunga, Lee Funnell, Cooper Mortimer, Yena Lee, Cami Newton, Jaddi Sze, Nina Yu

COSTUME BUILD CREW

Elly Ich, Jenna Lee, Vincie Lin, Celeste Mol, Summer Liao, Wren-Harlow Gillespie, Ronica Huynh, Lauren Rankin, Marília Saito, Amelia Wagenaar, Sylena Wong

COSTUME RUN CREW

Emma Hamilton, Carol Tu, Sylena Wong

PROPS BUILD CREW

Muleba Chailunga, Keaton Chiu, Nyssa Estrella, Kaitlyn Fernandes, Wren-Harlow Gillespie, Elly Ich, Stacey Kok, Jenna Lee, Celeste Mol, Harlow Nguyen, Lauren Rankin, Hana Yoneyama

LIGHTING CREW

Amy Currie, Kaitlyn Fernandes, Rachel Li, Henry Song, Maddie Stepler, Hana Yaguchi

STAGE RUN CREW

Sydney Klose, Jenna Lee, Kathy Manary, Naina Sharma

FACULTY ADVISORS

Leora Morris Direction
Emily Dotson Scenic Design
Patrick Rizzotti Scenic Design
Patrick Penefather Sound Design
Mishelle Cuttler Sound Design
Brad Powers Technical Direction
Christine Reimer Costume Design
Mimi Abrahams Lighting Design
Jethelo E. Cabilete Stage Management
Lorraine West Scenic Paint
Jill Wyness Makeup & Hair

COACHES

Ariana Barer Intimacy
Daisy Thompson Movement
Tanya Elchuk Voice
Mike Kovak & Sylvie La Riviere Fight Choreography

STAFF

Borja Brown Theatre Production Manager
Cam Cronin Administrator
Sarah Crauder Film Production Administrator
Kirsten Dougans Assistant to the Head
Mia Faircloth Academic Administrator/Advisor
Amy Harris Stage & Lighting Specialist
Jodi Jacyk Wardrobe Specialist
Tony Koelwyn Audience Services
Amanda Larder Properties Specialist
Dmitri Lennikov Film Collections Coordinator
Ryan Murcar Stage & Lighting Specialist
Linda Pitt Communications Specialist
Nikki Roussos Grad Student Support
Karen Tong Department Secretary
Jeremy Vreeken Technical Director
Erica Sterry Costumes Assistant

STUDENT WORKERS

Marília Saito & Lee Funnell Properties Assistants
Madeleine Polak & Lauren Rankin Costume Assistants
Gen Lee Communications Assistant
Harlow Nguyen & Celeste Marlene Mol Costume Assistants
Jack Macleod Mosher Shop Assistant

CREATIVE COLLABORATORS

Jonathan Wood Graphic Designer
Javier R. Sotres Photographer
Barbara Philip at Barbarian Wine Consulting Wine Selection
Gracie, Lolo, Oz, Teddy, Trouble, Vegemite Very Impawtent Personnel

SPECIAL ACKNOWLEDGEMENTS

Stephen Heatley, Baltzer Musherure, Arts Club Theatre Company, Annette Bühler-Dietrich, Kalli Wyness, Sindi (Sy) Malaba, Blanche MacDonald Centre

Cast



Rachel Angco - Joan Dark

Rachel Angco is a Filipina-Canadian actor based in "Vancouver" in her final year of the BFA in Acting and Master of Management dual degree at UBC. Rachel's credits range from musical theatre, and experimental theatre to commercial, film, and voice-over work. Keep an eye out for Rachel this year as she makes her feature film debut in Director Ava Maria Safai's rom-com, *Faking it!* as Grace Morales. Rachel owes her passion for storytelling to her cohort, her family, and her loved ones, and thanks you all for your unconditional support and encouragement throughout these cherished years.



Simon Auclair-Troughton - Mauler

Simon is a Vancouver-based actor born and raised in B.C. Recent credits include: John in *Concord Floral* (UBC), Luke in *The Lightning Thief* (CTORA), Buddy in *We Will Rock You* (TUTS), Kirk in *Goldfish* (Naked Cinema X), and Lucas in *Neuroplasticity* (UBC Neurosciences OED Resource). He thanks and loves his family and his partner so very much.



