LOVE AND INFORMATION

I WANT TO KNOW. I NEED TO KNOW.
I HAVE TO KNOW.

by Caryl Churchill
Directed by MFA Candidate Lauren Taylor

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I had the pleasure, and the challenge, of directing a Caryl Churchill play just over a decade ago. Some Vancouver actors were generous enough to ask me to work with them, and the play they had chosen was Far Away by Caryl Churchill. I read it and, frankly, had absolutely no clue what we would do with it. They, however, were persistent, so we all dove in. It turned out to be one of the most rigorous and satisfying experiences of my directing career. Churchill is a master at bending theatrical rules and in her plays she reimagines the world in ways that I had never before experienced. As soon as we started the process of investigation, this was a play that opened up more and more and became richer and more complex with every rehearsal.

We are fortunate to have captured the rights to produce her 2012 masterpiece, Love and Information, and to bring her postmodernist view of the world (and the theatre) to our stage here at UBC. This is a particularly exciting production as it marks the partial fulfillment of the requirements for a Master of Fine Arts in Directing for tonight’s director, Lauren Taylor. As always, the actors, designers and production personnel are students working towards degrees in theatre. We are very proud of their diligence and creativity.

The Department of Theatre and Film continues to be one of the most active units on campus. Our Film Production BFA students are in the process of shooting and editing 20 short films. The Undergraduate Film Students Association is in the throes of planning an academic conference for undergraduates interested in the study of film, which will take place in March. We are well into production for Les Belles-soeurs which will be seen on this very stage, also in March. And the department’s Dogme-style film, Naked Cinema III: Shortfalls, is in the final editing stages and will be shown to the world for the first time on January 30 and 31 in the department’s Nest.

I look forward to seeing you at our next department event!

All the best,

Stephen Heatley
Professor and Department Head

‘Playwrights don’t give answers, they ask questions. We need to find new questions, which may help us answer the old ones or make them unimportant, and this means new subjects and new form.’ (Caryl Churchill, ‘The Twentieth Century’, November 1960)

As a theatrical innovator, Caryl Churchill is noted for writing plays that presciently (and sometimes eerily) capture the zeitgeist of the era. ‘Love and Information’ is no different. On first read I was struck by the immediacy of the writing; the scenes are written ‘in media res’ and seem to jump out at you. We all found ourselves asking: What is this play?

There is no great narrative reveal - instead bigger questions about faith, belief, and behaviour are presented in scenes from everyday life. How do we know what is right? How do we know what is true? How do we know what is real? What drives us? And, because it is Caryl Churchill, the form of the play is also part of what makes the theatrical event. There is something startlingly raw about the structure of Love and Information with it’s 50+ scenes and 100 characters, all unique, bearing no relationship to each other, creating an epic montage of life in the early 21st century. This gives the impression of being a fly on the wall to intimate, important, or emotional exchanges between characters we do not know and do not get a chance to know. Familiar themes from her six-decade career emerge, however my experience of Love and Information is that it is a play that actively resists a single interpretation.

Fast paced, fragmented, deeply personal, with no linking narrative and no larger story, many of the play’s characters are people caught in a bind between opposing forces or conflicting urges, and they have to make a choice. Almost all of the characters are driven by deep desire - for connection, recognition, understanding, concern, empathy, belonging, love - love - and...what is that other thing that makes the world turn? Monetised, digitised, categorised, surveilled, given freely, oh yes - information. We need the information. Without the information we cannot make an informed choice. We cannot make any choice. We have access to more information now than in the history of mankind. And choice is harder than ever. How do we know things?

