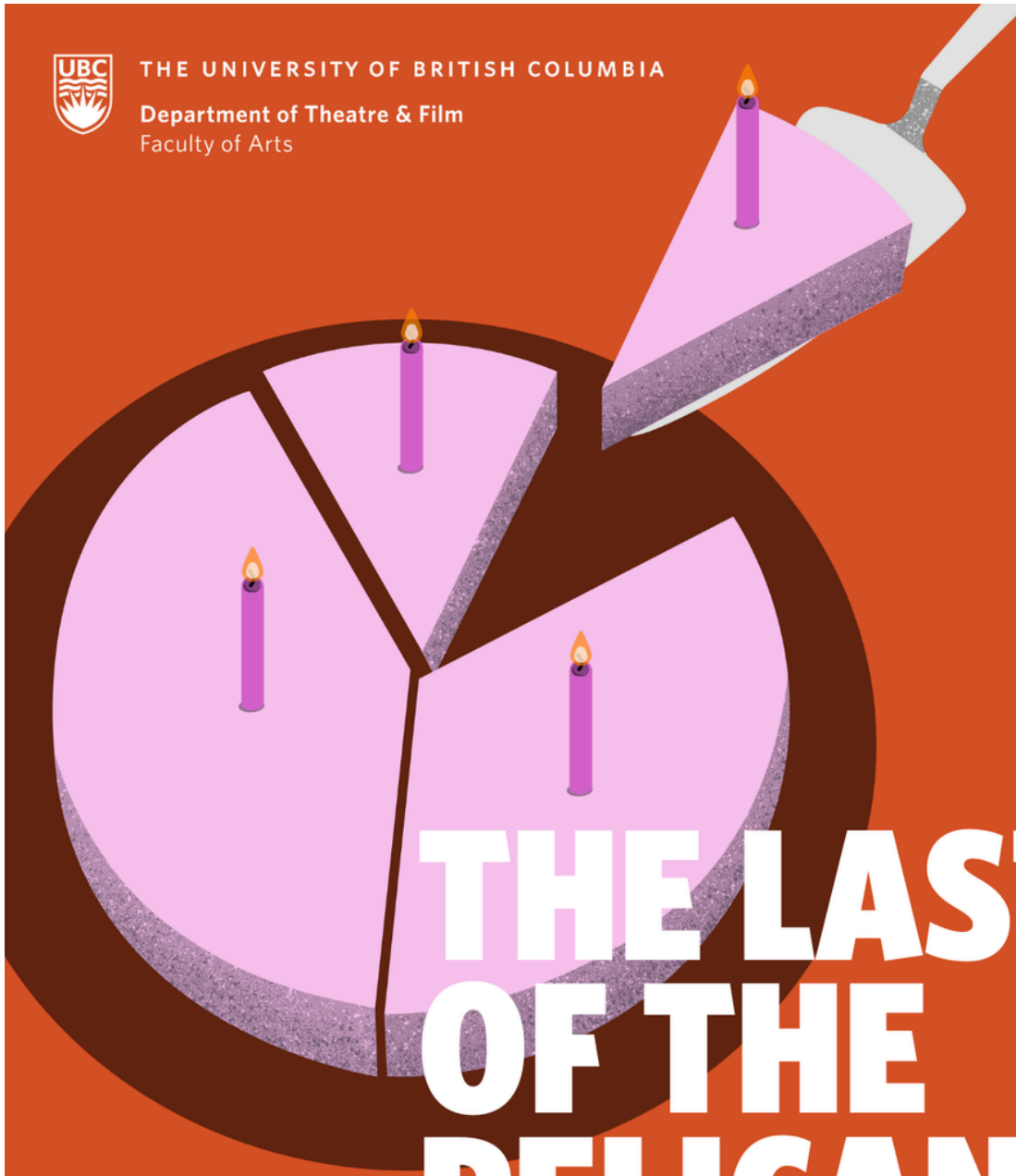




THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film
Faculty of Arts



THE LAST OF THE PELICAN DAUGHTERS

by **The Wardrobe Ensemble**
Directed by Fay Nass

March 19-29 | Frederic Wood Theatre
theatrefilm.ubc.ca

Museum of Anthropology at UBC
A place of world arts + cultures

NUXALK

DANCING DOWN THE EYELASHES OF THE SUN

STRONG

FEBRUARY 20, 2025 - JANUARY 4, 2026



MOA

Welcome from Department Head



Celebrated annually on March 27th, World Theatre Day aims to share the joy and value of theatre—thank you for joining us here this March to do just that.

