

UBC THEATRE & FILM



THE ARABIAN NIGHTS

SHE TOLD STORIES TO
SURVIVE UNTIL SUNRISE.

by Mary Zimmerman

March 17–April 2, 2016 Frederic Wood Theatre Tickets: theatrefilm.ubc.ca



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ABOUT THE UNHOLY NEXUS OF
INTERNATIONAL TERRORISM
AND BIG BUCKS"* — Seattle Times

BY PULITZER PRIZE-WINNING PLAYWRIGHT

AYAD AKHTAR

DIRECTED BY

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NOTE FROM STEPHEN HEATLEY, DEPARTMENT OF THEATRE AND FILM HEAD

Story-telling. We are a department of story-tellers. We tell our stories in many ways - through acting, directing, design, stage management, playwrighting, film making, and the critical analysis of all of the above to wrest the full meaning and significance from them. Story-telling is an art that has been practiced since time began. I am proud that our department continues that story-telling tradition here on the UBC campus in the twenty-first century, especially during UBC's centennial year.

I wonder where the instinct comes for any of us to be drawn to the power of the story. For me, there is instruction, there is healing, there may be a laugh or there may be just an opportunity to share a moment of humanity with another. All potent stuff. I hope you are availed of any or all of these things tonight as the emerging artists of the Department of Theatre and Film breathe life into a classic tale of a young woman that prevents her own death by spinning a tale...or 1001.

So, the busiest department on campus continues on at a frantic and exciting pace toward the end of April. You are witnessing one of our plethora of events tonight. You could join us for the "Regional Identities on a Global Scale" conference taking place March 31 to April 2 on campus. You could join us for more fun (and more stories) at the UBC Centennial Film Festival on April 2 at Vancity Cinema featuring the work of our celebrated UBC Film Graduates. You could join us for the MFA directing one-acts being presented in the Dorothy Somerset Studio April 14, 15, 16. You could join us for the Persistence of Vision (POV) Festival of Student Films at The Norm Cinema in the old Student Union Building on April 22 and 23 featuring the work of our current BFA students. Or you could join us for the Tri-university Colloquium Conference "Milestones and (co)memoration" on April 29 and 30 presented by the Graduate Students of our department.

And do join us next year for another exciting season of plays here on the Frederic Wood Stage, the Dorothy Somerset Studio and, for the first time in three years, The Telus Studio Theatre in the Chan Centre. Stories for everyone!

Stephen Heatley

Professor and Head, Department of Theatre and Film

NOTE FROM DIRECTOR EVAN FRAYNE

When I read *The Arabian Nights*, I fell in love with it right away. I was aware of the 1001 Nights stories, but I had never encountered them this way. I found myself mesmerized by the experience of reading these tales layered on top of each other in such a potentially theatrical way, and the mixture of the sacred with the profane. And I was encouraged by the tremendous hope at the core of the play. It was unlike anything I had ever worked on as an actor or a director. And it moved me, which ultimately, is the reason I go to the theatre.

The idea that story-telling is essential to fostering and developing empathy for ourselves and for others is at the heart of *The Arabian Nights*. The intention of each of these stories is for the story-teller to help expand the listener's consciousness to the trials, challenges and experiences of other people. To emphasize and remind us that we are part of a much larger fabric of life than just ourselves. We are reminded of accepting where we are in life and to give up control over those things that we cannot control.

My impulse with this production is to explore and to attempt to understand the diversity and depth of eastern cultures through their history of storytelling. In both the source material, and our play, are stories from such a wide range of cultures, from Persian, South Asian and Arabic myths and histories. The play feels like a celebration of story-telling- there is incredible joy, passion and emotion at the core of these tales. That is what I wanted to tap into- our joy of exploring these stories and this opportunity to share them with you.

I asked a lot of people for their perspective from the beginning of this journey and I am grateful to so many for their insight; Siyuan Liu, Kirsty Johnson and Selena Couture for their knowledge and discussions about intercultural theatre, Rachael Sullivan and the Equity and Inclusion Office, and Camyar Chai for his perspective on Islam and the practice of intercultural theatre.

Thank you so much to my advisor Stephen Malloy for his support and guidance throughout the process. And to Tom Scholte and Stephen Heatley for their wisdom and unique perspectives on the craft of direction in the theatre.

