



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film  
Faculty of Arts

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# TomorrowLove

by Rosamund Small  
Directed by Camyar Chaichian and Ming Hudson

February 1—10, 2024 | Telus Studio Theatre @ The Chan



# UBC OPERA

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# Welcome from Department Head



I would like to greet our audience and the immensely gifted students, faculty, and technical and administrative staff whose work produces the magic that brings scripts and images to life. I will be with you for just the current academic year, until Stephen's successor, Professor Kirsty Johnston, rejoins us in September. In this short period I will strive to uphold the commitment, passion, and vision to invigorate your work. Although originally trained as an anthropologist, I teach in UBC's multidisciplinary Department of Art History, Visual Art and Theory and have long been fascinated by theatre both

by its assumed relationship to dance, ritual and shamanism, as well as by its ability to cohere, explore and critique emergent and ambiguous issues that have engaged societies at different times and places. *TomorrowLove* is no exception to theatre's ability to raise and in this case playfully explore poignant issues.

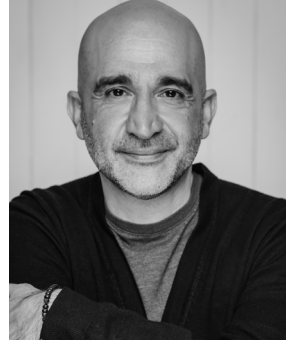
Written by Rosamund Small, *TomorrowLove* is a cycle of fifteen playlets, six of which are presented in this production, helmed by directors Camyar Chaichian and Ming Hudson. Each explores the interfaces between the self and others and the ability of modern technologies to blur and recast the meaning of corporeal and ethereal life, love and morals - an office worker's failure in love in the "real" world is redeemed through a digital interface; feelings expressed through the voice are controlled through an implant, online avatars are created by couples who find themselves shocked by their partner's prosaicness or perversity, while others finding physical love impossible, learn to embrace its ethereal existence. Located in a near, but unspecified future, these six playlets all conjure uncomfortable situations, often infused with perverse humor and a sense of absurdity, even cruelty. Small is uninterested in the order or choice of the performance of the pieces, as well as in the gender and number of actors. Narrative structure and gender definitions and relationships become superfluous to these works. Similarly, she is unconcerned about the stage setting, suggesting the works unfold in either an empty space, an apartment or techno-decked room, while the background soundscape she muses might be electronic or a segment of harmonious music. The unrelenting focus of the work is the abstracted nature of the interconnected themes that weave the pieces together, thereby affording the directors a wide creative and interpretive latitude. Bold, intelligent, contentious, these playlets expand our imagination of the potential for modern technologies to intervene, alter or even substitute personal relationships and in the process question the future nature of passion, love, sex, selfhood and who or what we may become.

Enjoy *TomorrowLove*.

**Dr. Anthony Shelton**  
Acting Head

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

# Directors message



*TomorrowLove* is a thoughtful and provocative exploration of how technology may enhance, mediate and/or erode our intimate relationships and, ultimately, our shared humanity. The cast has engaged with material that shifts between interpersonal drama and dark comedy with creative courage and artistic commitment that honours the work of a talented Canadian playwright.

Technology has the ability to take humanity to great heights of achievement. Yet, as we are all painfully aware, this can also come at great cost. The play takes us into the complexity of this duality. For this reason, it was essential to build a safe creative environment. From this foundation, our team put together what we are now sharing with you through our embodiment of autonomy and agency, respect and compassion, communication and joy.

We feel privileged to have collaborated with the brilliant students at UBC and witnessed their creativity, bravery, and intelligence. We would also like to extend our gratitude to playwright Rosamund Small for writing such an innovative and intimate series of playlets, the openness of which allowed the cast and crew to be challenged and explorative, and the designers to be imaginative and experimental. And to the faculty, coaches, and staff who support these young people, as both students gaining an education, and emerging artists finding their voice, your care and guidance have been inspiring and hopeful.