April De Angelis writes of Love and Information: ‘This mysterious, powerful play is like a disquisition on two of the most powerful poles in our lives: needing to know and needing to love. It is also the work of a great artist, a late work, so in some way it is a reflection on all that has preceded it. In “Climate”, a voice states: “I’m frightened for the children,” and later: “It’s whether they drown or starve or get killed in the fight for water.” Here is a writer who can convey with simplicity and directness such a terrible fear. Is this the information you want? Here it is. Can you live with it?” (The Guardian, 7 Sept, 2012)

Self driving cars, synthetic biology, and influential, public facing algorithms are already part of our lives. We are on the cusp of a new industrial revolution with more sophisticated forms of Artificial Intelligence to come. ‘Love and Information’ is a play written in response to this moment in time. What are the drivers, parameters, and fallibilities associated with being human? What anchors us in reality? The play seems to examine the building blocks of meaning in our lives, and how we create meaning, through memory, relationships, love, and the fragile tissue of interdependence that ties us together as the human race. What matters, now and in the future?

I hope you enjoy this unique, fascinating, and provoking play, written by one of our most extraordinary living playwrights. It has been an epic wonder to work on, and I thank all of the cast, crew, faculty and staff at UBC for taking the plunge together into Churchill-land.

Lauren Taylor
Director

There will be no intermission.
Language warning.
Strobe lights will be used.
Tell us about your history with lighting and projection design.

I began designing shows at fifteen while at King George Secondary in Vancouver. My first project was a choreographed fountain show with lights and projections on a mist screen—think Bellagio fountains on a 10' x 10' pool. Other projects followed. When I was seventeen, I began pursuing design opportunities in the professional world. After six months of constant pitching, I was given the opportunity to design the Halloween lighting display on the roof of BC Place Stadium in downtown Vancouver. This was the main catalyst in kick-starting my career. Over the next three years, I was fortunate enough to be invited back to design the majority of the holiday and special event light shows on the roof. Other public space projects quickly followed including: video content development for the Telus Garden LED screens; the lighting of the Robson Square Ice Rink; and, most recently, a choreographed musical light show on a 60 ft. tall Christmas tree covered with 6000 LED lights at the Highstreet Mall in Abbotsford.

What inspires you?

My biggest source of inspiration for theatrical spectacles has been the nighttime shows at the Disney Parks. When I was thirteen, I saw World of Color, a fountain show at Disneyland, and I was completely blown away by its ability to effortlessly blend spectacle and emotion to captivate the audience. Today, I still turn to Disney for inspiration keeping current with the latest shows and researching the creative and technical techniques they employ. I also go on long walks or bike rides around the city to look at different spaces and brainstorm about the opportunities that lie in the infrastructure. I ask myself blue-sky questions like, “Could we have dancers perform in front of this building while we project onto the exterior?” or “Could we add searchlights over the water and create an aurora borealis effect?” I then take these hypothetical concepts and explore ways to execute them.

What are your aspirations professionally?

Moving forward in my career, I am aiming to shift my focus from design into show direction. The goal over the next five to ten years is to begin directing large-scale spectacles, such as fireworks and projection mapping shows, as well as concert tours and music festivals. My long-term dream is to work with Disney, Cirque Du Soleil and the Olympic Ceremonies while establishing a show design firm.

What was your creative process like for lighting Love and Information? Was it unique to this play?

When developing Love and Information, the entire design team had the opportunity to spend several weeks together with our director, Lauren Taylor, conceptualizing the overarching themes and influences behind the production. I am very grateful to Lauren and her openness in empowering the entire design team to collectively guide the direction of the play. When approaching the lighting and projection design, Lauren and I spent many hours going over each scene and bouncing ideas back and forth. After establishing the location and time of each scene, we would then discuss if there was any need for any additional effects through lighting or projection.

What has been the most unexpected discovery during the process?