In 2015, Canadian playwright Mieke Ouchi offered the following in her World Theatre Day Statement:

“For we in the theatre understand deeply that no human is one thing alone. Drama shows us again and again that we are made up of many selves and wear many different identities. That we can be, and indeed

already are, simultaneously part of multiple groups and communities. This recognition of the complex intersection of who we are is a powerful idea, and one that allows us the empathy and compassion to see ourselves in others.

That is something worth sharing.

In professional theatre spaces, community halls, meeting rooms, school gyms and drama rooms, daycares and seniors centres, outdoor parks, streets and found spaces... indeed any place that even a single performer and a single audience member can gather, theatre can offer a potent and powerful moment of communion and connection for the performers and viewers watching the same human experience acted out before them. That is what theatre does best.

And that is something worth pursuing.

In a time when some are fighting to erect boundaries or guard the ones already in place, we have the opportunity, if we take up the cause, to use art, empowerment and solidarity, as our answer to those who would see the rest of the world live only as they do. To anyone who would stand in the way of a fellow human claiming an equal and respected place at the table. To people who would deny any one of us the opportunity to be who we were born as or who we wish to be. Who we truly are. Freedom of speech and self-expression are not things we can ever take for granted.”

On behalf of the whole department, I am grateful to director Fay Nass and our talented group of designers, actors, and crew for their dedication to this production. It is never easy for students to balance the demands of academics and practice. Their skill and energy highlight the power of gathering, listening, and learning together through theatre.

Tonight's production continues a long tradition of family drama, following the Pelican family as they grieve their matriarch, Rosemary. Historically, pelicans were cast as self-sacrificing mothers who fed their young with their own blood—a myth since debunked. While you'll see more prosecco than blood tonight, The Pelican Daughters remains rooted in family relationships, exploring familial bonds, loss, and the meaning of sacrifice, responsibility, and inheritance.

As we close our 2024/2025, we hope that you will join us next season! Please see the back page for a glimpse at our 2025/2026 season offerings.

Kirsty Johnston

Department Head, Theatre and Film

Director's Notes



The Last of the Pelican Daughters is a story about family, love, greed, grief and memory, it's complex, messy and beautiful. The Last of the Pelican Daughters is naturalistic and yet absurd, it's full of heart, laughter and tenderness. All the things that make most family gatherings exciting.

Working on The Last of the Pelican Daughters with such a talented and enthusiastic group of students has been absolutely wonderful. I am in awe of how much these student actors and designers put into this production. I am grateful for this experience and want to extend my gratitude to the amazing team of faculty and staff at UBC Department of Theatre and Film for inviting me to be part of this creative process. It is encouraging and heartwarming to meet such an incredible group of young professionals and to know that the future of theatre in this city is in good hands.

Hope you enjoy the show,

Fay Nass

Director

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

Show length: Approx. 100 minutes with no intermission

Audience Advisory: Strong language

Who Is The Wardrobe Ensemble?

The Wardrobe Ensemble is a group of theatre artists working together to make new plays that dissect the twenty-first century experience, based in Bristol, England. They consist of nine core members, one producer and several associate artists.

Formed in 2011, their first show, RIOT was described by Sebastian Born, Associate Director at the National Theatre as 'one of the most exciting theatre experiences I've had since joining the NT'. In 2013 RIOT was part of the Limited Editions season at The Shed at the NT, alongside artists Dan Canham and Little Bulb.