**Camyar Chaichian and Ming Hudson**  
Directors

Show Length: 2 hours, including a 20 minute intermission

## Audience Advisory

This production contains coarse language and conversations about sexual fantasies

# Get to know playwright Rosamund Small



**We were able to connect with playwright Rosamund Small to delve into her inspirations, reflections, and unique insights about the play. Thank you, Rosamund!**

Rosamund Small is a Canadian playwright. Favourite credits include *Vitals* (Outside the March/Theatre Passe Muraille) and *TomorrowLove* (OtM) and *Sisters* (Soulpepper Theatre). She is a longtime Associate Artist with Outside the March, most recently working as a dramaturg/story editor for Sebastien Heins' *No Save Points*. She has also collaborated with

choreographer Robert Binet on four dance projects for the National Ballet of Canada, including his *Orpheus Alive*.

Rosamund has written for several Canadian television shows including CBC's *TallBoyz* and *Kim's Convenience*, and her work has been honoured with multiple Dora Mavor Moore Awards and the Nora Epstein National Literary Award. She holds a masters from OISE in Teaching with a research focus on Creative Writing pedagogy.

Rosamund is at work on a new solo creation: her first foray into performance.

## What was the catalyst for writing *TomorrowLove*?

I spent a lot of my late teens and early twenties in love with various people. Often unrequited. It was so painful, but also very beautiful, and I look back at this time in my life with a lot of nostalgia. Simultaneously, I took some classes on identity, philosophy, and sexuality—these classes blew open my ideas about the self and what sex and love meant and gave me these new entry points into life. I loved Judith Butler and Gayle Rubin and all their ideas about labels and the self.

Then, and this is going to sound dated now, a friend told me about Shazam, and I realized that our phones could understand and listen to music?! Suddenly, I thought tech was going to fundamentally change us, our relationships, and our sense of ourselves. Together, that mix of influences brought me to this work. I also credit my collaborator Mitchell Cushman, who went on to direct the world premiere, for being there from very early days, helping me distill these ingredients into a premise for a short play cycle.

*TomorrowLove* was written eight years ago, so you could say that we are in the "near future" that the play is set in. Do you think that the technological world has altered how we interact in and pursue relationships?

My goal with *TomorrowLove* was less about how tech has changed us, and more about how tech reveals us; the cracks in the relationship, the true feelings, the frustrations we bury... I wanted technology to open up honesty and confrontation, more than I wanted to posit that we are fundamentally changed. More like... this was underneath us, the whole time.

I do think technology has changed us. You can have a whole falling out with someone, a whole angry fight, or confess your greatest secret, through text or snapchat or whatever, without seeing someone's face. Nonetheless, the feelings remain human.

Maybe that's one reason the plays continue to speak to people; we all know what it's like to be heartbroken, in human conflict, all while facing a computer screen. To live that human anger and hope and desperation, but through a tech interface. It is nice to find ways to dramatize that onstage and to experience it with two human actors up there and a live, human audience.

## Is there anything that you would change if you wrote *TomorrowLove* in 2024?

When I re-read the script there are always a few words or sentences I would phrase slightly differently now because my politics have shifted a bit. I'm always interested in what Gen Z would want to alter to make it fit them; I'm always open to that. But in terms of really big picture stuff? I don't know. I mostly respect the pieces for what they are, and overall, I don't feel I want to update them. Most of the pieces remain just outside reality, which is what I always wanted them to feel like a call from the very close future, where one impossible thing has become possible.

Most of the *TomorrowLove* plays are about tumultuous points of conflict in love or endings. If I wrote them now, they would have to touch on new questions I have about love, and they are questions less focused on two individual souls; I am focused on the wider community now, on how to sustain friendships and family relationships, more than on romantic or partnership crises. That might be why these plays make me so happy. When I re-read them, I feel transported to a younger version of myself, and I remember that ache of being so completely destroyed by love lost.

