



THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film

Faculty of Arts

THE VERY BOOK INDEED



by Paul Budra

Directed by Moya O'Connell

November 21-30, 2024 | Frederic Wood Theatre
theatrefilm.ubc.ca



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music

Kurt Weill

Street Scene

January 30, 31 & February 1, 7:30pm

February 2, 2pm

Chan Centre for the Performing Arts

Jonathan Girard | Conductor
Nancy Hermiston | Director

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2024-2025 SEASON

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Welcome from Department Head



"Theater is one of the few places left in the bright and noisy world where we sit in the quiet dark together, to be awake." (Sarah Ruhl) I'm delighted that you have joined us to be both in the dark and awake together and hope you will return to do so often in the season ahead.

Since this time last year, our department has seen three heads. Professor Stephen Heatley (Head from 2015 to 2023) and Professor Anthony Shelton from the Department of Art History, Visual Art and Theory (Interim Head 2024). I stepped

into the role on Sept. 1 and am tremendously grateful for the thoughtful stewardship that both provided. Sincere thanks as well for the remarkable patience and wisdom shared throughout these transitions by our talented students, staff, and faculty.

As we launch our 2024-25 theatre season with *The Very Book Indeed*, I'd like to offer special thanks to last year's theatre season planning committee. In January, Stephen Heatley will direct 20th century Swiss playwright Max Frisch's *The Arsonists*, a comic investigation of morality at the intersection of public and private life. In March, Fay Nass will direct *The Last of the Pelican Daughters* by UK collective *The Wardrobe Ensemble*. First staged at the Edinburgh Festival in 2019, this comedy sees four sisters grapple with their mother's death and questions of inheritance.

One of the best things about our department is the regular opportunity it affords to connect arts practices with current research. In 2021, departmental professors Dr. Hallie Marshall and Dr. Patrick Pennefather led an interdisciplinary team in a successful application for a UBC Research Cluster focused on UBC library's recent acquisition of the Shakespeare First Folio, an exceptionally rare book that is often cited as the most important English language publication. *The Very Book Indeed* helps us to understand its beginnings and features. This production is guided by two cluster members: playwright Dr. Paul Budra and director and UBC MFA alumna Moya O'Connell. Our talented group of emerging theatre artists have learned much from them both.

Cluster contributor, Dr. Linc Kesler, Associate Professor of First Nations and Indigenous Studies, notes that the "The Folio was produced in a rapidly changing cultural economy in which printed artifacts, such as the Folio, began to displace, in popular culture, the largely oral culture of the stage and what had preceded it. As a Shakespeare scholar who has sought to understand the relationship of printed culture to the largely oral culture of my Indigenous grandparents and many others, I have consistently thought about that transition, its aftermath, and the value of better understanding it in understanding the many interactions of people, histories, and cultures that form our lives today."

While comedy abounds, *The Very Book Indeed* also invites us to reflect on the weight of these particular words. This production takes place on the traditional, ancestral, and unceded territory of the Musqueam people, adding further depth to our shared exploration of these printed legacies.

Kirsty Johnston

Department Head, Theatre and Film

Director's Notes



The First Folio. Published 7 years after the death of William Shakespeare. Why do we care? Why all the fuss? And why still him? Shakespeare.

This is a play about the creation and publication of Shakespeare's first folio. The impossible dream of it. The even more impossible circumstances around making it happen. This play is also about the theatre. Two actors seeking to preserve their friend Will's legacy; entrepreneurs who are perhaps asking their audience to rethink how plays were

considered. That tricky, shifty crossroads where art meets commerce. We are introduced to two others—*The Printer* and *The Publisher*. The labour and the business of making it happen. They have no skin in preserving Shakespeare's legacy. For them the only reason to go to the theatre is for the actors; the stars that make those words come to life and leave them breathless.

We meet a fellow writer, Ben Jonson, considered the second most successful English dramatist after Shakespeare to this day. And in that relationship, we examine our obsession with creating artistic gods to the exclusion of everyone else. Why, in the middle of such a robust and exciting time for Art can there be only one who lasts? What is that fickle drive we have to deify a single artistic entity?