Thank you to my designers Heipo, Nicole, Andy and Sophie, and to Jay, Brad, Keith, Lynn, Jodi, and all the production students for putting this together. Thank you to Cathy for her lovely choreography, Brad for his insight and thoughtful approach and Gayle for her constant support. To my wonderful cast for trusting me and joining me on this journey.

And to Susie, my parents, Zoya and Arnie, for their eternal belief in me.

Thank you for choosing to come to the theatre tonight. I hope you enjoy the show!

Evan Frayne

Director, MFA Candidate

UBC's Point Grey Campus is situated on the traditional, ancestral and unceded territory of the hən̓q̓m̓ín̓əm-speaking Musqueam people.

Q&A WITH NICOLE BAIRSTOW, COSTUME DESIGNER

What was your creative process like for *The Arabian Nights* and was it unique to this play?

After reading the play I was very excited to get started, as the story of *Arabian Nights* offers so much freedom of exploration when it comes to the costumes.

Our show went through many different concepts and transformations before the director and creative team decided on what you will see on stage today. First we started in a land of fantasy, with an Arabic feel; then we shifted to a more modern contemporary style with the possibility of uniforms and long pieces of fabric. Ultimately we decided to have it be timeless, and to deal with the issue of multiple character changes that are occurring on stage I decided to go back to the idea of the fabric pieces. With this each character is able to transform into another with just a single piece of fabric. Of course, as with the costume construction of any show, many compromises and alterations had to be made during this process due to limitations, but overall my concept was achieved and I think the costumes turned out beautiful!

What inspired you?

As a person who was raised by Disney animated films, I, and I am sure many others too, had certain images come to mind when thinking of *Arabian Nights*. The film *Aladdin*, is what I am referring to, and while it presents a beautiful world, I didn't want to get caught up in it, so I tried to steer in my own direction. I did quite a bit of research to try and nail the fashions of the time and area down, and during my research I came upon the real life Kahlifa, Harun al-Rashid and one of his wives, Zubaidah bint Ja'far, became a huge source of inspiration for me. She was a wise, well educated, compassionate and she was a highly regarded in the fashion world, setting trends and bringing in different fashions from around the world. I used her image throughout my design, as well, I tried to incorporate many of her fashion and personality into the design for our lead female character Scheherezade.

Tell us about your history with costume design. Did you grow up sewing?