## What do you hope audiences take with them?

If you've been in love, and you know that particular ache and pain, I want you to feel understood. Because I truly understand. I lived real loves, and so that comes through, I think, in the script. Beyond that, I want us to reconsider how contextual our lives are. So, the technology in the show gives us a glimpse of regular love dilemmas, but also causes them to go another way. Technology is the catalyst for a revelation that would otherwise have not arrived. Perhaps we could all muse on how our lives might completely alter if, for example, we could speak to someone on Zoom after they've died, or buy a limitless blackhole vortex fridge, or meet and date a clone of our partner.

## FEATURED PLAYLETS

*TomorrowLove* is a collection of fifteen short plays, or playlets. We are presenting six of them:

### ACT ONE

*Office Friends*  
*Tell Me You Hate Me*  
*Perfect*

### ACT TWO

*Reeseman*  
*Eight Legs Two Hearts*  
*Take This Soul*



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

## **Brendan Lowe** Sound

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

I was inspired to become a sound designer in addition to doing lights after taking THTR 308 which is the sound design class with Dr. Patrick Pennefather.

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

My favourite part of working on this show is incorporating elements of spatial audio and surround sound into the design which allows the audience to hear the sounds as if they were coming from different locations rather than just directly in front of them.

## **Amy Currie** Lighting

### **What inspired you to become a lighting designer?**

The first thing that got me interested was the technology. In high school we had a program that allowed you to control the lights from a tablet via wifi and I was tasked with figuring out how to use it. That was where I started learning how to program and fell in love. The thing that made me decide to pursue it as a career was visiting Stratford Festival and seeing the shows there, specifically *Billy Elliot*. It just blew me away what they were able to accomplish, and I knew I had to be a part of something like that.

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

I start out very text-based, reading the script multiple times to get a sense of the action as well as the tone and energy of the piece. Then working with the directors and my fellow designers I think more practically about the look of the show and the shifts in place and character I want to emphasize. Finally, after a lot of paperwork and moving lights around we get actors into the space and we start iterating, where I work on training my eye making sure everything looks good and works in the space and in the show.

## **Nyssa Estrella** Costumes

### **What inspired you to become a costume designer?**

I've done a lot of character design related stuff in high school in preparation for becoming a part of the animation industry, while also being obsessed with theatre through my secondary school's performing arts classes. When I decided to enter UBC's theatre program with a focus on set design, I found it more difficult than I thought I would. However, I later ended up taking two costume design courses in my third year and realized how my character design skills could be applied in that field. After seeing the showcases of the costume sketches from some of my peers in those courses for productions here at UBC, I decided to take a leap and apply my skills to an actual play.

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

To be honest, I like all of the designs I did for act 1 for some reason or another; however, the ones that stand out for me in particular are for Kelsey and Lane in *Office Friends*. Namely because of their distinct colour blocking (a theme that pops up in my costumes in Act 1) and is the best example of the collaboration between myself and Ming. I came up with the initial ideas and aesthetics, then Ming's (sometimes unexpected and surprising) suggestions eventually led it into something that I wouldn't have entirely come up with on my own.

## **Ana Camacho** Set/Scenic

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

I always get involved in projects where visual communication and material culture become mediums to convey messages while impacting people's emotions. Through some professional experiences, I found a connection between Industrial and Scenic Design as disciplines where objects can transcend their practicalities, shifting into communication elements. Therefore, I am looking to continue exploring how worldbuilding and designed objects tell stories and configure immersive worlds.

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

For me, the design process is all about analyzing the script and distilling it until I get to some big ideas and powerful visual/storytelling concepts. Throughout the process, I ensure open and collaborative communication with the director and the creative team so that the conceptual phase and the following decision-making process remain continuously aligned to the narrative and performance objective. I like to explore different mediums for the ideation process, alternating between analogue and digital techniques, and finally discussing all the technical aspects to materialize the final design into a physical set.