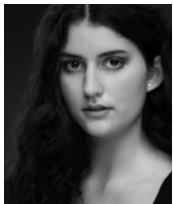
Isabella Buonaiuto - Apprentice

Isabella Buonaiuto is an interdisciplinary theatre artist based on the lands of the x̱m̱əθḵ'əyəm (Musqueam), Sḵw̱x̱w̱7mesh (Squamish), and səliilwəta4 (Tsilil-Waututh) Nations, colonially known as Vancouver. As a third-year BFA Acting student, they recently appeared in *TomorrowLove* (UBC) and *For the Love of Citrus* (UBC). Their interest lies in collective movement-based creation and the intersection of art and activism. Isabella is thankful for everyone who pushes them to create.



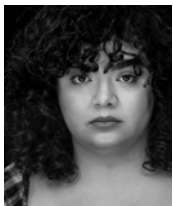
Miles Davies - Worker, Wholesaler

Miles Davies (they/them) is a disabled, queer, non-binary theatre artist originally from Esterhazy, Saskatchewan on treaty four territory. As a third-year BFA student, Miles was last seen in *TomorrowLove* (Jessie) as well as in *Hail Mary* (Christian). Miles's main interests lie in disability and trans-specific theatre. When they are not in rehearsal you can find Miles playing Stardew Valley and being an all-around hooligan. Miles would like to thank all of their friends and family, near and far, especially their newborn nephew Oliver.



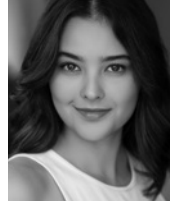
Ekaterina De Boni - Worker, Guard, Straw Hat

Ekaterina is a Russian-Italian actress from Belgium, in her 3rd year of the BFA in Acting. Recent works include *Bistro 8* (Celeste), *For The Love of Citrus!* (Clarice/Bob the Bumpkin), and *TomorrowLove* (Casey). If you keep your ears open, you'll hear her on the melodia, inviting you into the world of *Saint Joan of The Stockyards!*



Julia Ekert - Mulberry, Worker, Guard

Julia Ekert is a Vancouver-based actor in her fourth and final year of her BFA. For UBC: *TomorrowLove* (Charlie), *Concord Floral* (Bobbie James), *The Birds* (Yellow Warbler/Poet), and *The (Un)usual Suspects* (Mrs. Peacock). Julia would like to thank her family, friends, physical therapy team, teachers, and everyone who has made the last four years so special. Next, see Julia on the screen in her final UBC project: *Naked Cinema X*; as well as on stage this October in CTORA Productions' *Charlie and the Chocolate Factory*.



Paula Goldie - Foreman, Reporter, Straw Hat

Paula (she, her) is a Chilean-Canadian actor in her third year in the BFA Acting program. Recent theatre credits include: Mack in *TomorrowLove* (UBC), Commedia Dell'arte (UBC), Jack in *Into the Woods* (UBC MTT), and Kristine in *A Chorus Line* (UBC MTT). Screen appearances include: *Circuit Breakers* (Apple TV+), *I Woke Up a Vampire* (Netflix, Prime Video), and *Coroner* (CBC). Paula would like to thank her family, cohort, and partner for their love and support.



Evie Hamilton - Mrs. Luckerniddle

Evie Hamilton is an actor and 4th year student completing her BFA in acting with a double major in psychology. Evie's recent credits include: *Concord Floral* (UBC), *Naked Cinema* (UBC), *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 deviser and producer, and Souleppper Theatre as a member of their City Youth Academy intensive. Evie is enormously grateful to be finishing her degree with the constant support of her friends and family.



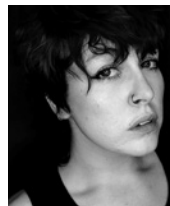
Rainbow Hui - Worker, Labour Leader

Yan Ching Hui (Rainbow) is a third-year BFA Acting student from Hong Kong. Her previous credits include *Leftover* (Festival Dionysia 2022, UBC Players Club) and UBC's Commedia dell'arte show (Susan Bertoia) in October 2023. She would like to thank her family and friends for their love and support. She would also like to thank everyone in the cast and the production team for their hard work and creativity. She hopes this play reminds us the importance of friendship and togetherness.