The company's second show, 33, was developed on residency at the Berkshire Fringe in Massachusetts, the National Theatre Studio and Bristol Ferment and premiered at Bristol Old Vic in July 2013. RIOT and 33 have toured nationally and internationally to venues including Battersea Arts Centre, Salisbury Playhouse, and Northern Stage.

The company are associate artists of international touring theatre company, Complicité, with whom they developed The Last of the Pelican Daughters, which was also co-produced by the Royal and Derngate Theatre. The show premiered at the Edinburgh Fringe in 2019.

The Wardrobe Ensemble has an eclectic repertoire of shows with a focus on exploring the big ideas of our time through intimate human stories. You can learn more about them at www.thewardrobeensemble.com.

Watch a series of interviews with the company about their devising process here:



From The Wardrobe Ensemble on The Last of the Pelican Daughters:

"This show has been a labour of love for us. It started out as a project focused on family and inheritance and it has, in large part, stayed true to that initial intention. However, it quickly became apparent that, when making a show about family, there was so much that could be said and so many themes to explore. In our very first research and development phase we invited our own family members into the rehearsal room in order to share stories and memories of our family lives with each other. This was a great opportunity for us to experience the creative potential of simply getting people together. In particular, the value of people from different walks of life, with different life experiences, coming together and having conversations focused on themes we were grappling with as a company."



Q&A with the Creative Team

Ana Maria Camacho Scenic Designer

What inspired you to become a Set Designer?

I've always liked to get involved in projects where visual communication and material culture become mediums to convey messages and impact people's emotions. Through my professional experiences as an Industrial designer, I found a deep connection between emotions, stories, objects and space. Therefore, I turned from traditional product design practices to world-building and visual storytelling. I first started in Film and Media, and now I am specializing in theatre.

What is your process for designing?

To me, the design process always starts with an analysis phase from which I aim to deconstruct a prompt and reconfigure it into a concept or powerful visual idea. Once the concept is established, I expand on the aesthetics and narrative world I am creating by using analogue and/or digital techniques. Each project demands different mediums and I try to be flexible and adapt the most to the project's evolution. Also, I always feel more comfortable if I keep an open and collaborative workflow with the creative team—this helps me align my ideas as part of a visual system.

Elly Ich Costume Designer

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

When designing a character's costume, I consider many factors, such as the time and place of the story, the character's personality and living conditions...etc. If it's a period play, I would research the history to ensure I represent it accurately.

The process for this show was relatively straightforward. Although it is set in England, it takes place in 2019, so I focused primarily on personality. For example, Joy, the eldest sister, is career oriented. I imagined her wearing a work blouse and dress pants. As for colour, Joy radiates yellow!

My favourite character to design was Maya. She has a free-spirited, adventurous, and slightly irresponsible nature. Dressing her in colourful patchwork pants, a fun olive tank top and a crochet cardigan felt like the perfect way to complement her personality.