## **Kai Wong** Projection

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

In summer 2017, I participated in an LGBTQ+ youth dance residency called *Proximity Re:mix* run by MACHiNENOiSY, as a performer I was given the opportunity to interact with projections designed by Shanghan Chien which led me into this whole world! I spent a fair bit of time outside of rehearsals learning about the behind the scenes work with the crew, and then combined that with my stage tech background from high school to start doing projection designs of my own!

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

My favourite part of the show is the virtual avatars that will be in 'Perfect'! This is a piece of technology that I've been experimenting with on my own time and had the chance to first try it out for *The Dive* by Louisa Phung last April! I'm super excited to have it on the big stage in the Telus Studio Theatre!

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## CAST (In order of appearance)

*Office Friends*

**Abigail Millson** Lane

**Shivorn Kan** Kelsey

*Tell Me You Hate Me*

**Paula Goldie** Mack

**Isabella Buonaiuto** Bryce

*Perfect*

**Dahlia-Raphael Kerr** Addison

**Belle Nightingale** Pat

*Reeseman*

**Julia Eckert** Charlie

**Baltzer Musherure** Jo

*Eight Legs Two Hearts*

**Ekaterina De Boni** Casey

**Skylar Somnus** Hayden

*Take This Soul*

**Talia Peck** Rylan

**Miles Davies** Jesse

## CREATIVE TEAM

**Ming Hudson** Director, Act 1

**Camyar Chaichian** Director Act 2

**Ana Camacho** Scenic Design

**Taylor Wen** Scenic Design

**Nyssa Estrella** Costume Design Act 1

**Cole Albee** Costume Design Act 2

**Amy Currie** Lighting Design

**Stephanie Shih** Asst. Lighting Design Act 2,  
Sound Design Act 1

**Sam Cheng** Asst. Lighting Design Act 1

**Brendan Lowe** Sound Design Act 2

**Kai Wong** Projection Design

**Holly Theobald** Stage Management Act 1

**Vincie Lin** Asst. Stage Management Act 1

**Ronica Huynh** Asst. Stage Management Act 1

**Emily Chang** Stage Management Swing Act 1

**Amelia Wagenaar** Stage Management Act 2

**Michelle Lee** Asst. Stage Management Act 2

**Emma Hamilton** Asst. Stage Management Act 2

**Kathy Manary** Stage Management Swing Act 2

**Harlow Nguyen** Production Assistant

**Midori O'Connor** Production Assistant

## CREW

**Cristian Twist** Head Electrician

**Maddie Steppler** LX Board Operator

**Hana Yaguchi** LX Board Operator

**Midori O'Connor** Sound Board Operator

**Marília Saito** Video Operator

**Huda Shawwash** Video Operator

**Luella DeGeer** Scenic Artist

## SCENIC BUILD CREW

Keaton Chiu, Sam Cheng, Ronica Huynh, Damien Kwan, Huda Shawwash, Cristian Twist, Amelia Wagenaar, Hana Yaguchi, Hana Yoneyama, Alice Chen, Nyssa Estrella, Stella Chen, Cole Albee, Stacey Kok, Willow Tiessen, Cooper Mortimer, Jack Mosher, Kaitlyn Fernandes

## RUN CREW

Diego Camacho, Elizabeth Cho, Damien Kwan, Lizzy Warnock

## PROPS BUILD CREW

Nyssa Estrella, Kaitlyn Fernandes, Huda Shawwash, Hana Yoneyama, Stacey Kok, Keaton Chiu, Midori O'Connor, Wren-Harlow Gillespie, Jenna Lee, Harlow Nguyen

## COSTUME BUILD CREW

Cole Albee, Midori O'Connor, Amelia Wagenaar, Emily Chang, Nyssa Estrella, Wren-Harlow Gillespie, Elly Ich, Vincie Lin, Celeste Mol, Marília Saito, Sylena Wong, Jenna Lee, Ronica Huynh, Sam Cheng, Summer Liao, Lauren Rankin

## PAINTING CREW

Kathleen Baldakin, Muleba Chailunga, Lee Funnell, Yena Lee, Cami Newton, Jaddi See, Nina Yu