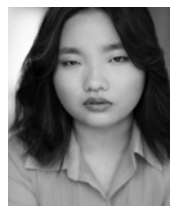
Shivorn Kan - Cridle, Police

Shivorn Kan is a Vancouver and Hong Kong based actor, currently studying under UBC's BFA acting program. Her past work includes: a devised Commedia show: *For the Love of Citrus*, *Snow Dragons*, *Decades* and *Tomorrowlove*. Additionally, she has 15 years of professional experience in dance and has worked on independent film projects. Shivorn thanks her loved ones for all the support!



Dahlia-Raphael Kerr - Snyder

Dahlia-Raphael is a nonbinary queer performing artist currently in their 3rd year of UBC's BFA acting program. They are the recipient of a Centennial Scholars award and have previously trained at Douglas Colleges Theatre program. They have performed in theatre shows, indie films, commercials and recently as their drag alter ego Phoenix HellFire in drag shows in Vancouver and Victoria. They hope to grow not only as a performer but also as a writer, creator and leader in Vancouver's theatre and film industry. Their goal is to make art that makes people feel alive, reminds them they are not alone, and that the world is a better place if you act with love.



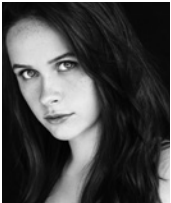
Yi Ming Liu - Slift

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 Scarlett Heart* and *Among Friends & Clutter*. She would like to thank her family, friends and instructors for their continued support.



Abigail Millson - Wholesaler, Guard

Abigail Millson is a Vancouver based actor, in the final year of her BFA. Some of her past work includes; *The Wolves: #25*, *Loose Assemblage: Mother*, *Naked Cinema X: Natalie*, *Concord Floral: Fox*, and *Tomorrow Love: Lane*. Formally Abigail's acting endeavors began with competing in the Canadian Improv Games, training at Moving Art and ImprovU; as well as producing shows with Yikes Comedy. Abigail is constantly creating; she is an ever-changing artist always awaiting new mediums to explore. She would like to thank her family and partner for their endless support.



Raven Mutford - Jackson, Music Captain

Raven is a third year acting student from Yellowknife, NWT. Credits include *Wait Until Dark* (Gloria), *The Sound of Music* (Brigitta), and *Beauty and the Beast* (Belle). It has been a joy and challenge to expand her musical range for this production; arranging and producing music and leading the band/choir. She sincerely thanks her friends both in and out of the department for their endless support and patience.



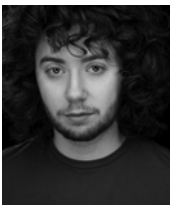
Belle Nightingale - Lennox, Worker

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. Previous works include Pat in *TomorrowLove* (Ming Hudson), Rosa in *Concord Floral* (Arthi Chandra), Miss White in *The Unusual Suspects* (Susan Bertoia), and Diana in *Pericles* (Michael Corbidge). She has enjoyed working on *St Joan of the Stockyards* as her final show at UBC. After she graduates, she's hoping to work in the Canadian film industry, and continue planting her roots here in Canada. She'd like to thank her parents, pals, cast mates and her partner. Their endless love and support give her the inspiration to keep going. She hopes you enjoy the show!



Lauren Ohh - Gloomb

Lauren Ohh is a Korean-Canadian actor based in Toronto and Vancouver with plans to pursue further education in writing/directing. Recent credits include: *For the Love of Citrus* (UBC), *Shared Space* workshop (UBC Players), and *The Haunted Museum* (Discovery+). Lauren would like to thank their family and friends for their love, support, and (forced) participation in their plays and films over the years.



Nico Pante - Graham

Nico Pante is an artist from "Vancouver" and a founding member of Bleed Through Theatre. As a queer and trans artist his focus lies in resisting conventionality, pushing the boundaries of performance, and cultivating curiosity through collaboration. Recent credits: *Concord Floral* (UBC), *Loose Assemblage* (Bleed Through Theatre), *Orange Map* (solo work). Nico is immensely thankful for the love of his family, friends, and community. Find out more at nicopante.com



Talia Peck - Worker, Wholesaler, Waiter

Talia Peck is a fourth year BFA acting student from Eugene, Oregon. Her most recent credits include *TomorrowLove* (Rylan), *Concord Floral* (Forever Irene), *Some Old Farce* (Tatyana), *The Birds* (Heron/Lawyer), and devising the upcoming Naked Cinema project. When she's not spending her whole life in the rehearsal room, you can find her daydreaming about her half-finished screenplays that will totally win at least seven Oscars. She would like to thank her friends and family for their love and support.