Surrounding our "heroes", the industry, and the scaffolding of excluded artists are a theatre fangirl and future writer, giving us a glimpse into the populist nature of the theatre of the day. A brilliant technician who allows us access to the process of the 17th century printing, a theatre philanthropist and amateur dramatist and a peek at the first theatre critic. This is a love letter to the theatre. To its precarious nature, its fickleness, its inner machinery, its commercial potential to make money and lose it, its wizardry to move and dazzle us.

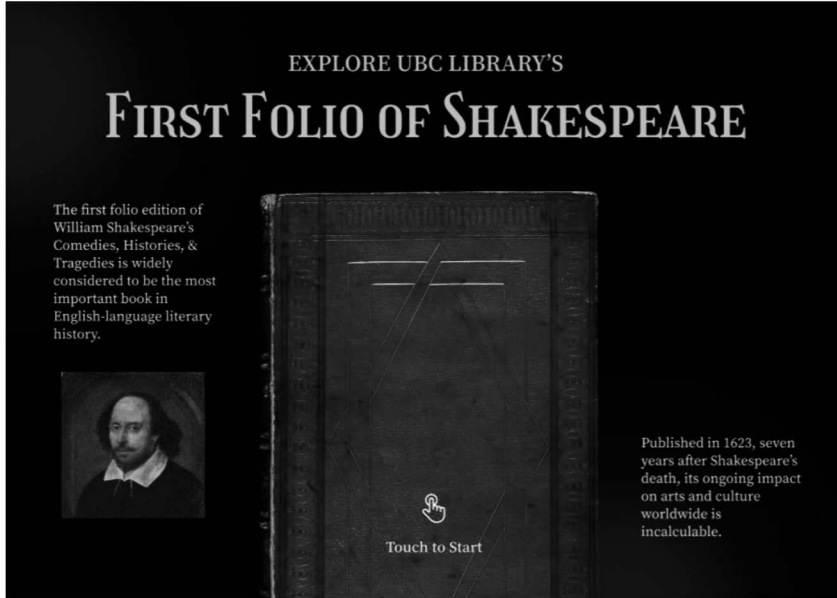
And just so we don't get too jaded or decide to stage a revolution to do away with Shakespeare completely, studded throughout the play are "pop outs" of Shakespeare from all 18 of the plays that might have been lost had the first folio gone unpublished. I guess it's up to us to convince the audience why the book matters. Only the text and the actors will be able to make that argument. As they always have. And always Will? Who knows.

Moya O'Connell

Director

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

Visit the TouchSpeare in the Lobby



TouchSpeare is an innovative project that utilizes emerging technologies to encourage exploration and spark discourse around Shakespeare's original collection of plays and writings. In 2022, UBC Library acquired a rare first edition of William Shakespeare's Comedies, Histories, & Tragedies, one of only two copies in Canada. Published in 1623, this edition preserves 36 out of 38 known works along with unique annotations from Shakespeare's close associates, providing historical insights into his works.

The First Folio is one of the most important books in English-language literary history. When UBC Library received the First Folio, there was a commitment made to work to make it as accessible to the public as possible. Due to the fragility of the historical artifact, a project was initiated by Dr. Patrick Parra Pennefather (Associate Professor, Design & Production) with UBC's Emerging Media Lab to create a digital, touch table version of the Folio. The aim was to deliver a more immersive experience for interested readers, while also preserving the integrity and essence of the original text.

Building on Shakespeare xR, the touch table includes streamlined navigation, an organized table of contents, and an introductory state that offers insights into Shakespeare's legacy and the Folio's significance. With this initiative, the hope is to connect a new generation of readers and modern thinkers with Shakespeare's timeless insights.

Project Team members: Tianyi Fei, Cam Hickling, Ki Bum Kim, Maureen Luo, Nicole Wang

Emerging Media Lab members: Maryann Kempthorne (supervisor), Sloane Madden (lab coordinator), Joana Marshall (table host)

Shakespearian Excerpts

Follow along as the following Shakespearian scenes are featured in *The Very Book Indeed*