## FACULTY ADVISORS

**Anthony Shelton** Acting Department Head

**Gayle Murphy** Director Liaison

**Patrick Rizzotti** Scenic Design

**Emily Dotson** Scenic Design

**Patrick Pennefather** Sound Design

**Mishelle Cuttler** Sound Design

**Brad Powers** Technical Direction

**Christine Reimer** Costume Design and Build

**Mimi Abrahams** Lighting Design

**Susan Miyagishima** Stage Management

**Lorraine West** Scenic Paint

**Jill Wyness** Makeup

## 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

**Jodi Jacyk** Wardrobe Specialist

**Tony Koelwyn** Audience Services

**Amanda Larder** Properties Specialist

**Dmitri Lennikov** Film Collections Coordinator

**Ryan Murcar** Technical Director

**Linda Pitt** Communications Specialist

**Karen Tong** Department Secretary

**Jeremy Vreeken** Stage & Lighting Specialist

**Erica Sterry** Costumes Assistant

## COACHES

**Ariana Barer** Intimacy

**Daisy Thompson** Movement

**Tanya Elchuk** Voice

## 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 McLeod Mosher** Shop Assistant

## CREATIVE COLLABORATORS

**Jonathan Wood** Graphic Designer

**Javier R. Sotres** Photographer

**Barbara Philip at Barbariain Wine Consulting** Wine Selection

**Gracie, Lolo, Oz, Teddy, Trouble** Canine Support Staff

## SPECIAL ACKNOWLEDGEMENTS

UBC Department of Pharmaceutical Sciences, UBC Arts ISIT, Stephen Heatley, Spiro Khouri and team at The Gaming Stadium, Jerry Sanchez, Chan Centre staff

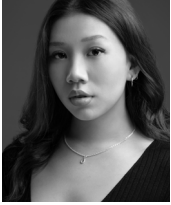


# Cast



## **Abigail Millson** - Lane

Abigail Millson is a Vancouver based actor, in the final year of her BFA. Some of her past work includes; a devised Commedia show, *The Unusual Suspects: Young Lover*, *The Wolves: #25*, *Loose Assemblage: Mother, Naked Cinema X: Natalie* and *Concord Floral: Fox*. Formally Abigails 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.



## **Shivorn Kan** - Kelsey

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* and *Decades*. 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, and hopes you enjoy the show!



## **Paula Goldie** - Mack

Paula (she, her) is a Chilean-Canadian actor in her third year in the BFA Acting program. Recent theatre credits include: *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.



## **Isabella Buonaiuto** - Bryce

Isabella Buonaiuto is an interdisciplinary theatre artist based on the land of the x̱m̱əθḵ'əy̱əm (Musqueam), S̱ḵw̱x̱w̱ú7mesh (Squamish), and sə̱lilwətaʔ (Tsleil-Waututh) Nations, colonially known as Vancouver. As a third-year BFA Acting student, she recently appeared in the devised commedia dell'arte show, *For the Love of Citrus*. Her interest lies in collective movement-based creation and the intersection of art and activism. Isabella is thankful for everyone who pushes her to create.



## **Dahlia-Raphael Kerr** - Addison

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.



## **Belle Nightingale** - Pat

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. Her previous works include Rosa in *Concord Floral* (Arthi Chandra), Miss White in *The Unusual Suspects* (Susan Bertoia), and Diana in *Pericles* (Michael Corbidge). Coming up, she'll be working on *Saint Joan of the Stockyards* for her last show at UBC. After she graduates she's hoping to work in the Canadian film industry, and continue planting her roots here in Canada. Belle has thoroughly enjoyed working on *TomorrowLove*, and working on a show that is very different to her past work. She'd like to thank her parents, her cast mates and her partner. Their endless love and support makes everything worth it. She hopes you enjoy the show!