Love and Information has a non-linear storyline which was challenging; we spent many hours deciphering the play. At the first read through, we realized that we couldn’t label an overarching meaning. The stories in the production showcase the many scenarios of being human with all the foibles, discrepancies, and desires intact. Every person will extract their own meaning depending on their relationship to the characters. We discovered that the audience’s personal lives and own stories will inform the meaning of the play for each individual. Designing Love and Information was a fascinating experience because it truly represents the entire spectrum of being human.

by Jocelyn Pitsch
Theatre Studies PhD candidate

Caryl Churchill’s command of the language of the stage cannot be overstated. Though critics have sometimes been slow to warm to her work when it initially appears, many of her plays are now considered utterly essential to the study of feminist theatre in particular and contemporary theatre in general. Indeed there are few contemporary dramatists as prolific or as innovative as this powerhouse creator. Since beginning to write creatively in 1958, Churchill has authored nearly fifty works for radio, television, or the stage. This level of production is impressive for its sheer volume alone, but it is the quality of the work that marks Churchill as an absolute cultural force, a writer with her finger on the pulse of the age and her teeth sunk firmly in the marrow of its bones.

In Churchill’s own words, she dreams of a society that is “decentralized, nonauthoritarian, communist, nonsexist - a society in which people can be in touch with their feelings, and in control of their lives” (qtd. in Thurman 57). These preoccupations resonate throughout Churchill’s writing without the work ever becoming repetitive or derivative. Such is the extent of Churchill’s genius that each of her attempts to challenge and dismantle the status quo become a master class in formal innovation and a new, striking moment in what’s possible for contemporary drama and performance. As feminist scholars Elaine Aston and Elin Diamond have astutely noted, “...seeing or being involved in one Churchill play is not a way of being prepared for the next” (13), though the works have in common an examination of the mayhem, loss, and pain that plagues members of society not in control of their lives and thus out of touch with their feelings.

The themes in Churchill’s work have been variously identified as feminist, socialist, anti-authoritarian, Brechtian, surrealist, postmodern, as having to do with the cultural and ideological histories written on it” (Gobert 84), as well as the mutability of dramatic structure, narrative, time, language, and representation itself. Any and all of the above themes may be at work in any given Churchill piece and these deep and abiding questions, consistently offered in new ways, are evidence of a writer wholly at home in her preoccupations, working throughout her lifetime to invent new ways of seeing and creating that are as exhilarating to encounter as they surely must be to write.

In Love and Information, outside of delineating a general structure of seven sections, Churchill invites the production team to structure the scenes and casting of characters in any way they see fit, and to make their own sense of over 100 characters and exchanges. Innovative, open-ended, and yet decidedly bound up in its time, Love and Information is sure to leave you with admiration for one of contemporary theatre’s most vibrant and demanding voices.

Works Cited
Our department, fortunate to have awards for theatre design and production, directing, film studies, filmmaking, acting, and theatre studies, they support the work of our students in each of these disciplines. Some of these awards are endowed and will be presented in perpetuity while some are funded annually. We proudly announce this year’s recipients below.

Seamus Fera, BFA Acting
Jessie Richardson Scholarship ($250)

Patricia Jiang, BFA Design/Production
Michael McQueen Scholarship ($400)

Bronwyn Henderson, BFA Acting
Beaiance Johnson Wood Scholarship in Theatre ($1150)

Anni Ramsay, BFA Acting
Joy Coghill Award in Theatre ($1150)

Andy Alvarez, BFA Film Production
Film Production Program 40th Anniversary Scholarship ($1300)

Daniel Curalli, BFA Acting
John Emerson Memorial Scholarship in Arts ($500)

Sarah Hicks, BFA Acting
Special University Scholarship donated by Dr. Evelyn Harden ($600)

Eury Chang PhD and Claire Fogal, PhD Theatre
Mr and Mrs. G.E. Poole Award ($1000)

Anna Holman, MA Theatre
IOD Fine Arts Foundation Scholarship ($338)

Sophie Tang, MFA Design/Production
Norman Young Scholarship in Theatre ($1250)

Alaia Hamer, BFA Design/Production
Dream Catcher Scholarship in Theatre ($1500)

Tess Paul, BFA Film Production
North Shore Studios Scholarship in Film Production ($1000)

Colleen Lanki, PhD Theatre
Stuart Keate Scholarship ($500)

Morgan Harper, MA Film Studies
Mark Harris Memorial Scholarship ($1000)