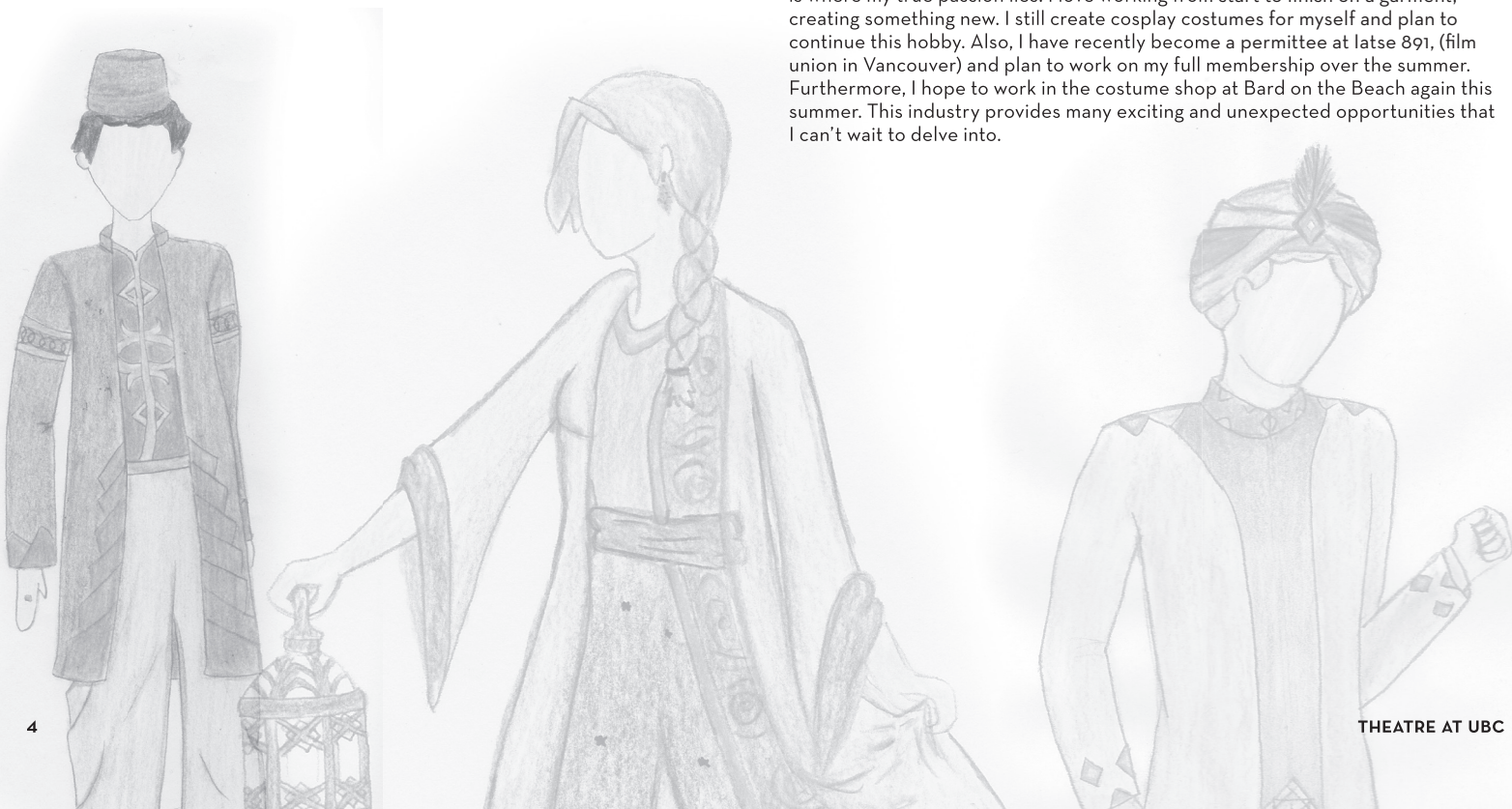
I started sewing, like many others, in high school Home Economics. It started as a class, and grew into a hobby. I started altering bought pieces to be made into cosplay costumes, which are costumes based on characters from comic books, tv shows or other media. When I transferred into the Film and Theatre department at UBC it became more than just a hobby for me. It was a career, a life path, and I couldn't have been happier. I have come a long way from being an eight grader touching a sewing machine for the first time in Home Ec. to learning about the industry from the amazing professionals who I work with at UBC everyday.

What was the most unexpected discovery during the process?

Though I am unsure which was the most unexpected discovery, I do know the one that I am most grateful for and that is discovering what it was like to be apart of such an amazing team. I had two amazing assistants' and while I was not quite sure how to use them at first, I learned how ask them for help, which led to some pretty big decision making. Furthermore, the costume shop at UBC can be a wild place with pins flying and sewing machines humming, but it became a second home, and a place of serenity. All the busy 99 students were understanding and extremely helpful with the build process. And of course the UBC staff and faculty provided the most reassuring support, always offering multiple solutions to problems I hadn't even considered yet, especially my Design Advisor. And most importantly my Head of Wardrobe was able to almost read my mind and did an amazing job bringing my renderings to life. I have become a much better team leader, able to rely on each member of my team, and I am extremely grateful for all their support.

What's next for you?

After graduation this summer I plan to work in the Theatre and Film industries in Vancouver as a seamstress. Building costumes, rather than designing them, is where my true passion lies. I love working from start to finish on a garment, creating something new. I still create cosplay costumes for myself and plan to continue this hobby. Also, I have recently become a permittee at latse 891, (film union in Vancouver) and plan to work on my full membership over the summer. Furthermore, I hope to work in the costume shop at Bard on the Beach again this summer. This industry provides many exciting and unexpected opportunities that I can't wait to delve into.



DIAMONDS IN THE ROUGH: CINEMA AND THE ARABIAN NIGHTS

by **Matthew Gartner**

MA candidate, UBC Film Studies

Western narrative interpretations of One Thousand and One Nights have traditionally lent themselves to a visual style marked by the “fantastic foreign” or “enticing imaginary”. Perhaps, then, it should come as no surprise that these tales have been a consistent preoccupation for cinematic artists. Georges Méliès, one of film’s most dynamic and enthusiastic early figures, released *The Palace of the Arabian Nights* in 1905 – a fantasy film complete with intricate Persian backdrops, chests of gold, and cartwheeling skeletons.