Alivia Sabatino - Durham

Alivia Sabatino is a Vancouver-based actor in her 3rd year of the UBC BFA acting program. Recent credits include *For The Love of Citrus*, a Commedia De'Il Arte as Celio (UBC) and *Cats Junior* as the Stage Manager (CTORA). Alivia would like to thank her family and friends for all their continued help and support. She hopes you enjoy the show!



Skylar Somnus - Rancher

Skylar Somnus is a Scottish/Ukrainian settler from Amiskwaciwâskahikan (Treaty 6), Edmonton, Alberta. This year, Skylar played Tortuella in the Commedia Show, as well as Hayden in *TomorrowLove*. Skylar has been an active part of the film community at UBC as a founding member of The Chocolate Milk Art Collective. With films that have played across campus such as *FlyMan* (*FlyMan*) and *The Tap Dancing Fish* (*The Tap Dancing Fish*), they hope to continue to find their way through the magical world of storytelling, finding the oddest and strangest characters to bring to life! Check out more of Skylar's work at The Chocolate Milk Art Collective YouTube channel. For now, enjoy *Saint Joan of the Stockyards*, and let their banjo pickin' fingers tell you a tale!



Ripley Twardzik Ching - Martha

Ripley is a graduating BFA Acting student. Her previous credits with UBC include *Concord Floral* (6 Nearly Wild), *The Birds* (Hummingbird) and *The (Un)usual Suspects* (Mr Green). She is thankful to her family and friends for supporting her through the last 4 years, and is excited for the future. Ripley is immensely proud of all her 3rd and 4th year cast mates for making it this far, and hopes people leave the theatre knowing that they too have the strength to overcome their hardships and difficulties.

Creative Team



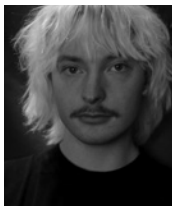
Jacob Zimmer - Director

Jacob Zimmer is a theatre maker, facilitator and dramaturge. Born in Cape Breton, growing up in Halifax, studying in Vancouver at Simon Fraser University's School for the Contemporary Arts and spending fifteen years in Toronto, where he founded Small Wooden Shoe and worked with Public Recordings and Dancemakers among others, Jacob lives in Whitehorse and is the Artistic Director of Nakai Theatre. When he isn't at UBC completing his MFA in Theatre Directing. Much love to Erinkate and the Whitehorse colleagues who made this possible. And to Leora Morris for a collaborative reunion.



Sophia Saugstad - Assistant Director

Sophia is a theatre-creator, performer, Studio 58 grad, and soon-to-be UBC Theatre Studies grad. Directing credits include: *30 Neo-Futurist Plays* (Bramble Theatre Collective), *Gravity in Your Eyes* (Independent), *Unraveling* (OR Festival/Fabulist Theatre), and *Venus and Moon* (Ignite Festival, Vines Festival). She has assistant directed for Carousel Theatre and Exact Resemblance and is taking her solo show *Long Live Lexi Bezos* to the Edmonton Fringe this summer after a sold-out run in Vancouver.



Jack Macleod Mosher - Scenic Designer

Jack is an interdisciplinary artist situated on the traditional unceded territories of the x̱m̱əθḵ'əy̱əm (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 *Oranging and Loose Assemblage*. They are interested in exploring the edges of performance and design. Jack would like to thank Jeremy and Patrick for their continued support.



Madeleine Polak - Costume Designer

Madeleine (she/her) is an emerging queer theatre maker from Edmonton currently based in Vancouver, where she is in her third year of the BFA Design and Production program. Dual specialising in costume design and stage management, recent credits include stage management for *Hot Dyke Party* (Library Performance Co.) and *Concord Floral* (UBC Theatre), as well as costume design for *Theory of Relativity* (UBC MTT) and *The Importance of Being Earnest* (UBC Players).