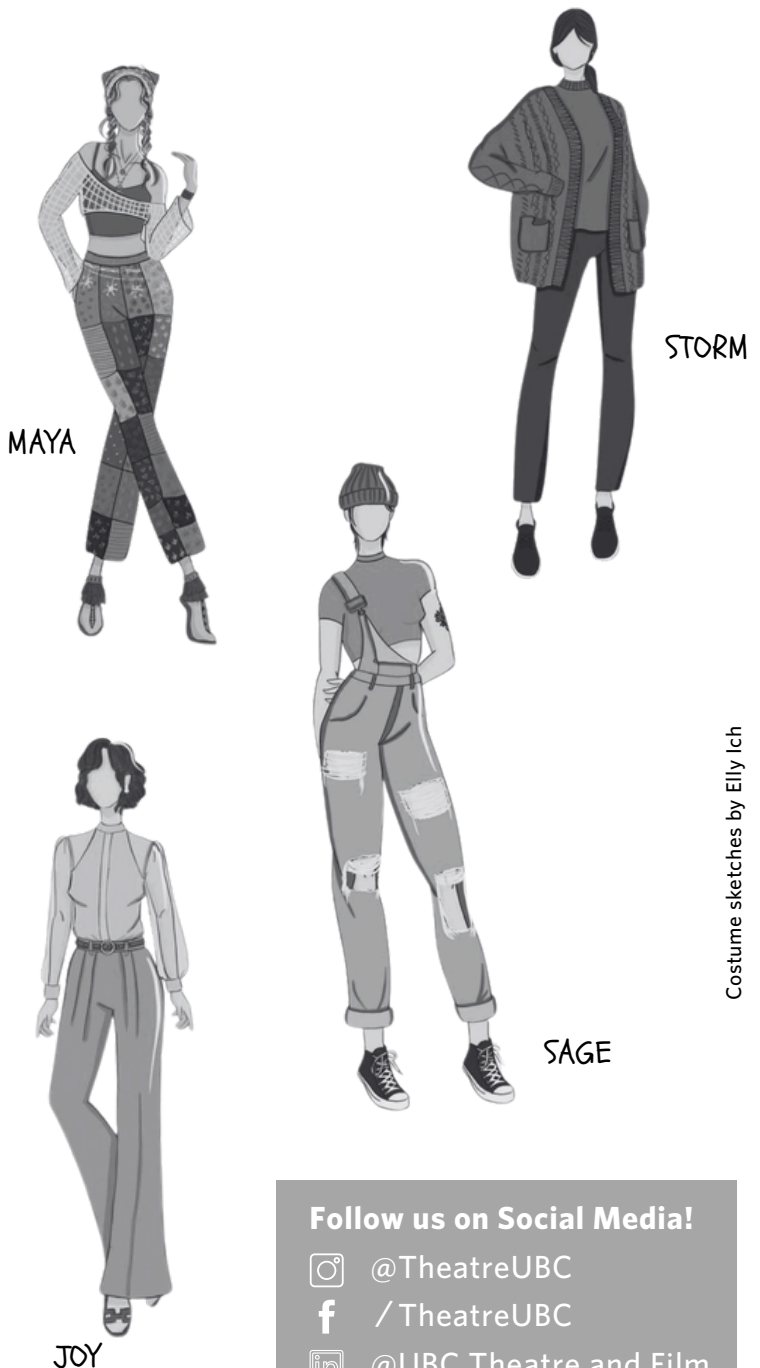
Sam Cheng Lighting Designer

What inspired you to become a Lighting Designer?

As a dancer, I have always been attuned to rhythms and patterns in music, noticing how they shape movement and emotion. Over time, this awareness extended beyond dance, allowing me to recognize and use these patterns in various aspects of life—in art, writing, and even speech. My first encounter with the creative potential of lighting design came during a high school drama class, where I realized how light could shape a scene much like music shapes dance. To me, lighting is a playful yet powerful tool, subtly guiding the audience's emotions, highlighting key moments, and enhancing the story's overall rhythm.

What are some of your favourite lighting effects that you've designed for the show and why?

One of my favourite lighting effects in the show is the use of flickering practicals to symbolize the mother's lingering presence. Although Rosemary Pelican is physically absent, she remains an ever-present force throughout the play. The lamps, with their subtle movements at key moments, serve as a haunting reminder that the Pelican siblings continue to exist under her shadow. They reinforce the idea that the siblings are living within the bubble she has built, unwilling to let go of the legacy she has left behind.