Kimira Bhikum, MFA Design/Production
Dorothy Somerset Memorial Scholarship in Theatre ($3100)

Iantha Greer, BA Film Studies
Brian McIlroy Scholarship in Film Studies ($1000)

Jessica Nelson, MFA Directing
John Brockington Scholarship in Theatre ($900)

Lauren Taylor, MFA Directing
Thea Koerner Memorial Scholarship ($1030)

Diane Brown, MFA Directing
Sydney J. Risk Award in Directing ($1500)

Alex Formos, MFA Film Production
Fairchild Group Scholarship ($5450)

Santiago Farias Calderon, PhD Theatre
Errol Durbach Graduate Scholarship in Theatre ($2200)

Neil Freeman Memorial Scholarship
A scholarship is offered by Julie Stockton in memory of her husband, Neil Freeman, Professor Emeritus, Professor in the Department of Theatre and Film from 1991 to 2006. Renowned for his unique approach to the unlocking of Shakespearean text for young actors, students always left his classes with insights into unlocking the mysteries of the bard. His research into the First Folio and his writing on the use of these texts for the actor changed the way Shakespeare is approached by thousands of actors around the world. The scholarship is given to an undergraduate or graduate theatre student showing exceptional aptitude for Shakespeare or advancement of Shakespearean research. The award is made on the recommendation of the Department of Theatre and Film and, in the case of a graduate student, in consultation with the Faculty of Graduate and Postdoctoral Studies.

Jerry Wasserman Scholarship in English and Theatre
A scholarship has been established by friends, colleagues and former students in honour of Jerry Wasserman’s 44 year career as a Professor of English and Theatre at UBC. The Scholarship is given to an undergraduate major student (in 3rd or 4th year) in English, Theatre, or both, who has demonstrated academic excellence as well as promise in the performing arts (through practical activities such as acting, directing, dance, design, scriptwriting, etc.). The scholarship is made on the recommendation of the Department of English in even years, and the Department of Theatre and Film in odd years. Preference will be given to double majors in English and Theatre.
CAST & CREATIVE TEAM

Natalie Backerman  Fan, Depression, Wedding Video, Piano, Genes, Censor, Chinese Poetry
Daria Banu  Remote, Depression, Flashback, Genes, Shrink, Earthquake, Small Thing
Daniel Curalli  Lab, Recluse, Wedding Video, Piano, Genes, Children, Wife, Virtual, Facts
Heidi Elric  Mother, Recluse, Wedding Video, Genes, Depression, Shrink, The Child Who Didn’t Know Pain, Stone
Seamus Fera  Census, Sleep, Spies, Recluse, Savant, Genes, Depression, Earthquake, Facts
Tai Amy Grauman  Remote, Message, Spies, Wedding Video, Genes, Depression, Rash, The Child Who Didn’t Know Sorry, Grief
Bronwyn Henderson  Lab, Affair, Terminal, God’s Voice, Sex, Climate, Depression, Facts
Sarah Jane  Secret, Mather, Schizophrenic, God’s Voice, Memory House, Genes, Censor, Depression, Fate
Olivia Lang  Depression, Star, Genes, Maths, Climate, The Child Who Didn’t Know Pain, Manic
Louis Lin  Sleep, Message, Wedding Video, Genes, Linguist, Depression, Children, Decision, Virtual
Stefanie Michaud  Secret, Affair, Grass, Depression, Dinner, Genes, God, Wife
Sachi Nisbet  Fan, Depression, Savant, Piano, Rash, Stone
Taylor Scott  Depression, Dream, Ex, Children, Decision, Facts
Shona Velluthani  Fired, Schizophrenic, Flashback, Dinner, Genes, Depression, Grief
Sabrina Velluthani  Irrational, The Child Who Didn’t Know Fear, Memory House, Linguist, Depression, Manic