King Lear - Act 5, Scene 3 (King Lear, Cordelia, Albany, Kent, Edgar)
Macbeth - Act 1, Scene 5 (Lady Macbeth)
As You Like It - Act 2, Scene 7 (Jaques)
Antony & Cleopatra - Act 5, Scene 2 (Cleopatra, Charmian, Iras)
Richard III - Act 1, Scene 2 (Richard)
The Tempest - Act 1, Scene 1 (Boatswain, Mariners, Gonzalo, Sebastian, Antonio)
Cymbeline - Act 2, Scene 2 (Iachimo, Imogen)
Titus Andronicus - Act 1, Scene 1 (Saturninus, Bassianus)
Measure For Measure - Act 3, Scene 1 (Duke)
Venus and Adonis - (Venus)
Troilus & Cressida - Act 1, Scene 2 (Cressida)
Sonnet 130 (Dark Lady of the Sonnets)

Show length: 90 minutes with an intermission

Audience Advisory: Flashing lights

Q&A with the Creative Team

Sam Cheng Scenic Designer

What inspired you to become a Set Designer?

I grew up yearning for a story to be told. When my parents got fed up with me correcting every single detail of "Little Red Riding Hood" so it was exactly how I liked it, they told me to make up my own stories for the strangers on the street instead. So, I've learnt to be a storyteller (and eavesdropper), creating wild backstories of the people walking down the street: What are they doing? Where are they going? Who are they with? And most importantly: Why are they here? Why now?

Set Design, to me, is a form of storytelling. It is a way to tell stories about people: how they see the world and themselves through the environment they inhabit, and how they choose to interact with others within this space that they share.

We, as humans, each take up a little bit of space in this world. By telling these stories, I wish to understand why I take up my little bit of space. And perhaps, with the stories I take part in telling, others are reminded as to why they deserve their little bit of space too.

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

The paper in the sky is one of my favorite set elements for this show. Lovingly nicknamed "the Paper Tornado" by our Properties Specialist, it is a visual element that cries out the most essential message of the play. Shakespeare's First Folio is the very reason his works continues to resonate today, and the Paper Tornado serves as a powerful reminder of his enduring legacy. As the paper swirls from the stage into the sky, it symbolizes the timeless reach of his words, transcending both space and time.

Madeleine Polak Costume Designer

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. I create mood boards with colours, fabrics, garment silhouettes, historic artwork, and fashion runway pieces I think match the aesthetic of the show, before sorting them into emerging themes or concepts. With these moodboards, 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 *The Very Book Indeed*, emphasis was placed on acknowledging the actors who were taking the stage as real people who were also performers, rather than just characters. For the bases that every actor is wearing, we focused on selecting modern silhouettes that felt authentically like something the actor might wear in their day-to-day lives, choosing their hairstyles and jewellery similarly. For the Shakespearean pieces, after reading through the monologues we selected what visual iconography was synonymous with such well known works of theatre. For other Shakespeare scenes, we left them unadorned to allow the acting to shine through. Any period costumes were built for the show by our wonderful shop, with consideration to period accuracy, but also comedic exaggeration of scale and colour.

Amy Currie Lighting Designer

What inspired you to become a Lighting Designer?

I was first drawn to the technical aspect of lighting; I taught myself how to program for lighting in high school and loved how you can change the world around you with light. The first show I ever designed was Shakespeare, in high school we did *Twelfth Night* and *Much Ado About Nothing* as abridged one-acts, it was still a super long show (if I remember correctly about three hours). Thanks, Mom for sitting through it.

What is your process for designing?

The first thing I do is text work, I like to make sure I have a solid grasp of the world and the themes of the story before moving forward. Talking with the director I then focus on the tone and mood of the piece which are the big things you're considering when designing lighting. Once we're on the same page about how the play is supposed to feel I bring ideas about how to accomplish that and eventually put those ideas into action, making paperwork, hanging, and programming the show with the help of the crew.

Damien Kwan Sound Designer

What inspired you to become a Sound Designer?

I was an actor at a very young age and I never considered what backstage looks like. Enrolling in UBC has been a great opportunity for me to explore the world behind the stage.

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

Combining live music and SFX is one of my favourite aspects, the two different types of sound can create different combinations of audio effects.