## **Julia Eckert** - Charlie

Julia Eckert is a fourth year BFA Acting student from Burnaby, BC. Recent credits include: Bobbie James in *Concord Floral* (UBC), Yellow Warbler/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). Next, see Julia on stage in *Saint Joan of the Stockyards* (UBC), and on screen in *Naked Cinema X*. Julia would like to thank her friends and family for their continuous laughter and support. Julia is honoured to be this year's recipient of the Jessie Richardson Scholarship in Theatre Studies.



## **Baltzer Musherure** - Jo

Baltzer is a Ugandan actor currently based in Vancouver. He has been in the Commedia dell'Arte show during his time in the acting program in which he played the King, and outside of that he has been in a few short films shot in Uganda: *We could always make a tiktok*, *The morning after*, and *I like you, too*, which can all be found on YouTube.



## **Ekaterina De Boni** - Casey

Ekaterina is a Russian-Italian actress from Belgium, in her 3rd year of the BFA in Acting. Recent works include *Bistro 8* (VFS), Polly/Mr. Fogg in *The String of Pearls* (English Youth Theatre), and Clarice/Bob the Bumpkin in *For The Love of Citrus!* (UBC) She previously trained at Vancouver Film School and Vancouver Acting School and is excited to invite you into the wonderful, technological world of *TomorrowLove!*



## **Skylar Somnus** - Hayden

Skylar Somnus is a Scottish/Ukrainian settler from Amiskwaciwâskahikan (Treaty 6). Sky has been a storyteller and creative for as long as they've been around and is the co-founder of a film collective called The Chocolate Milk Art Collective, proudly sharing short films and art videos on YouTube. Their work has reached far and wide, though nothing is as important to them as their ever-growing community of artists they have the privilege to live life around! Check out the CMAC and enjoy *TomorrowLove* :)



## **Talia Peck** - Rylan

Talia Peck is a fourth year BFA acting student from Eugene, Oregon. Her most recent credits include *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, but most importantly her brother Warren (she will accept payment for this flattery in the form of cash).



## **Miles T. Davies** - Jessie

Miles Davies (they/them) is a theatre artist originally from Esterhazy, Saskatchewan. As a third-year BFA student, Miles was last seen in the Commedia show *For the Love of Citrus*. Other acting credits include Fish Man in *Oranging* (Jack Mosher, Ej Kneifel) as well as Christian in *Hail Mary* (Amelia Brooker). Miles's main interests lie in disability and trans-specific theatre. When not in rehearsal you can find them taking a nap literally anywhere (and sometimes in rehearsal). Miles would like to thank both their chosen Vancouver family as well as their family back home in Saskatchewan for supporting them in following their crazy dream.



# Creative Team



## **Ming Hudson** - Director, Act 1

Ming is a Vancouver based artist who pays rent on the lands stolen from the Musqueam, Squamish, and Tsleil-Waututh Nations. For 20 years, she has worked as a freelance performer, devised theatre creator, collaborative director, independent producer, and teaching artist on the west coast, nationally, and abroad. A graduate of the Advanced Devising Practice program at LISPA (now arthaus.berlin), Ming also holds a MA in Ensemble Theatre (Rose Bruford), and a BFA in Acting (UVic). A heartfelt thanks to the students for their trust and generosity, and much love to Nicholas and Mom. [www.minghudson.com](http://www.minghudson.com).



## **Camyar Chaichian** - Director, Act 2

Camyar has been working in theatre, film, television, opera and radio for nearly three decades. As a multi-award-winning director and actor, he has worked across Canada and the United States. He is also a published playwright and founder of Newworld Theatre. He is currently the Community Cultural Development Manager for the City of Richmond where he has been working for the past thirteen years. A graduate of UBC's BFA Acting and MFA Directing, Camyar recently directed *The Parliament of the Birds* at the Frederic Wood Theatre. He is always grateful for the support and inspiration he receives from his family.