Edward Dawson  Sound Designer and Composer
Sammie Hatch  Assistant Sound Designer
Winnif Ngai  Assistant Sound Designer
Ashley Kim  Sound Live Mix Operator
Lin Li  Sound Board Operator
Amanda Parafina  Stage Manager
Sony Tsai  Assistant Stage Manager
Melizia Zaini  Assistant Stage Manager
Aliya Khan, Catherine McLaren, Yuyu Ogido, Michelle Olson, Luky Rong  Show Run Crew
Madeleine Molgat Laurin  Props Run Crew Head
Talia Chang  Costume Run Crew Head
Alice Jiang, Fiona Leung, Esther Sentoso, Sucina Tsang, Aya Yuhara  Costume Run Crew

ADVISORS AND PRODUCTION TEAM

Stephen Malloy  MFA Directing Advisor
Brad Gibson  Voice Coach
Cathy Burnett  Movement Coach
Marijka Asbeek Brusse  Stage Management Advisor
Robert Gardiner  Scenery and Lighting Design Advisor
Jacqueline Firkins  Costume Design Advisor
Carey Dodge  Sound Design Advisor
Brad Powers  Technical Production Advisor
Jay Henrickson  Production Manager
Jim Fergusson  Technical Director
Keith Smith  Head Carpenter
Lynn Burton  Head of Props
Kanon Hewitt, Jessica Warren  Props Work Study
Diane Park  Co-head of Costumes
Heather Young  Co-head of Costumes
Alaia Hamer, Linda Yang  Costume Work Study

STUDENT PRODUCTION CREW


MARKETING INTERNS

Simran Dale, Offr Ovdadia

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  Head of Wardrobe, Costume Specialist
Tony Koelwyn  Theatre at UBC Box Office
Andrea Rabinovich  Marketing and Communications Coordinator
Linda Fenton-Malloy  Web Designer
Sarah Cradler  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 Sotres  Dress Rehearsal Photography
ASL Interpreting Inc.  ASL Interpreted Show

SPECIAL ACKNOWLEDGEMENTS

From Director Lauren Taylor
A huge heartfelt thanks to the Faculty and Staff of UBC Theatre and Film, and Theatre Production for their support in making this happen - all of you who shifted schedules, worked so incredibly hard, and got behind this in a way that made us feel so supported. I cannot thank you enough, especially during Snowmageddon. Thank you so much. Thank you to my faculty advisors, for your deep and thoughtful engagement - forward forward ever forward. Kevin MacDonald, Bronwyn Malloy, Evan Frayne, Chris Mead (Melbourne Theatre Company). Amiel Gladstone, Nancy Hermitson and Crystal Pite, for observations that went into this play. My cohort, Diane Brown. Stage Manager: Beth Grieve.

From Properties Department
Arts Club Theatre, Jim Fergusson, Nancii Bernard, Gerald Vanderwoude, Harry Vanderwoude, David Winstanley, Vancouver Opera, UBC Arts IT.
Natalie Backerman  Natalie is currently in her second year of the BFA in Acting. Recent credits include: Tybalt in Romeo and Juliet: Uncensored (DSS), Mrs. Medlock in The Secret Garden (Exit 22), Mrs. Mitsu in The Good Person of Setzuan (Exit 22), Fabian in Twelfth Night (Alchem), and Woman 5 in Circle Game (Untitled). Thank you to her family for their support and encouragement on this journey, and her classmates for providing a safe place to land.

Daria Banu  Daria Banu is thrilled to be part of this project in the UBC season. All the way from Calgary, Alberta, Daria’s previous credits include: Picnic (Flo Owens), Romeo and Juliet: Uncensored (Nurse Smeralda) and Savage in Limbo (Linda Rotunda). Daria would like to thank Lauren, the cast and the crew for all their hard work. Enjoy the show!

Riley Bugaresti  Riley is thrilled to be performing in his final year of the BFA Acting program. Past UBC credits: Edward II (King Edward II), Face to the Wall/Fewer Emergencies (4), and The Arabian Nights (Ensemble). He is also a graduate of the 2016 Canadian National Voice Intensive. Riley would like to thank the cast and production team for their inspiring work and daily support, and Lauren for her vision, and creative energy. He hopes you enjoy the show!