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The Very Book Indeed

CAST

Ensemble, Kent, Charmian	Isabella Buonaiuto
Isaac Jaggard	Miles Davies
Mrs. Jaggard, Cleopatra	Ekaterina De Boni
Blount, Lady Macbeth	Paula Goldie
Alice, Venus	Yan Ching (Rainbow) Hui
Ensemble, Albany	Shivorn Kan
Henry Condell, Boatswain	Dahlia-Raphael Kerr
Dering, Jacques	Baltzer Musherure
Joan, Cressida	Raven Mutford
Ben Jonson, Duke	Lauren Ohh
John Heminges, King Lear	Alivia Sabatino
Ensemble, Edgar	Skylar Somnus

CREATIVE TEAM

Director	Moya O'Connell
Assistant Director	Larisse Campbell
Choreography	Isabella Buonaiuto, Paula Goldie, Shivorn Kan
Scenic Design	Sam Cheng
Asst. Scenic Design	Stella Chen
Sail Design	Stella Chen, Hana Yoneyama
Costume Design	Madeleine Polak
Asst. Costume Design	Jenna Hajung Lee
Sound Design	Damien Kwan
Lighting Design	Amy Currie
Asst. Lighting Design	Emily Chang
Stage Manager	Michelle Lee
Asst. Stage Manager	Sydney Klose
Asst. Stage Manager	Cami Newton
Swing ASM	Elizabeth Cho
Assistant PM	Hana Yaguchi

CREW

Head Scenic Artist	Luella DeGeer
Asst. Scenic Artist	Lee Funnell
Head Electrician	Olivia Niese
Asst. Electrician	Amelia Wagenaar
LX Board Operators	Sylena Wong, Diego Camacho Chemor, Carol Tu

Sound Board Operators	Thorn Austin, Stacey Kok
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SET BUILD CREW

Thorn Austin, Nia Chauhan, Raina Compton, Kaitlyn Fernandez, Irena Hoti, Olivia Niese, Emily Nash, Jasper Oberst, Marilia Saito, Cristian Twist, Amelia Wagenaar, Hana Yaguchi

SET RUN CREW

Leah Liu, Stephanie Zheng Feng, Summer Xu

COSTUME BUILD CREW

Wren-Harlow Gillespie, Cindy Huang, Eunseong Huh, Ely Ich, Olivia Niese, Lauren Rankin, Willow Tiessen, Stanley Tung Yu Wong

COSTUME RUN CREW

Annika Chan, Cindy Huang, Allison Latondresse, Stanley Tung Yu Wong

PAINT CREW

Annika Chan, Kristos Grames, Eunseong Huh, Marilia Saito, Maddie Stepler, Jaddi Sze, Sylena Wong

PROPS BUILD CREW

Thorn Austin, Stella Chen, Kaitlyn Fernandez, Lee Funnell, Wren-Harlow Gillespie, Irena Hoti, Cole Joliat, Judy Lee, Jenna Lee, Emma McDonald, Willow Tiessen, Cristian Twist, Helena Ventosa, Hana Yoneyama

LIGHTING CREW

Kaitlyn Fernandes, Carol Tu, Amelia Wagenaar, Sylena Wong, Hana Yaguchi

FAULTY ADVISORS

Department Head	Kirsty Johnson
Direction	Leora Morris
Scenic Design	Patrick Rizzotti
Technical Direction & Crew	Brad Powers
Scenic Paint Advisor	Lorraine West
Lighting Advisor	Mimi Abrams
Sound Advisor	Patrick Parra Pennefather
Costume Advisor	Jacqueline Firkins
Stage Management Advisor	Susan Miyagashima
Movement Advisor	Daisy Thompson

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
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
Wardrobe Stitcher	Celeste Mol

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
Lobby Display	Sam Cheng, Vincie Lin
Department Doggos	Gracie, Lolo, Oz, Teddy, Vegemite

SPECIAL ACKNOWLEDGEMENTS

Arts Club Theatre & Michael Gall, Bard on the Beach, Chelsea Shriver, Gregory Mackie, Hallie Marshall, Irving K. Barber Learning Centre, Katherine Kalsbeek, Patrick Parra Pennefather, Sloane Madden, UBC Emerging Media Lab, UBC Library Rare Books and Special Collections

Cast



Isabella Buonaiuto Ensemble: Kent, Charmian, Iachimo, Gonzalo
Isabella Buonaiuto (they/them) is an interdisciplinary artist based on the land of the x̣m̄m̄əθk̄w̄əȳəm (Musqueam), Sk̄w̄x̄w̄ú7mesh (Squamish), and səliw̄ətaʔ (Tsilil-Waututh) Nations, colonially known as “Vancouver.” As a fourth-year BFA Acting student, they’ve recently appeared in TomorrowLove (UBC). One of the co-founders of MO! (@mo.embodiment), a collective focused on the transformative nature of embodied connection through art, their artistic interest lies in devised movement-based creation and exploring the function of art within community organizing.