In the early 1920’s, German legends Ernst Lubitsch and Fritz Lang each turned their attention to *One Thousand and One Nights* as a source text for projects of their own, and both produced highly influential works. Lubitsch’s *One Arabian Night* (1920) and Lang’s *Destiny* (1921) (containing both the familiar frame story device and a phenomenal flying carpet sequence) provided a rich database of visual effects and tones from which Raoul Walsh’s classic *The Thief of Bagdad* (1924) was able to borrow. The film starred the so called “King of Hollywood” Douglas Fairbanks, and was remade 16 years later in technicolor and under the same name. The 1940 version of *The Thief of Bagdad* won 3 Academy Awards, is widely agreed to be the first major use of blue screen technology in cinema, had production interrupted by the Second World War, and contains a line of dialogue that suggests that the world has a roof above it that is held up by a Genie.

In 1974, Italian director Pier Paolo Pasolini made *Arabian Nights*, which – in a departure from the majority of its predecessors and successors in the adaptations of these tales – took a relatively true-to-text approach, rather than simply making use of the geographical backdrop and mixing multiple tales together into single narratives. Pasolini’s film was entered into the Cannes Film Festival in 1974, and won the Grand Prix Spécial du Jury (since shortened to Grand Prix, and indicating a second place finish – Francis Ford Coppola’s *The Conversation* won the Palme D’Or). For each of these influential interpretations, there are dozens more that range from the forgettable to the hilarious – or sometimes both, as in the case of Elvis Presley’s *Harum Scarum* (1965).

The fantasy that seems to accompany these tales could be one reason for animation’s relentless interest in them. The oldest surviving animated feature film, Lotte Reiniger’s *The Adventures of Prince Achmed* (1926), required over 3 years to animate slightly over one hour of screen time. The final hand-drawn feature produced by Dreamworks, *Sinbad: Legend of the Seven Seas*, was released 77 years later in 2003. And *Aladdin* (1992), with all of its spectacle, staying power, and Disney “charm,” perhaps crystallizes the tendencies of these cinematic works – adventure, allure, the frame story, and a 3 minute magic carpet ride that floats over both Egypt and China. These films may want to entice us with the foreign, but they can also be something else – important works of art that want to tell us a story.

DEPARTMENT OF THEATRE & FILM ENDOWED AND ANNUAL AWARDS

Our department is fortunate enough to have a series of awards, which support the work of our students in each of the disciplines which we study. Some of these awards are endowed and will be presented in perpetuity. Some of them are funded annually. Below is a list of this year’s recipients:

MARIAM BARRY
BFA Acting Year 4
Jessie Richardson Scholarship (\$200)

ALEXANDRA MILLER
BFA Design/Production Year 4
Michael McQueen Scholarship (\$350)

PARMISS SEHAT
BFA Acting Year 4
Evelyn Jasiulko Harden
Scholarship in Theatre (\$500)

ELIZABETH WILLOW
BFA Acting Year 4
Beatrice Johnson Wood
Scholarship in Theatre (\$1150)

FRANCIS WINTER
BFA Acting Year 4
John Emerson Memorial
Scholarship in Arts (\$500)

LAUREN TAYLOR
MFA Directing
Mr and Mrs. G.E. Poole Award (\$950)

DIANE BROWN
MFA Directing
DIODE Fine Arts Foundation
Scholarship (\$825)

CHING HEI LEUNG
MFA Design
Norman Young Scholarship
in Theatre (\$1100)

NICOLE BAIRSTOW
BFA Design/Production Year 4
Dream Catcher Scholarship
in Theatre (\$1500)

TURNER STEWART
BFA Film Production/
Film Studies Year 4
Mark Harris Memorial
Scholarship (\$1000)

MENGLEI JIANG
BA Year 4 – Brian McIlroy
Scholarship in Film Studies (\$1000)

NATALIE BACKERMAN
Year 2 BFA Acting
Joy Coghill Award in Theatre (\$1050)

FLORINA BEGLINGER
BFA Film Production Year 4
Film Production Program 40th Anniversary
Scholarship (\$1300)

Later in the year we will also present the department’s prizes which award excellence at the end of the school year. These include the Peter Loeffler Memorial Prize, the Stephen Woodhouse Memorial Prize – both in theatre; and the Lidster Prize in Documentary Filmmaking and the Springate Prize for Excellence in Film Production. We also have a leadership award in theatre, the Kensaku Asano Memorial Award, and two mentorship awards, the Bill Miller Award and the Christopher Gaze Award which support interning opportunities at the Arts Club and Bard on the Beach.