Heidi Elric  Heidi Elric, in her intermediate year of the BFA Acting program, has previously appeared in Romeo and Juliet Uncensored as Paris, Picnic as Millie Owens/Christine Schoenwalder, and Foreplay as Angela. Her first commissioned written work, Home Fires Burning, premiered in 2016 for the UBC Player’s Centennial Celebration. She would like to thank her classmates and professors for giving her a safe space to learn and explore her craft.

Seamus Fera  UBC credits: Mortimer (Edward II), Wazir et al. (Arabian Nights), Chorus/Understudy (Eurydice), Boris (The Safe Word). Other credits: Porter et al (Shakespeare Unhinged: Bard on the Beach), Performer (Ask a Teenager- Boca Del Lupo), Vagrant (The Insect Comedy), Various (Oh What A Lovely War), Gertrude (Hamlet). Written work: Genesis: Genesis, Alice: a Wonderland and Gale. Assistant direction: The Imaginary Invalid (United Players) Upcoming: Her Name Was Mary (Artistic Produce- Indigo Child Productions). Seamus is the recipient of the Jessie Richardson Scholarship.

Tai Amy Grauman  Tai Amy Grauman is Métis Iroquois from Ardrossan, Alberta. A BFA Acting Final Year with a double major in First Nations Studies, she is currently a part of Full Circle’s ensemble training program and Rumble Theatre’s Student Ambassador. Nominated by Margo Kane, she was the Vancouver Mayor’s Emerging Theatre Artist of 2015. Recent Credits: The Girl Who Was Raised by Wolverine (Vancouver Fringe Festival) and Indian Acts (Talking Stick Festival).

Bronwyn Henderson  Bronwyn is in her final year of the UBC BFA Acting program. Her previous UBC credits include: Edward II (Archbishop of Canterbury), The Arabian Nights (Sympathy, the Learned), Eurydice (Chorus), and The Safe Word (Mildred). She has also appeared as Louison/ Dr. Purgon in The Imaginary Invalid (United Players). Bronwyn thanks Lauren, the crew, and her fellow cast members for this fantastic and enlightening experience.

Sarah Jane  Sarah is in her final year of the BFA Acting program. For UBC: Edward II (Kent), Arabian Nights (Ensemble), Eurydice (Chorus), Paper SERIES (Various Characters), The Dirty Dutch Rhino (Jack), Hol I Baltimore (Girl). Other credits: A Beautiful View, saltwater moon, and Trout Stanley (The Nelson History Theatre). Immense thanks to this wonderful ensemble and to Lauren for the opportunity to explore a thought-provoking piece with open hearts and minds.

Olivia Lang  Olivia feels privileged to be a part of this timely and exhilarating show. Previous UBC theatre credits include: Savage in Limbo (Denise Savage), Romeo and Juliet: Uncensored (Lord Capulet/Rosaline) and Picnic (Madge). Additional theatre credits: Ulrika in Virgins: A Musical Threesome (Fighting Chance Productions), Rapunzel in Into the Woods (Fighting Chance Productions), and Polly Pry in Cannibal the Musical (Awkward Stage Productions). Thank you to Lauren, the amazing cast/crew and to my family for their love and support. Enjoy the show!

Louis Lin  Louis is in his intermediate year of BFA Acting. Theatre credits: Romeo & Juliet: Uncensored (Juliet), A Memory, A Monologue, A Rant and A Prayer (Ensemble) from UBC VDay; Director of The Wedding Singer (Tolem Park Residence); Film credits (UBC Film Production): Conscious Call (Carl) and Tune Me (Zed). Louis, ecstatic to be in his first main stage production at UBC, is extremely grateful for the crew’s hard work and Lauren’s incredible vision. He thanks all of his wonderful peers in the Acting Program for inspiring him every day.