Miles Davies Isaac Jaggard
Miles Davies (they/them) is a disabled, queer, nonbinary theatre artist originally from Esterhazy Saskatchewan. As a fourth-year BFA acting student, Miles was last seen in Saint Joan of the Stockyard (worker) and TomorrowLove (Jessie). Miles’s main interests lie in disability and trans-specific theatre. Miles would like to thank their friends and family and dedicate this performance to their good friend Paden, a source of many laughs and memories.



Ekaterina De Boni Mrs. Jaggard, Cleopatra
Ekaterina is an Italian-Russian actress from Belgium. You may recognize her from TomorrowLove as Casey (yes, from the scene with the octopus), For The Love of Citrus! as Clarice and Bob the Bumpkin, and in Saint Joan of the Stockyards where you may have heard her catchy tunes in the band! After graduating, she hopes to share her passion for film and theatre with the world and continue to represent third culture kids from all around. She’s eternally grateful to her family for their endless love and support.



Paula Goldie Mrs. Blount, Lady Macbeth
Paula Goldie (she/her) is a Chilean-Canadian actor, singer, and dancer currently pursuing a BFA in Theatre & Film Acting at UBC. Paula’s recent theatre credits include: Puttin On the Glitz (Kempenfelt Community Players), St. Joan of the Stockyards (UBC) “Mack” in Tomorrowlove (UBC), Commedia D’elle Arte (UBC), “Jack” in Into the Woods (UBC MTT), and “Kristine” in A Chorus Line (UBC MTT). Screen Appearances include I Woke Up A Vampire (Netflix), Circuit Breakers (Apple TV+) and The Coroner (CBC). Paula would like to thank her family, cohort, and partner for their love and support!



Yan Ching (Rainbow) Hui Alice, Venus
Hui Yan Ching (Rainbow) is a 4th year BFA Acting student at UBC from Hong Kong. Her recent credits include UBC’s Commedia dell’Arte show (Susan Bertoia), Saint Joan and The Stockyards (Jacob Zimmer), and Naked Cinema (a student film directed by Joshua Brad-Lee Garrido). Being in her final year, Rainbow wants to express her gratitude to everyone she has worked with in the program. She also wants to thank her family and friends for their love and support. For her dad especially, for fueling her, time after time, with pineapple buns.



Shivorn Kan Ensemble: Albany, Sebastian, Saturnius, Dark Lady
Shivorn Kan is an interdisciplinary artist based in “Vancouver” and Hong Kong. Her past theatre appearances include Decades (2019), a devised Commedia show, For the Love of Citrus (2023), Tomorrowlove (2024). Shivorn is one of the co-founders of MO!, a multimedia, growing collective focused on the transformative nature of embodied connection through art. Her work can be found via Instagram: @mo.embodiment and @xshivornx. Shivorn thanks her friends, family and partner for their abundant support and love!



Dahlia-Raphael Kerr Henry Condell, Boatswain
Dahlia is a nonbinary performing artist, recipient of a Centennial Scholars award and a graduate of Douglas College’s acting program. They have performed in theatre, indie films, commercials, and in drag as Phoenix HellFire. They hope to grow as a performer and creator/leader in Vancouver’s entertainment industry. They believe that art can make meaning and beauty out of the most uncomfortable truths we have to live through and challenges us to keep searching for joy in the midst of chaos. They dare you to find your joy once again. This performance is dedicated to their angel friend Ashley.



Baltzer Musherure Dering, Jacques
Baltzer is an ambitious Ugandan actor based in Vancouver currently in the 4th year of the BFA Acting program. In his 3rd year, he starred in Tomorrow Love as the character Jo, and will be one of the lead roles in our upcoming play The Arsonist, playing Schmitz. He has also been in several short films, which can be found on Youtube @baltzermusherure2132

Cast Cont.