THE ARABIAN NIGHTS

CAST & CREATIVE TEAM

Elizabeth Willow *Scheherezade*
Francis Winter *Shahryar*
Mariam Barry *Ensemble*
Riley Bugaresti *Ensemble*
Daniel Curalli *Ensemble*
Rowan Denis *Ensemble*
Seamus Fera *Ensemble*
Tai Amy Grauman *Ensemble*
Bronwyn Henderson *Ensemble*
Sachi Nesbit *Ensemble*
Sarah Jane *Ensemble*
Stephanie Michaud *Ensemble*
Sophia Alexandra *Ensemble*
Cassandra Phillips-Grande *Ensemble*
Selene Rose *Ensemble*
Parmiss Sehat *Ensemble*

Evan Frayne *Director*
Sophie Yufei Tang *Lighting Designer*
Tory Ip *Assistant Lighting Design*
Heipo Leung *Scenic Designer*
Gwendolyn Loi *Assistant Scenic Designer*
Courtney Verwold *Assistant Scenic Designer*
Nicole Bairstow *Costume Design*
Lizzy Fu *Assistant Costume Design*
Nicolette Szabo *Assistant Costume Design*
Andy Horka *Sound Designer, Composer*
Jessica Lai *Assistant Sound Design*

Benton Neufeld *Stage Management*
Megan Lavergne *Assistant Stage Management*
Linda Yang *Assistant Stage Management*

ADVISORS AND PRODUCTION TEAM

Stephen Malloy *Directorial Advisor*
Brad Gibson *Voice Coach*
Cathy Burnett *Movement Coach*
Marijka Asbeek Brusse *Stage Management Advisor*
Robert Gardiner *Scenery and Lighting Design Supervisor*
Jacqueline Firkins *Costume Design Advisor*
Andy Horka *Composer, Arrangement & Sound Design Advisor*
Brad Powers *Technical Production Advisor*
Jay Henrickson *Production Manager*
Keith Smith *Technical Director*
Jim Fergusson *Head Carpenter*
Lynn Burton *Head of Props*
Jodi Jacyk *Head of Wardrobe*

STUDENT PRODUCTION CREW

99's Production Students
Jessica Warren
Gwendolyn Loi
Esther Leung
Nicolette Szabo
Bob Zhu
Alaia Hamer
Angela Chen
Nicola Wanless
Ashley Kim
Apple Fong
Sammie Hatch
Alessandra Tombazzi
Wing Yee Ngai
Radhika Mettakhun
ZiHua Zhan
Aya Yuhara
Vim Chen
Rafael Ruiz
Yuki Hoshino
Stefan Zubovic
Chi Heng Tang
Alexandra Miller
Edward Dawson
Xiaoyl Fu
Courtney Verwold
Jessica Lai
Aya Yuhara
Mai Inagaki
Yilin Yan
Vanka Salim
Tsz Ching Fong
Hyojung Kim
Samaya Al Daker
Bailey Trotter
Yoo Kyung Kim
Jacqueline Wax
Erica Champion
Christian Lovell (Volunteer)

Costume Work Study
Alix Miller
Linda Yang

Props Work Study
Nicole Bairstow
Jessica Warren

Marketing Interns
Ofir Ovidia
Vanka Salim

UBC DEPARTMENT OF THEATRE & FILM STAFF AND ADMINISTRATION

Stephen Heatley *Department Head*
Cam Cronin *Department Administrator*
Ian Patton *Academic Administrator*
Zanna Downes *Theatre and Film Production Graduate Secretary*
Karen Tong *Theatre and Film Studies Graduate Secretary*
Jay Henrickson *Manager, Technical Theatre Production*
Jim Fergusson *Stage and Lighting Specialist*
Keith Smith *Stage and Lighting Specialist*
Lynn Burton *Properties Specialist*
Jodi Jacyk *Costume Specialist*
Tony Koelwyn *Theatre at UBC Box Office*
Deb Pickman *Marketing and Communications Specialist (On Secondment)*
Andrea Rabinovitch *Interim Marketing and Communications Coordinator*
Linda Fenton Malloy *Web Designer*
Sarah Crauder *Film Program Administrator*
Stuart McFarlane *Film Equipment Manager*
Richard Payment *Visual Resource Librarian*