## **Ana Camacho** - Scenic Designer

Ana is a Colombian industrial designer passionate about experience, scenic design and visual storytelling. She has explored multiple creative approaches across interdisciplinary environments to develop her career. This led her to connect her background with the performative field, looking forward to finding alternative ways to tell stories through objects and spaces. She has experience as an art director and set designer for short films and commercials. Currently, she is a Scenic Design Graduate Student at UBC.



## **Taylor Wen** - Scenic Designer

Originally from Shanghai, Taylor is a fourth-year interdisciplinary artist whose work spans theatre, film, performance, and visual art. Select theatre credits include lighting design for *For The Love of Citrus* (UBC), and Monty Python's *Spamalot* (UBC MTT). Upcoming works include directing for *The Pillowman* (UBC Face Drama). She is passionate about developing her unique voice as a storyteller. Taylor would like to thank Patrick, Emily, and her co-designer Ana for their continued support. [Taylorwen.com](http://Taylorwen.com)



## **Nyssa Estrella** - Costume Designer (Act 1)

Nyssa Estrella is a Filipina fourth year student who resides in Pitt Meadows, BC. She initially wanted to get into the world of television animation; but instead, has decided to dive head first into the theatrical performing arts. *TomorrowLove* marks her first production in a major design position after assorted acting/painting/FOH/design & tech crew roles for her high school's performing arts department and UBC Theatre.



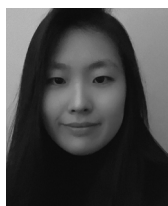
## **Colton Albee** - Costume Designer (Act 2)

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



## **Amy Currie** - Lighting Designer

Amy Currie (she/they) is a fourth year in the Design and Production BFA, focusing in lighting and set design. Selected lighting design credits include: *Beckett 23: Endgame* (UBC 2023), *Some Old Farce* (UBC 2023), *Theory of Relativity* (UBC MTT), and *Head Over Heels* (UBC Players Club). She was Production Manager for *Loose Assemblage* (Bleed Through Theatre). You can see the rest of her work at: [amycurrietheatre.myportfolio.com](http://amycurrietheatre.myportfolio.com)



## **Stephanie Shih** - Asst. Lighting Designer (Act 1)/Sound Designer (Act 1)

Stephanie is a fourth-year UBC Theatre Production and Design student, specializing in both lighting and sound design. Passionate about merging artistic expression with technical precision, she poised to bring immersive storytelling experiences to the stage through lights and sounds.



## **Sam Cheng** - Assistant Lighting Designer (Act 2)

Sam is a third-year Theatre Design and Production student. She has worked on *Concord Floral* as Assistant Set Designer, *Beckett 23: Endgame* and *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 *Saint Joan of the Stockyards* as Assistant Technical Director. [samwxcheng.wixsite.com/portfolio](http://samwxcheng.wixsite.com/portfolio)



## **Brendan Lowe** - Sound Designer (Act 2)

Brendan is a 4th year BFA Design and Production student specializing in sound and lighting. He is excited to be in his fourth and final year in the program. This will be the second show that Brendan has designed sound for at UBC. Other shows that Brendan has worked on at UBC include *The Wolves* (Lighting Designer), *The Parliament of the Birds* (Sound Designer), and *Oil* (Asst. Lighting Designer). Brendan would like to thank Patrick Pennefather for his support and mentorship throughout the process.



**Kai Wong** – Projection Designer

Kai is a transmasculine 4th-year Lighting and Projection design student at UBC hailing from Hong Kong. Bringing a unique perspective from his ongoing career in the esports and broadcast industry, Kai aims to bridge the connection between live performance and live streaming by creating interactive designs that are fun for both the audience and actors. He would like to thank Robert Gardiner for his unwavering faith in everything, as always.



**Holly Theobald** – Stage Manager (Act 1)

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 *Matilda: The Musical*- Assistant Stage Manager (Theatre Under The Stars, 2023), *The Birds*- Assistant Stage Manager (UBC, 2023), *Electra*- Assistant Stage Manager (ESA, 2019). Holly would like to thank Ming for her continued support and guidance.