Raven Mutford Joan, Cressida

Raven is a fourth year BFA acting student from the Northwest Territories. Her love of acting began as a child in musical theatre. She loves music in any capacity, and has been lucky to have been given an environment to explore this passion throughout her time in the BFA. She sincerely thanks her little brother for his patience while listening to her try out a new instrument every year, and her classmates for the same thing 10 years later.



Lauren Ohh Ben Jonson, Duke

Lauren Ohh is a Korean-Canadian actor based in Toronto and Vancouver. Much like their character, they have a passion for writing and can be quite dramatic about it. Other UBC credits include: "Gnocchi" (co-devised short film), "Saint Joan of the Stockyards", "For the Love of Citrus", and "Shared Space" (UBC Players workshop). Thanks to their incredible cohort, Lauren had no trouble understanding why Heminges and Condell went to such lengths to preserve their friend's art.



Alivia Sabatino John Heminges, King Lear

Liv is a Vancouver-based actor in their 4th year of the UBC BFA acting program. Recent credits include Durham in Saint Joan of the Stockyards, Celio in For the Love of Citrus (UBC Theatre), and Stage Manager for Cats Junior (CTORA). Catch Alivia in The Last of the Pelican Daughters in March 2025 at UBC. They thank their family and friends for their support and hope the show is captivating, indeed!"



Skylar Somnus Ensemble, Edgar

Skylar Somnus (they/them) is a non-binary, Scottish/Ukrainian artist from Amiskwaciwâskahikan, Edmonton, who strives to leave the world better than they found it through storytelling. Recognizable from TomorrowLove (Hayden), The Love of Citrus (Prince Tortuella), their dedication to acting earned them this year's Hnatyshyn Award. Skylar co-founded The Chocolate Milk Art Collective, writing, directing and starring in films as well as MO!, a multi-disciplinary movement collective exploring embodiment, transformation, and healing through performance and mixed media. Special thanks to their family and partner for unwavering support. Discover more at @bigsoccc, @chocolatemilk.ca, and @mo.embodiment.

Creative Team



Paul Budra Playwright

Paul Budra is Professor of English at Simon Fraser University. He has published seven books and numerous articles on early modern literature and contemporary popular culture. He is a past president of the Pacific Northwest Renaissance Society, former Chair of the SFU English Department, former Associate Dean of the Faculty of Arts and Social Sciences, and winner of the SFU Excellence in Teaching Award for 2004. He gives a series of lectures on Shakespeare at Vancouver's Bard on the Beach festival every summer.



Moya O'Connell Director

A nationally-acclaimed Canadian director, actor, theatre artist and educator, Moya has been playing leading roles in theaters across Canada for 25 years, as well as in TV and film. She has been an ensemble member with The Shaw Festival for 11 seasons, and Bard on The Beach Shakespeare Festival for 8. Most recently Moya directed a production of Hedda Gabler for Coalmine Theatre in Toronto. Also recent: The Very Book Indeed by Paul Budra in association with Bard on the Beach, University of British Columbia and Simon Fraser University in celebration of the 400 year anniversary of Shakespeare's First Folio. Moya has an MFA in directing from the University of British Columbia. She has an active creative practice with upcoming productions throughout 2024 and beyond: Next up: An Ideal Husband by Oscar Wilde for United Players followed by Dark Lady by Jessica B. Hill for Bard on the Beach's 2025 season. Moya is the Senior Instructor of Acting at The Vancouver Film School



Larisse Campbell Asst. Director

Larisse Campbell is a director in her first-year of the MFA Directing program. Her practice is rooted in contemporary works, adaptations of classics and the exploration of "girlhood" on stage. Recent credits include The Complete Works of William Shakespeare (Wisconsin Shakespeare), Our Town (Little Dipper Theatre), Tragedy, Slander & Wine (Promethean Theatre), Wolves Are Coming for You (Pacific Theatre). She is a Directors Lab alumni and Kennedy Centre Directing Cohort. Larissecampbell.com



Sam Cheng Scenic Design

Originally from Hong Kong, Sam is a 4th-year student studying Theatre Design and Production, specializing in Scenic and Lighting Design, and Technical Direction. She is fascinated with creating stories through the world around us. Select credits include: "The Pillowman" (UBC Face Drama) as Set Designer, "The Theory of Relativity" (UBC Musical Theatre Troupe) as Set Designer, and "Chickens" (United Players of Vancouver) as Associate Set Designer. www.samchengwx.com

Creative Team Cont.