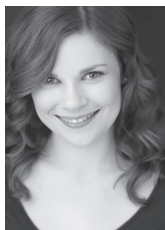
CREATIVE COLLABORATORS

Jonathan Wood *Graphic Designer*
Emily Cooper *Advance Promotional Photography*
Javier R. Sotres *Dress & Archival Photography*

SPECIAL ACKNOWLEDGEMENTS

Vancouver Opera Props
Arts Club Theatre
Fiona Firkins
Bella Jacyk

CAST BIOGRAPHIES



Elizabeth Willow *Scheherezade*

Elizabeth is in her final year of the BFA in Acting, and is honoured to be able to present *The Arabian Nights* to you. Her previous credits at UBC include: *The Tenant of Wildfell Hall* (Eliza Millward), *Chamber Music* (Joan of Arc), *The Bacchae 2.1* (Solo Performer), *Marion Bridge* (Agnes), and *Love, Lust & Lace* (Columbina). Thanks to Evan, the cast, and the crew for their dedication and hard work, and the Islamic and Middle Eastern communities for sharing this beautiful story with us. Elizabeth is the recipient of the Beatrice Johnson Wood scholarship in Theatre.



Francis Winter *Shahryar*

Francis is in his final year of the BFA Acting program at UBC. His previous credits at UBC include: *Eurydice* (Nasty Interesting Man/Child), *Tenant of Wildfell Hall* (Gilbert Markham), *The Dumb Waiter* (Gus), and *Vanya & Sonia & Masha & Spike* (Vanya). He has also performed in *Coriolanus* (Drops of Salt Productions) and *Willy Wonka* (Garnet and Gold). He would like to thank the wonderful crew, his director, and his classmates.



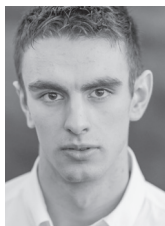
Mariam Barry *Ensemble*

Mariam is a final year BFA Acting student. Her previous UBC theatre credits include *Eurydice* (Little Stone), *The Tenant of Wildfell Hall* (Mrs. Markham), *Chamber Music* (Susan B. Anthony), *The Bacchae 2.1* (The Cook), *Love, Lust & Lace* (Il Dottore) and Dogma film *Love, Approximately* (Taylor) among others. Mariam sends her sincere thanks and congratulations to her director, Evan Frayne, who is a constant inspiration to work with. To the cast & crew Mariam sends her love.



Riley Bugaresti *Ensemble*

Riley is thrilled to be in his second year in the BFA acting program. Past credits for UBC include *Hot L Baltimore*, *Her Name Was Mary*, and *The Dirty Dutch Rhino*. Also appearing in the short independent film *Kitchikewana*, it premiered at the Portland Film Festival in September. Riley would like to thank the cast and production team for their inspiring hard work and daily support, and Evan for his patience, vision, and creative energy. He hopes you enjoy the show!



Daniel Curalli *Ensemble*

Daniel is in his intermediate year of the BFA Acting program. For UBC: *Eurydice* (Orpheus), *Safe Word*. Other Theater: *Hairspray* (TUTS). Music: Grade 8 RCM Piano, Church Chamber Choir (4 years). Other Skills: Coach with North Shore Twins Baseball Program, High Performance League Soccer (5 years). Gratitude to Evan, Benton, Megan, Linda, the entire crew and the fabulous cast. Love to Mom, Dad, Sophia and Thomas for their support and love. To God be the Glory. IT'S SHOWTIME!!!!!!!!!!



Rowan Denis *Ensemble*

Rowan Denis is a 2nd Year BFA Acting student, last seen in UBC's *Eurydice & Paper Series*. Her favourite roles have been Doralee Rhodes in *9 to 5*, Cecilie Cardew in *The Importance of Being Earnest*, Annie in *Chicago*, & Barbie in *A Plastic Affair*. She has been in many student films (*Good Morning*), music videos (*Floatin' Down the River*, Peter James Band) & an independent TV show (*Long Live the King*). Thank you Evan, Andy, and her epic cast!