Costume sketches by Elly Ich

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The Last of the Pelican Daughters

CAST

Granny	Cassandra Billy
Maya	Isabella Buonaiuto
Dodo	Kyle Deslippe
Luke	Matthew Jin
Joy	Raven Mutford
Sage	Lauren Ohh
Storm	Alivia Sabatino
Derren	Somnus
Lara, Solicitor	Fiona Silvis

CREATIVE TEAM

Director	Fay Nass
Assistant Director	Christopher Lam
Scenic Design	Ana Maria Camacho
Asst. Scenic Design	Jules Sassi
Costume Design	Elly Ich
Asst. Costume Design	Marília Saito
Lighting Design	Sam Cheng
Asst. Lighting Design	Cami Newton
Sound Design	Vincie Lin
Asst. Sound Design	Michelle Lee
Stage Manager	Holly Theobald
Asst. Stage Manager	Stella Chen
Asst. Stage Manager	Emma Hamilton

CREW

Head Scenic Artist	Lee Funnell
Asst. Technical Directors	Amelia Wagenaar, Hana Yaguchi
Asst. Production Managers	Holly Theobald, Hana Yaguchi
Head Electrician	Jaddi Sze
LX Board Operators	Diego Camacho, Michelle Lee, Sylena Wong
Sound Board Operator	Damien Kwan

SCENIC BUILD CREW

Stella Chen, Kaitlyn Fernandes, Allison Latondresse, Yena Lee, Galen Leftwich, Emily Nash, Cristian Twist, Helena Ventosa, Hana Yaguchi, Amelia Wagenaar, Hana Yoneyama

SET RUN CREW

Lily Derwee Church, Galen Leftwich, Emily Nash

COSTUME BUILD CREW

Wren Harlow Gillespie, Eunseong Huh, Emma McDonald, Emily Nash, Jasper Oberst, Lauren Rankin, Willow Tiessen

COSTUME RUN CREW

Nia Chauhan, Emma McDonald

PAINT CREW

Annika Chan, Nia Chauhan, Luella DeGeer, Eunseong Huh, Emma McDonald, Olivia Niese, Maddie Stepler, Jaddi Sze, Sylena Wong, Stephanie Zheng Feng

PROPS BUILD CREW

Thorn Austin, Luella Degreer, Kaitlyn Fernandes, Wren Harlow Gillespie, Lee Funnell, Cole Joliat, Jenna Lee, Emma MacDonald

LIGHTING CREW

Stella Chen, Raina Compton, Amy Currie, Kaitlyn Fernandes, Amelia Waagenaar, Sylena Wong, Hana Yoneyama, Michelle Lee, Diego Camacho, Carol Tu, Damien Kwan

FAULTY ADVISORS

Department Head	Kirsty Johnson
Direction	Leora Morris
Scenic Design	Patrick Rizzotti, Emily Dotson
Technical Direction & Crew	Brad Powers
Scenic Paint Advisor	Lorraine West
Lighting Advisor	Mimi Abrams
Sound Advisor	Mishelle Cuttler
Costume Advisor	Jacqueline Firkins
Stage Management Advisor	Susan Miyagashima
Movement Advisor	Daisy Thompson
Vocal Coach	Alana Hawley Purvis

STAFF

Academic Advisor	Mia Booth
Production Manager	Borja Brown
Film Program Administrator	Sarah Crauder
Administrator	Cam Cronin
Assistant to the Head	Kirsten Dougans
Head of Wardrobe	Jodi Jacyk
Audience Services Manager	Tony Koelwyn
Head of Properties	Amanda Larder, Amy Harris
Film Collections Coordinator	Dmitri Lennikov
Film Program Technician	Stuart MacFarlane
Technical Director	Ryan Murcar
Communications Specialist	Linda Pitt
Department Secretary	Karen Tong
Stage & Lighting Specialist	Jeremy Vreeken
Wardrobe Cutter	Holly Anderson
Costume Shop UAA	Madeleine Polak

WORK LEARN STUDENTS

Costume Assistant	Lauren Rankin
Properties Assistant	Lee Funnell
Costumes/Props Asst.	Jenna Lee
Communications Assistant	Aidan Scott

CREATIVE COLLABORATORS

Graphic Designer	Jonathan Wood
Photographer	Javier R. Sotres
Department Doggos	Gracie, Lolo, Mackabie, Oz, Teddy, Vegemite

SPECIAL ACKNOWLEDGEMENTS

The Arts Club Theatre Company, UBC Faculty of Nursing, Janet Smith

Cast



Cassandra Tsaw Granny
Kawzhia Billy

Cassandra "Tsaw Kawzhia" Billy (she/her) is a 3rd year acting student from Yukon of the Little Salmon Carmacks First Nations. She will be playing "Granny" in The Last Of The Pelican Daughters. She has also played "Brighella" in the Commedia delight "Servant Of Two Masters." Cassandra would like to thank everyone who helped her in her journey especially her wonderful cohort and cast members, and professors and family.