Stefanie Michaud  Stefanie Michaud is a final year student in the BFA acting program. For UBC: Edward II (Queen Isabella), The Arabian Nights (Ensemble), Paper Series (Wisdom), The Dirty Dutch Rhino (Gloria). For The Only Animal Company: Karachi Fringe Festival: DAREU! (Emily/Sarah). For Geekenders: A Nude Hope (Princess Leia Organa), The Force is Shakin’ (General Leia Organa). Stefanie has trained in dance for 11 years in the styles of jazz, lyrical, contemporary, hip-hop and burlesque.

Sachi Nisbet  Sachi Nisbet is in her final year of the BFA Acting program. Previous credits include, for UBC: Edward II (Prince Edward), Arabian Nights (Ensemble), Paper Series (Mutt). She is incredibly excited to be a part of such a wonderfully unique show and to perform with her outstandingly talented cast mates.
Taylor Scott  Taylor is in her final year of the BFA Acting program. Previous UBC credits include: Edward II (Warwick/Gurney), Face to the Wall/Feaver Emergencies (2), The Safe Word (Catnip), Eurydice (Chorus), and Dirty Dutch Rhino (Scarlett). In the new year, she will be embracing her inner Pageant Queen in the UBC film 'Shortfalls'. She is grateful to her mama, Simran, and Lauren - whose passion is inspirational.

Shona Struthers  A former Pacific Theatre Acting Apprentice, Shona is ecstatic to be in Love & Information. Previous credits: Arlecchino in Romeo & Juliet: Uncensored, Flo Owens in Picnic (UBC), Martha in Divine Monster (UBC Player’s Club), Dr. Martha Livingstone in Agnes of God, Girl in Almost, Maine (Stone’s Throw Productions). Thanks to Lauren and the crew for all their hard work! Enjoy the show!

Sabrina Vellani  Sabrina, a UBC BFA Acting student currently in her intermediate year, just finished playing the part of April White in Savage In Limbo by John Patrick Shanley. She also played the part of Lady Capulet in a Commedia Dell’Arte production, Romeo & Juliet: Uncensored, created by the Acting Class of 2018. She is excited to be acting in UBC’s theatre season this year.

Jed Weiss  Jed Weiss, an Intermediate BFA Acting student, feels extremely lucky to be participating in this production. His UBC production involvements have been the role of Dotterre Friar Lawrence “Fishburne” in Romeo and Juliet: Uncensored, Murk in Savage in Limbo by John Patrick Shanley, and Hal in Picnic by William Inge. Currently active in his band Cheap Flavor, he is also involved with the UBC non-profit Generockity. Enjoy the show!

Aidan Wright  Aidan Wright, an intermediate in the BFA Acting program, has been in the following UBC productions: Romeo and Juliet Uncensored (Romeo), Savage in Limbo (Tony), and Picnic (Bomber/Hal). Other credits: Member of Sunset Theatre: Wild Abandon (Steve) and Hard Scrabble Road (Wyatt). Thank you to his family, his classmates and professors for supporting him through out this program.

Lauren Taylor  Director
Originally from Melbourne, Australia, Lauren trained at the Victorian College of the Arts (Graduate Diploma in Theatre Directing) and from LaTrobe University (Bachelor of Arts, Drama & English). Lauren has extensive experience as a Director/Dramaturge in new play development as Literary Associate at Playbox Theatre Company (now Malthouse, Melbourne); Directing; Australian National Playwrights Conference; Interplay International Young Playwrights Conference; the Banff Playwrights Colony; assisting playwright Simon Stephens at the Royal Court Theatre Young Writer’s Programme (London) and is an alumna of the Lincoln Centre Director’s Lab (New York). She has twice directed Wal Cherry Award winning plays (Malthouse, Melbourne), won several Fringe and Summerworks awards (Toronto), and is thrilled to now call Vancouver her home.