**Vincie Lin** – Assistant Stage Manager (Act 1)

Vincie is a 3rd-year BFA theatre production and design student. She is passionate about being part of TomorrowLove, as this is her first time being part of the Stage Management team. Previously, she was involved in *Concord Floral* as a sound designer and *The Birds* as an assistant sound designer, allowing her to explore different aspects from different positions. With her love for live production, she aspires to become a production manager and is open to exploring various opportunities.



**Ronica Huynh** – Assistant Stage Manager (Act 1)

Ronica is a fifth year Theatre Minor student from Vancouver, BC. This is her first time working on the Stage Management team of a UBC production. Her active involvement with the UBC Players Club includes roles such as Treasurer, and notable credits like *The Importance of Being Earnest* and Festival Dionysia 2023 (Co-Production Manager), and Festival Dionysia 2022 (Assistant Stage Manager). She thanks her friends and family for their support.



**Emily Chang** – Assistant Stage Manager (Act 1)

Emily is a 3rd year BFA Theatre production and design student, and this will mark her first time being in the stage management team for a UBC show. She is excited to explore the new stage manager world with past experiences in lighting. Recently she directed the Annual Spring Gala (CSSA) held in the Vancouver Playhouse. Upcoming works include stage managing *The Pillow Man* (Face Drama).



**Amelia Wagenaar** – Stage Manager (Act 2)

Amelia is in their third year at UBC, recently working on *Concord Floral*. Outside of the Department, they also recently 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. Up next, they will be Stage Managing Brave New Play Rites.



**Michelle Lee** – Assistant Stage Manager (Act 2)

Michelle is a 3rd-year BFA Production and Design student from Hong Kong. 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 credits: *Concord Floral* (Asst. Stage Manager, UBC Theatre), *Into the Woods* (Set Designer, UBC MTT). Discover more at [lyleemichelle.wixsite.com/webside](http://lyleemichelle.wixsite.com/webside)



**Emma Hamilton** – Assistant Stage Manager (Act 2)

Emma is a 2nd year BFA Theater Design & Production student at UBC. She would like to thank Amelia the beautiful Stage Manager for their help and support and Emma's family who supported her dreams. Emma aspires to travel the world and work with plays and films worldwide and be a Disney Imagineer. Recent credits: *Mamma Mia* (Production build/run crew), *Oil* (run crew), and *Tomorrow Love* (Assistant Stage Manager)



**Kathy Manary** – Stage Manager Swing

Kathy is a 1st year UBC student from Vancouver with an interest in technical theatre and stage management. Kathy's recent credits include: *Shrek The Musical Jr.* (Stage Manager - Delta Youth Theatre, 2023), *Footloose* (Sound Design - DSS, 2023) and *Newsies Jr.* (Stage Manager - DYT, 2022). Kathy would also like to thank all the friends who have supported her in her theatre journey.



**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)



# Je suis William

Rébecca Déraspe

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English Surtitles  
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# APORIA (Notes to a Medium)

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Colleen Brown  
Azza El Siddique  
Dani Gal  
Katie Kozak and Lucien Durey  
Mark Lewis  
Jenine Marsh  
Jalal Toufic  
Elizabeth Zvonar

Image: Mark Lewis, *From Third Beach 1* (still), 2010



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## CATARRATTO ZIBIBBO CRUDO ITALY

This wine, with its interesting combination of grape varieties (Zibibbo & Catarratto) captures the essence of freedom and experimentation in the *TomorrowLove* vignettes. The label is a salute to the fantasy octopus in *Eight Legs Two Hearts*.

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The colour of this rich blend echoes the darker side of the relationships explored in *TomorrowLove* while celebrating the youthful power of the characters.



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May 3—4, 2024  
Frederic Wood Theatre





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# Saint Joan of the Stockyards

by Bertolt Brecht

**Join the struggle for solidarity  
in this bold adaptation**

April 3—13, 2024  
**Frederic Wood Theatre**