Raven Mutford Joy

Raven is an artist and storyteller in so-called "Vancouver", from Denendeh ("Yellowknife, NWT"). Recent credits include Joan/Cressida in The Very Book Indeed (Moya O'Connell), and musical director/Straw Hat for Saint Joan of the Stockyards (Jacob Zimmer). She sincerely thanks her family, both given and chosen, for their continued love and support.



Isabela Buonaiuto Maya

Isabella Buonaiuto is an interdisciplinary artist based on the land of the x̣ʷm̄əθk̄ʷəȳəm (Musqueam), S̄k̄w̄x̄w̄ú7mesh (Squamish), and səililwətał (Tsleil-Waututh) Nations. They have recently worked on The Very Book Indeed and TomorrowLove (UBC Theatre) and Amor Eterno (Joshua Brad-Lee Garrido). As co-founder of the multimedia collective MO! (@mo.embodiment), their artistic interest lies in physical theatre and devising. They seek to engage with creating art as an act of resistance and tool to deepen community.



Lauren Ohh Sage

Lauren Ohh (they/them) is a Korean-Canadian artist based in Toronto and Vancouver. A recipient of the Beatrice Johnson Wood Scholarship, Lauren is in their final year of the acting program and will remain at UBC to study creative writing. Their recent UBC credits include: "The Very Book Indeed" (Ben Jonson), "Gnocchi" (Alex), "Saint Joan of the Stockyards" (Gloomb), and "For the Love of Citrus" (Leandro). Lauren's performance is dedicated to their cohort: a family whose gatherings are, thankfully, much more mellow than the one depicted in this play.



Kyle Deslippe Dodo

Kyle Deslippe is a Canadian actor currently pursuing a BFA in Theatre & Film Acting and a Master of Management at UBC. Recent theatre credits include The Servant of Two Masters (UBC) and The Refugee Hotel (UofT). Now in his third year, Kyle is grateful for every opportunity to bring stories to life on stage and screen. He thanks his family, friends, and mentors for their unwavering support.



Alivia Sabatino Storm

Liv is a Vancouver-based actor born and raised in BC. Recent credits include: John Heminges in The Very Book Indeed, Durham in Saint Joan of the Stockyards, Celio in For the Love of Citrus, a Commedia De'Il Arte (UBC Theatre), and Stage Manager for Cats Junior (CTORA). Alivia is thrilled to be continuing their theatre journey as the assistant stage manager on Western Gold's production of Here We Go this coming May. Liv Would like to thank everyone who helped and supported them through their time at UBC.



Matthew Jin Luke

Matthew is a Taiwanese-Canadian multidisciplinary artist and actor in their 3rd year of study pursuing a BFA in Theatre & Film Acting at UBC. His recent credits include Florindo in Servant of Two Masters (UBC Theatre) and Self in Outside (Theatre Terrific). Matthew has also written works such as Bobaristas (UBC Players Club), The Pazzarelli Gem (UBC Collab) and directed the upcoming short film 5 Stages of Grief. Thanks Mom.



Fiona Silvis Lara, Solicitor

Fiona Silvis is a 3rd year acting student at UBC. Born and raised in Washington State, Fiona grew up loving music, dance, and theatre. Her recent credits include The Servant of Two Masters (Signora Pantalona) and The Arsonists (Chorus). Fiona is thankful to her family and friends for their continuous support. She is exceedingly grateful to be a part of The Last of the Pelican Daughters and hopes everyone can connect with the characters in one way, shape, or form.