Seamus Fera *Ensemble*

Seamus Fera is thrilled to be working on a script by one of his favorite playwrights. Past UBC Credits: Chorus (*Eurydice*), Boris (*The Safe Word*) and Jean-Claude III (*The Dirty Dutch Rhino*). Other favorite credits: Gertrude (*Hamlet*), Singer and others (*Oh What A Lovely War*), Vagrant (*The Insect Comedy*) Prospero (*The Tempest*) and Bottom (*A Midsummer Night's Dream*). Seamus participated in the Riotous Youth Program for two summers with Bard on the Beach. Seamus has also assistant directed numerous productions, most recently *The Imaginary Invalid* at United Players. Enjoy the show!



Tai Amy Grauman *Ensemble*

Tai Amy Grauman is in her intermediate year of the BFA with a double major in First Nations Studies. She is also a part of Full Circle First Nation's performance ensemble training program. She is the recipient of Vancouver's Mayor's Emerging Theatre Artist of 2015 nominated by Margo Kane. Recent credits include: *Indian Acts* (Talking Stick Festival), *The Dirty Dutch Rhino* (UBC) and *Paper Series* (UBC).



Bronwyn Henderson *Chorus*

Bronwyn is an Intermediate BFA Acting student whose previous UBC credits include: *Eurydice* (Chorus), *The Safe Word* (Mildred), *The Dirty Dutch Rhino* (Donna), and *Hot L Baltimore* (April Green). This past summer, she also appeared as Louison/ Dr. Purgon in *The Imaginary Invalid* (United Players). She would like to thank the cast and crew for this rewarding and educational experience. Enjoy the show!



Sarah Jane *Ensemble*

Sarah is in her intermediate year of the BFA Acting program. Her previous UBC credits include *Eurydice* (chorus), *Paper SERIES* (various characters), *The Dirty Dutch Rhino* (Jack), and *Hot L Baltimore* (Girl). Other credits include *Mary's Wedding*, *A Beautiful View*, and *saltwater moon* (The Nelson History Theatre). Thank you to Theatre at UBC and to Evan for creating such a wonderful opportunity to fail, succeed, and explore the mysteries of *The Arabian Nights*.

CAST & CREATIVE TEAM

BIOGRAPHIES



Stefanie Michaud Ensemble

Stefanie Michaud is an intermediate student in the BFA acting program. For UBC: *Paper Series* (Hope); *The Dirty Dutch Rhino* (Gloria). For The Only Animal Company-Vancouver Fringe Festival: *DAREU!* (Emily/Sarah). For Geekenders: *A Nude Hope* (Princess Leia); *Love in Alderaan Places* (Princess Leia). Stefanie has trained for 11 years in the dance styles of jazz, lyrical, contemporary, hip-hop and burlesque.



Sophia Alexandra Ensemble

From Whistler B.C., Sophia Alexandra is currently in her intermediate year in the BFA Acting program, and enrolled in a dual degree: Masters in Management Program at Robert H. Lee Graduate School. Her UBC credits include *Hot L Baltimore* (April Green), *Dirty Dutch Rhino* (Lizzie) and *Paper Series* (Hope), *Melancholy Play Kings Theatre Society*, (Joan). Sophia is also a writer and trained classical/jazz singer. Thank you to Benton Neufeld for being such a diligent stage manager, and Evan Frayne for his vision and beautiful work.



Sachi Nisbet Ensemble

Sachi Nisbet is in her second year of the BFA Acting program. Previous performance credits include for UBC: *The Vagina Monologues*, *Paper Series*, and numerous one act plays. She is grateful for the experience of being in such a beautiful show with an incredibly creative and inspiring rehearsal process.



Cassandra Phillips-Grande Ensemble

Cassandra is a third year BFA Acting student, whose previous UBC credits include *Hot L Baltimore* (Jackie), and *The Dirty Dutch Rhino* (BFFL). Other notable roles include *Paper Series* (Issac), *Macbeth* (Third Witch), and *Last Man Hanged* (Alice). Cassandra is a professionally trained Ballet dancer. As a multidisciplinary artist, her additional credits include Direction: *Therac 25 & Choreography: Rocky Horror Picture Show*. Thanks to her family for their unconditional support of her artistic endeavors.