Elly Ich - Assistant Costume Designer

Elly, a 3rd-year student in Theatre Design & Production, is stepping into her first role as an assistant costume designer for this production. Her passion lies in creating and designing clothes, and she's eager to turn that passion into a professional career someday. With a background as an apprentice at Prornethneary Tailor in Cambodia last summer, she honed her skills in machine sewing, embroidery, and crafting her personal Khmer traditional outfit, blending traditional techniques with modern elements.



Lauren Rankin - Assistant Costume Designer

Lauren is a second year theatre production and design student, focusing on costume design and construction. She has been a student assistant for both Theatre Under the Stars and Bard on the Beach. She was an assistant designer for *Concord Floral* and hopes to design in the future.



Brendan Lowe - Lighting Designer

Brendan is a Vancouver-based Lighting Designer in his final year in the BFA Design and Production program specializing in lighting and sound. This will be the second show that Brendan has designed lights for at UBC. Other shows that Brendan has worked on at UBC include *TomorrowLove* (Sound Designer), *The Wolves* (Lighting Designer), *Parliament of the Birds* (Sound Designer), and *Oil* (Asst. Lighting Designer). Brendan would like to thank Mimi Abrahams for her support and mentorship throughout the process.



Emily Chang - Assistant Lighting Designer

Emily is a 3rd year BFA Theatre production and design student, with a specialization in lighting and stage management, her recent works include: Annual Spring Gala (CSSA) - Director, *Tomorrow Love* (UBC) - Assistant Stage Manager, *The Pillowman* (UBC Face Drama) - Stage Manager.



Victoria McNeil - Sound Designer

Victoria is a current fourth-year student with a focus in sound and is excited to be a part of Saint Joan as her last UBC show. She is most interested in how sound can both tell and transform the world of a story. Select theatre credits include *Hedda Gabler* (United Players), *The Wolves* (UBC) and *Oil* (UBC). Victoriamcneil.ca.



Ying Shih Lin - Assistant Sound Designer

Vincie is a 3rd-year BFA theatre production and design student, specializing in sound and stage management. Previously, she was involved in *Concord Floral* as a sound designer, *The Birds* as an assistant sound designer, and *Tomorrow Love* as an assistant stage manager this school year, allowing her to explore different aspects from various positions. With her love for live production, she has also worked outside of theatre as a freelancer. She aspires to become a production manager and is open to exploring various opportunities.



Sam Cheng - Assistant Technical Director

Sam is an emerging theatre artist specializing in set design and technical directing. Recent credits include: *Into the Woods* and *Spamalot* (UBC MTT) as Technical Director, *Concord Floral* as Assistant Set Designer, *TomorrowLove* as Assistant Lighting Designer, and *Pillowman* as Set Designer (UBC Face Drama). Sam would like to thank Jeremy, Ryan, and Brad for their support throughout the entire process. samwxcheng.wixsite.com/portfolio



Hana Yaguchi - Assistant Technical Director
 Hana is a second-year theatre design and production student and this is her first show as assistant technical director. She would like to thank Brad Powers, Ryan Murcar, Jeremy Vreecken, and Sam Cheng for their support throughout the process.



Harlow Nguyen - Stage Manager
 Harlow Nguyen is an emerging stage manager and theatre technician based in North Burnaby. Recent credits include stage management for *A Tale of Three Oranges* (UBC) and swing stage management for *The Parliament of the Birds* (UBC). Following graduation, Harlow aims to expand into events and live performance management, with the ultimate goal of becoming a production manager. They hope you enjoy *Saint Joan of the Stockyards* tonight!



Cole Albee - Assistant Stage Manager
 Cole is an up and coming costume designer with credits on UBC's *The Wolves* and MTT's *Spamalot* and *Into The Woods*.



Jules Sassi - Assistant Stage Manager
 This is Jules' second time as an Assistant Stage Manager for a UBC Mainstage production, having worked on *The Birds* previously. During their time at UBC, they've been lucky to work as Set Designer: *Commedia dell'Arte* (2023), Head of Wardrobe: *Loose Assemblage*, and Director: *Stage Kiss* (UBC Players Club) along with lighting, prop and set crew. Next, they'll be working as a Lighting Designer for *Daughters* (IGNITE! Youth Festival).