Cast Cont.



Somnus Derren

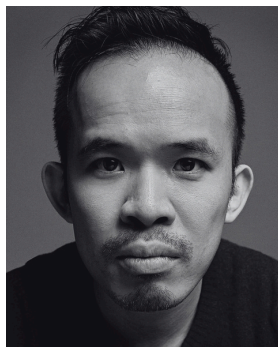
Somnus is a non-binary, Scottish/Ukrainian settler from Amiswaciywaskahikan (treaty 6 territory), based out of the unceded territory of the Musqueam, Squamish and Tsleil-Waututh nations. Co-Founder of independent artist organizations 'The Chocolate Milk Art Collective', an experimental short film and cinema house, as well as 'MO!', a multidisciplinary art and dance collective, both striving to unite artists in the pursuit of storytelling. Somnus is the recipient of the Hnatyshyn Foundation' Developing Artist Grant for Acting this past year and has immense gratitude for support from teachers, mentors, family, friends as well as their partner.

Creative Team



Fay Nass Director

Fay Nass is a director, writer, dramaturg, and educator. They are the Artistic Director of the frank theatre company and the founder of Aphotic Theatre. With over 17 years of experience in text-based and devised work, Fay explores race, gender, sexuality, culture, and language through an intersectional lens. Their work has been presented at PuSh Festival, SummerWorks, Queer Arts Festival, and internationally. Recent credits include Be-Longing, Trans Script Part I: The Women, and She Mami Wata & the Pussy WitchHunt. Fay holds an MFA from SFU and is an Artistic Leadership Resident at NTS.



Christopher Lam Assistant Director

Christopher Lam 林子榮 is a director/actor and the co-artistic director of Ensemble Theatre Company and recipient of the Jean Gascon Award and the Ray Michal Award for outstanding body of work by a director. He was a cohort member of Langham Director's Workshop (2023) and an earned his Bachelor of Performing Arts Program from Capilano University and currently pursuing his MFA in Directing at UBC. Catch him in Pacific Theatre's The Meeting. www.thechrislamshow.com



Ana Maria Camacho Scenic Designer

Ana is a Colombian industrial designer and art director based in Vancouver, specializing in experience design, visual storytelling, and set design for theatre and film. Her recent credits include: Assistant Set Designer for "Ring of Fire" (The Arts Club Company); Set Designer for "TomorrowLove" (Telus Studio Theatre - UBC) and Art Director for the short film "El Encargo" (Espectro Doméstico). She is a second-year M.F.A. student in Design & Production for Theatre at the University of British Columbia.

Creative Team Cont.



Jules Sassi Asst. Scenic Designer

Jules is a Theatre Production and Anthropology student graduating in the spring. With a focus in visual design and stage management, they've had the opportunity to work as a Set Designer (Commedia dell'Arte, Collab, IGNITE! Youth Festival) and an Assistant Stage Manager (The Birds, Saint Joan, Heathers), alongside prop, sound, costume and lighting crews. Up next they are the Set Designer for Hope is in Winnipeg and Away Uniform.



Michelle Lee Asst. Sound Designer

Michelle is a UBC 4th-year BFA Production & Design student from Hong Kong, specializing in stage management. This production marks her debut in sound design. Her interests extend to production design for film, event production and marketing. Surrounded by diverse cultures, she hopes to explore her career worldwide. Recent credits: Rhinoceros in Love (Production Stage Manager, UBC Face Drama Club, 2025), Vancouver New Year Gala (Stage Manager, CSSA, 2025), The Very Book Indeed (Stage Manager, UBC, 2024).