Selene Rose Ensemble

Selene Rose is a final year BFA Acting student. Recent theatre credit: *The Tenant of Wildfell Hall* (Rose), *Chamber Music* (Woman With Notebook), *The Bacchae 2.1* (Tattooed Woman), *Marion Bridge* (Louise), *Sonia*, *Vanya*, *Masha and Spike* (Cassandra) and *Love, Lust & Lace* (Smeraldina). See *Love, Lust & Lace*, an original show created by the BFA class of 2016, at Vancouver Fringe Festival 2016! She has performed/competed with the UBC Improv Team and worked as a professional pirate. Thank you to Evan, the cast and crew, and her family and friends for the endless love and support!



Parmiss Sehat Ensemble

Parmiss Sehat (Second Woman): Parmiss is in her final year of the BFA program in acting and is incredibly excited and grateful to be finishing her time here working with such a fantastic creative team! Previous theatre credits include: *The Tenant of Wildfell Hall* (Sarah Rodgers/UBC) *The Bacchae 2.1* (Dennis Gupa/UBC) *Marion Bridge* (Keltie Forsyth/UBC) *Love, Lust & Lace* (Chris McGregor/UBC) Film/TV: *Love, Approximately* (Tom Scholte/UBC Film) *Untold Stories of the ER* (Urgent Care Productions)



Evan Frayne Director

Evan is Vancouver based and works in theatre, film and television. Nominated for Jessies for his work as both an actor and director, he has worked with Horseshoes & Hand Grenades, Touchstone, Blackbird, Chemainus and Bleeding Heart Theatre; an award winning not-for-profit, of which he is the founding Artistic Director. He has recently directed *Mother Teresa is Dead*, *The Foreigner* and *The Amish Project* for Pacific Theatre and the remount of *The Foreigner* for the Arts Club. A recipient of the Sam Payne Award for Most Promising Newcomer, Evan holds a BFA in Acting and is in his final year of the MFA in Directing program at UBC. Check out *The Fighting Season* with Bleeding Heart at the Cultch in the spring of 2017.



Heipo Leung Set Design

Heipo is finishing her MFA in Set and Costume Design at UBC. She has a background in Interior Design and holds a B.A. in Sociology (UCLA). Recent credits include: *Eurydice* (Set Designer), *The Tenant of Wildfell Hall* (Assistant Costume Designer), *The Dumb Waiter* (Costume Designer), and *The Triumph of Love* (Assistant Set Designer). Thanks to the passionate and supportive cast and crew who made the show come alive.



Nicole Bairstow Costume Design

A fourth year student at UBC in the Theatre Design and Production BFA program, Nicole Bairstow's areas of interest are costume construction, design and prop construction with a focus on accuracy and creativity when she is creating. *Arabian Nights* is the second show Nicole has designed at UBC, her first being *Chamber Music* last spring. She plans to work as a seamstress in the film and theatre industry after graduation.



Andy Horka Sound Design

Andy is very excited to be to work on this innovative production of *The Arabian Nights*! Andy's sound design credits include: 5th Avenue Theatre: *White Christmas*, *Company*, *Wonderful Town*, *The Sound of Music*, *Miss Saigon*, and *Singin' in the Rain*. The Arts Club: *Spamalot*, *Altar Boyz*, *The Optimists*, *The Diary of Anne Frank* and *In The Heights at the Stanley*. Institutional Theatre Productions: *The Tao of Ron* and a recent production of *Damn Yankees* at the Ordway Centre for the Performing Arts in St. Paul, Minnesota.



Sophie Yufei Tang Lighting Design

A first year UBC Theatre Production and Design MFA student, Yufei holds a BFA theatre production and design degree from SFU. She enjoys stage design including set design, props design and lighting design, as well as window display and interior design. UBC Shows: *Eurydice* (Associate Lighting Designer/ Assistant Projection Designer); *Tenant of Wildfell Hall* (Assistant Lighting Designer). For Simon Fraser University: *That's All Folks* (Lighting Designer); *Don't Look Back* (Lighting Designer).



Benton Neufeld Stage Management

Benton is thrilled to be working on *The Arabian Nights* with such a talented group of artists. Past stage management credits: *The Dumbwaiter* and *The Bacchae 2.1* (UBC); *The Nutcracker*, *The Country Wife*, and *The Never Ending Story* (University of Lethbridge); *As You Like It* and *Twelfth Night* (Lethbridge Shakespeare Performance). Thank you's to his fiancé Megan and his family for their love and support.

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