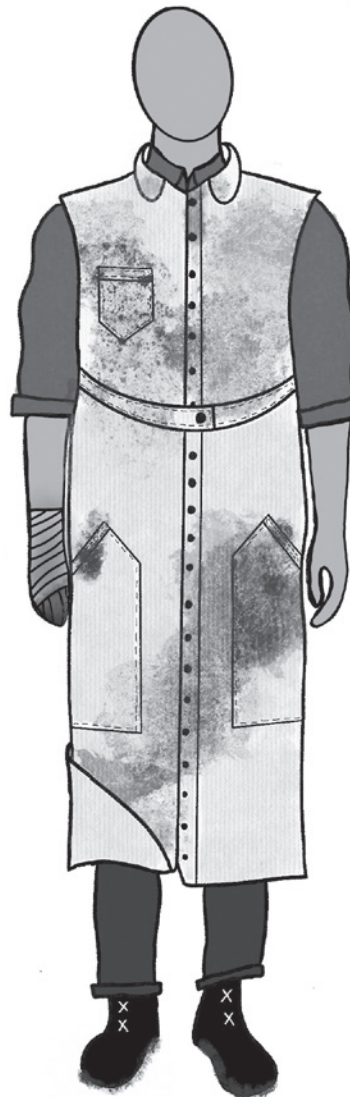
Holly Theobald - Props ASM
 Holly Theobald is an artist from Toronto in their 3rd year of UBC's Theatre: Production and Design program, with a particular interest in Stage Management. Holly's recent credits include *TomorrowLove- Act 1* Stage Manager (UBC, 2024), *Matilda: The Musical- Assistant Stage Manager* (Theatre Under The Stars, 2023), *The Birds- Assistant Stage Manager* (UBC, 2023) *Electra- Assistant Stage Manager* (ESA, 2020).



Midori O'Connor - Production Assistant
 Midori O'Connor is a fifth year Theatre: Design and Production student. She specializes in stage management, prop and costume building, and costume design. Some of her most recent credits include: Production Designer - *Through the Looking Glass* (Place Des Arts), Stage Manager - *The How and the Why* (Aenigma theatre), Assistant Costume Designer - *The Birds* (UBC), Stage Manager - *The Parliament of the Birds* (UBC), and Assistant Stage Manager - *Something Rotten* (TUTS).



The Straw Hats
 Saint Joan of the Stockyards
 April 2024 - UBC Theatre
 Madeleine Polak



Worker v2
 Saint Joan of the Stockyards
 April 2024 - UBC Theatre
 Madeleine Polak

Costume renderings by Madeleine Polak

Maurice

Anne-Marie Olivier

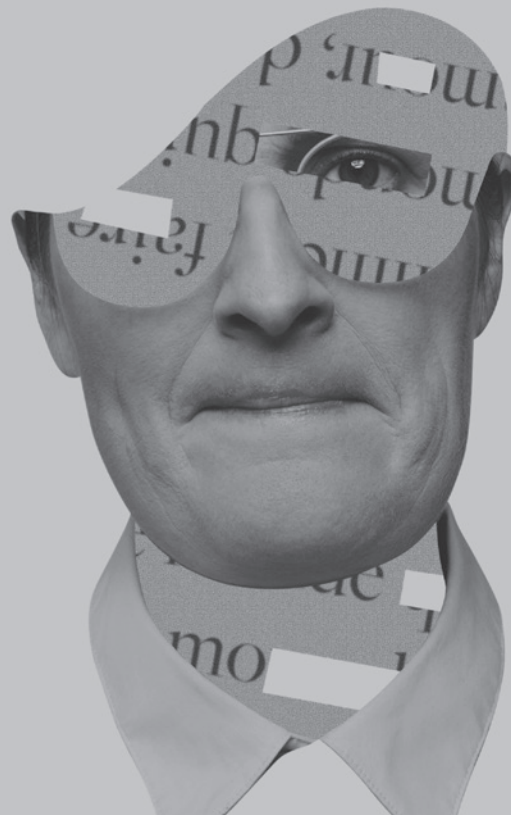
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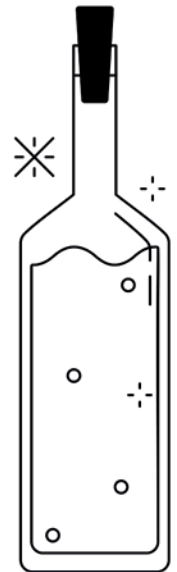


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