Sam Cheng Lighting Designer

Originally from Hong Kong, Sam is a 4th-year student studying Theatre Design and Production, specializing in Lighting and Scenic Design, and Technical Direction. She is fascinated with creating stories through color and movement. Select credits include: King Musu (UBC Theatre) as Lighting Designer, The Very Book Indeed (UBC Theatre) as Set Designer, and TomorrowLove (UBC Theatre) as Assistant Lighting Designer. <https://www.samchengwx.com/>



Elly Ich Costume Design

Elly is a fourth-year Theatre Design and Production student. She is originally from Cambodia, where traditional theatre is deeply rooted in cultural heritage and storytelling. She has always been curious about fashion and costume design, recognising them as a powerful medium for creative expression. This is her first time designing for a show, and she hopes to continue telling stories through her designs.



Camila Newton Asst. Lighting Designer

Cami Newton is a Dominican-American 3rd-year theatrical design and production student at UBC. Being a third-culture kid, they adapt well to new and diverse environments and enjoy expressing their creativity, learning, and collaborating with new people. Most recently, they held the role of SM for The Arsonists (UBC). Their work on The Last of the Pelican Daughters (UBC) as assistant lighting designer is their first in theatrical lighting, and she hopes you enjoy the show!



Marília Saito Asst. Costume Design

Marília is a Brazilian-Canadian student specializing in props in UBC's Theatre Design and Production program. Recent credits include scenic painting for Keepers of the Salish Sea (Holy Crow Arts), Twelfth Night and Hamlet (Bard on the Beach) in the costume shop, Saint Joan of the Stock Yards, TomorrowLove, and Concord Floral (UBC) building costumes and props. She would like to thank her brother for finally attending a show.



Vincie Lin Sound Designer

Vincie is a 4th-year BFA Theatre Production and Design student, and she is passionate about being part of the creative team. She has worked on Concord Floral (Sound Designer), Saint Joan (Assistant Sound Designer), Tomorrow Love (Assistant Stage Manager), and The Arsonists (Assistant Costume Designer), allowing her to explore different aspects from different positions. With her love for live production, she aspires to become a production manager or event planner after graduation and is open to exploring various opportunities. Learn more about Vincie's work: vincielin.notion.site/ying-shih-lin.



Holly Theobald Stage Manager

Holly Theobald is an artist from Toronto in their 4th year of UBC's Theatre: Production and Design program. Holly's recent credits include Heathers The Musical - Stage Manager and Sound Designer (Sherwood Theatre Co.), Commedia Dell-Arte- Stage Manager (UBC, 2024), St Joan of the Stockyards- Assistant Stage Manager (UBC, 2024) 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).

Creative Team Cont.



Stella Chen Asst. Stage Manager

Stella is an emerging theatre artist based in so-called Vancouver and Toronto. An avid lover of all things theatre, she's a third-year Theatre Design & Production student, specializing in stage management and set design. Recent credits include assistant scenic designing *The Very Book Indeed* (UBC Theatre), technical directing *Festival Dionysia* and *Deathtrap*, stage managing *Red Skin Girl*, and props for *Head Over Heels* (UBC Players Club).



Emma Hamilton Asst. Stage Manager

Emma Hamilton is currently a third-year BFA Theatre Design and Production student based in Vancouver. Emma's recent credits include *Oil - Run Crew* (UBC, 2022) *Tomorrow Love - Act 2 Assistant Stage Manager* (UBC, 2024) *Saint Joan of The Stockyards - Run Crew* (UBC, 2024) *Commedia - Head LX + Assistant Lighting Designer* (UBC, 2024).



THE UNIVERSITY OF BRITISH COLUMBIA
Department of Theatre & Film



THTR 515 One Act Play Presentations

April 9-12 | Dorothy Somerset Studios

Away Uniform

by Tina Satter

Directed by MFA Candidate Larisse Campbell

Hope is in Winnipeg

by Marie Beath Badian

Directed by MFA Candidate Christopher Lam

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Department of Theatre & Film

2025/2026 SEASON

September, 2025

Touchstone Theatre Project

TBA

November, 2025

Mr. Burns, a Post-Electric Play

by Anne Washburn with music by Michael Friedman

March, 2026

Peer Gynt

by Henrik Ibsen

adapted by Stephan Muller & David Henry Hwang

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