Sophie Tang  Set and Projection Design
A second year UBC Theatre Production/Design MFA candidate; alumna BFA Theatre Production/Design (SFU). UBC shows: Edward II (Lighting Design), Arabian Nights (Lighting Design), Eurydice (Associate Lighting Design/ Assistant Projection Design). Pro shows: Caged Beast (Lighting Design), Smash (Lighting Design), The Pink Line, Queer Arts Festival (Set Design), Better Angels, Rumble Theatre (Lighting Design). sophieyufeitang.com

Stefan Zubovic  Lighting and Projection Designer

Alaia Hamer  Costume Designer
Alaia, a fourth year student in the UBC Theatre Design and Production BFA, is also an alumna of the English Literature program. Love and Information is the second project she has worked on at UBC after designing The Crimps Shorts and Sans Cru last spring. While building sets and garments will always be a passion, after graduation this year she hopes to continue with design work and move into film.

Edward Dawson  Sound Designer/ Composer
For UBC: Edward II (Sound Designer), Eurydice (Sound Design and Sound Operator). Other: The Player’s Club’s A Centennial Celebration and Festival Dionysia 2015 (Sound Design). Musical Theatre Troupe’s Charlie Brown and Guilty Parties (Lighting Design), Cabaret and The Crucible (Lighting Design) and Bermuda Musicals Gilbert and Sullivan (Sound Technician). I hope you enjoy the show!

Amanda Parafina  Stage Manager
Amanda recently transferred as a third-year BFA Theatre Design & Production student while enjoying working a mainstage show in her first year at UBC. Stage Management credits: The Beaux’ Stratagem(United Players), Bard of the Bronx: John Patrick Shanley in Perspective (Douglas College), and Unity, 1918 (ASM, Douglas College). Amanda thanks all the wonderful people who’ve been a part of this incredible production. Enjoy the love and information!

Melicia Zaini  Assistant Stage Manager, Costumes
Melicia is thrilled to ASM for the first time on such a spectacular show with the most supportive team! Costume Design: The 25th Annual Putnam County Spelling Bee (Fighting Chance Productions). The Ballad of Robin Hood (Acne Prone Productions). She is also a writer and a fiction editor in The Murmur House (ourmurmurs.com). Hope you enjoy the parade of over 400 costume pieces!

Sony Tsai  Assistant Stage Manager, Props and Set
With over 320 props and set pieces to manage, Sony is grateful to be working amongst the best in the department. For UBC: UBC Theatre and Film: Triumph of Love (Dresser), Eurydice (Assistant Stage Manager), and Romeo and Juliet: Uncensored (Stage Manager); UBC Players Club: Breaking the Silence, Assistant Stage Manager), Divine Monster, Home Fires Burning (Assistant Sound Design). hwsonsytai.com
LES BELLES SOEURS

Raucous, Realistic, Women

by Michel Tremblay
Translated by John Van Burek & Bill Glassco
Directed by MFA Candidate Diane Brown

March 16 – April 1, 2017 Frederic Wood Theatre Tickets: theatrefilm.ubc.ca

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BOOK BY JAMES LAPINE
DIRECTED BY RYAN MOONEY

JANUARY 20 - FEBRUARY 12

THU-SUN MATINEES: JAN 29 & FEB 12 TIX: $30 - $35 www.unitedplayers.com or 604 224 8007 ext 2
SUNDAY IN THE PARK WITH GEORGE is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.MTIShows.com.
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“theatrical magic” - The New Yorker

TUESDAY
FEB 07
2017/7:30pm
Make a Date with UBC Opera

Eugene Onegin
PYOTR ILYICH TCHAIKOVSKY
Sung in Russian with English Surtitles

FEBRUARY 2, 3, 4 — 7.30 P.M. | FEBRUARY 5 — 2 P.M.
CHAN CENTRE FOR THE PERFORMING ARTS
David Agler | Conductor  Krzysztof Biernacki | Director

Students ticket from $15.
Tickets Hotline: 604.822.6725  Tickets Online: www.ubcoperatickets.com