Stella Chen Asst. Scenic Design

Stella is a third-year Theatre Design and Production student from Toronto. She's an avid lover of all things theatre and not-so-avid lover of writing autobiographies. This is her debut design role with UBC theatre. Recent credits include technical directing Deathtrap, stage managing Red Skin Girl, and props for Head Over Heels (UBC Players). She hopes you share her love for theatre, and its ability to unite, challenge, and inspire.



Emily Chang Asst. Lighting Design

Emily is a 4th 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



Madeleine Polak Costume Design

Madeleine is a lover of emerging new theatre, name-brand sharpies, iced oat lattes and colour-coded spreadsheets. She's a queer theatre maker finishing the BFA Design & Production program. Select costume design includes Saint Joan of the Stockyards (UBC Theatre) and The Importance of Being Earnest (UBC Players). Recent theatrical stage management work includes Hot Dyke Party (Library Performance Collective), Proximity (Theatre Terrific), and Concord Floral (UBC Theatre). She recently had her assistant directorial debut on Heathers (UBC MTT).



Michelle Lee Stage Manager

Michelle is a UBC 4th-year BFA Production & 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 for film, events production and marketing. Surrounded by diverse cultures, she hopes to explore her career worldwide. Recent credits: Love Letters (Asst. Stage Manager, Crush Theatre Hong Kong, 2024), Into the Woods (Set Designer, UBC MTT, 2023).



Jenna Hajung Lee Asst. Costume Design

Jenna is a student in Theatre Design & Production who enjoys working various roles. Her most recent works include appearing as Louise in Head Over Heels (UBC Players Club), Stage Managing for Daughters (IGNITE!), and Costume Designing and Prop Work for Camp Goneaway (Ragamuffin - Fringe Festival). Her passion for the arts pushes her to pursue new and exciting opportunities, and she values all the experiences her creative journey brings her.



Sydney Klose Asst. Stage Manager

Sydney is a second year theatre artist in the BFA program, specializing in stage management. Her recent credits include Assistant Stage Management for Concord Floral (UBC), and run crew for Method For Madness (UBC Players), and Saint Joan of the Stockyards (UBC). She is set to work on one of the upcoming MFA one-act plays as Stage Manager.



Damien Kwan Sound Design

Damien is a fifth-year BFA student at UBC, specializing in sound/light design. He was previously involved in Commedia 2023 as a co-sound designer, which helped him pursue his passion for sound design. Before UBC, he performed in over ten musicals in HK, Singapore & Taiwan since he was 5. This experience made him realize the beauty and importance of music and SFX.



Camila Newton Asst. Stage Manager

Camila 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 ASM for the 2023 Commedia dell'Arte (UBC). Upcoming work includes SM for The Arsonists (UBC), and assistant lighting design for The Last of the Pelican Daughters (UBC).



Amy Currie Lighting Design

Amy (she/they) is a "Vancouver" based artist and designer currently enrolled in the Theatre Design and Production BFA at UBC, with a focus on lighting and set design. Selected lighting design credits include: TomorrowLove (UBC 2024), Some Old Farce (UBC 2023), Deathtrap (UBC Players Club), and Loose Assemblage (Bleed Through Theatre). You can see more of her work at @amycurriedesigns on Instagram.

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Camille
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Dec. 11 - 14, 2024
7:30pm
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DIRECTED BY SARAH RODGERS
WITH CHRIS LAM



THE UNIVERSITY OF BRITISH COLUMBIA
Department of Theatre & Film

THE ARSONISTS

by Max Frisch

Translated by Alistair Beaton

Directed by Stephen Heatley

A timely farce about the perils of appeasement

January 29-February 8, 2025 | Telus Studio Theatre @ The Chan
theatrefilm.ubc.ca



THE UNIVERSITY OF BRITISH COLUMBIA
Department of Theatre & Film

THE LAST OF THE PELICAN DAUGHTERS

by The Wardrobe Ensemble

Directed by Fay Nass

Sibling rivalry and solidarity collide in a darkly
funny family drama

March 19-29, 2025 | Frederic Wood Theatre
theatrefilm.ubc.ca





THE UNIVERSITY OF BRITISH COLUMBIA

Department of Theatre & Film
Faculty of Arts

2024/2025 Season



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