

Frederic Wood Theatre

**Blood
Relations**



Second Stage

THE ALTERNATIVE THEATRE
MOVEMENT IN CANADA
Renate Usmiani

Usmiani defines the concept of alternative theatre in Canada, places it in an international context and

shows the cultural and historical reasons for its development.

\$19.95

Robertson Davies, Playwright

A SEARCH FOR THE SELF ON
THE CANADIAN STAGE
Susan Stone-Blackburn

A book about the other side of Robertson
Davies' career.

\$27.95

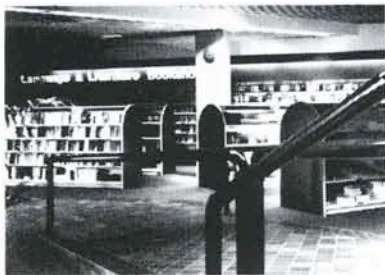
UNIVERSITY OF BRITISH COLUMBIA PRESS

Kozma Fashions Ltd.

EXCLUSIVE IMPORTED and
CUSTOM MADE GOWNS



4419 West 10th Avenue
Vancouver, B.C.
Phone: 228-8133



Western Canada's Largest Bookstore

All your book needs in seven
bookshops under one roof!

- Professional
- Leisure Reading
- Arts & Humanities
- Language & Literature
- Social & Behavioral Sciences
- Science & Engineering
- Health Sciences

Also open Wednesday
evening and Saturday.



UBC BOOKSTORE

6200 University Boulevard
228-4741



PHASIA · BE · PASTA

3685 W. 10th AVENUE
732-9899



- Pasta
 - Sauces
 - Pizza
 - Sandwiches
 - Cappuccino
- ...and MUCH MORE!

**THE LARGEST SELECTION
OF SAUCES
IN VANCOUVER**

Our sauces and pasta are
made from only the
freshest ingredients.
We use no preservatives!

PHASIA · BE · PASTA

PHASIA · BE · PASTA

PHASIA · BE · PASTA PHASIA · BE · PASTA

University of British Columbia

Frederic Wood Theatre
presents

Blood Relations

by
Sharon Pollock

directed by
Charles Siegel

September 17-27
1986

**University of
British Columbia
FREDERIC
WOOD
THEATRE**

THE CRUCIBLE

by Arthur Miller
Directed by Stanley Weese
November 12 - 22

**THE SCHOOL
FOR WIVES**

by Moliere
Directed by
John Brockington
January 14 - 24

THE WINTER'S TALE

by William Shakespeare
Director to be announced
March 4 - 14

PHONE 228-2678

**Sharon
Pollock
Lecture**

Delusions, Illusions and
Reality

Sponsored by Committee on
Lectures and the Departments of
Theatre and English

Tuesday, September 23
Frederic Wood Theatre
12:30 p.m.

Frederic Wood Theatre
Magazine

PUBLISHER

Joseph G. MacKinnon

DIRECTOR OF SALES

Doug Henderson

PHOTOGRAPHY

Stuart Dee

A seasonal publication of
University Productions Inc.
#202-2182 West 12th Ave.
224-7743

ENTER
ANOTHER WORLD

PUNJAB

RESTAURANT

Punjab Restaurant is just a three block short walk from Expo's East Gate Entrance, situated towards North on 796 Main Street at Union.

It is the First Restaurant to offer India's Finest Cuisine in Vancouver, for Fifteen Years, at Moderate Prices. Extensive Selection of Succulent Meat and Vegetable Dishes, (mild to spicy hot).

Relax in Exotic Atmosphere of the Far East, Plush Surroundings, Soft Sitar Music blended with Unique Slide Show of India.

Open Every Day
7:00 A.M onward to MIDNIGHT
Very Special Breakfast just \$2.95
Starts at 7:00 A.M.
CUSTOMERS PARKING AT REAR

688-5236

Come to

MAPLES On 4th Avenue

A STEP ABOVE THE REST

Look for us at the corner of Maple & Fourth upstairs, overlooking the city skyline through our huge picture windows.

The theme at Maples is fresh... with an extensive international menu. Choose from fresh pasta, fresh salads, seafood, tantalizing burgers, ribs & steaks that sizzle to perfection. And of course our gourmet pizza. And not to mention our trendy, classic, foreign tastes to start.

For a memorable end to an enjoyable evening enjoy the Expo fireworks from our dining room or outdoor patio.

Visit us at 2006 W. 4th Ave.
Phone 733-3187
For Free Delivery Call Us At
733-3187 from 11:30 a.m.
7 days & nights a week

BLOOD R

b

Sharon

Directed by Charles Siegel

Set and Costumes designed by
Brian H. Jackson

Lighting designed by
Douglas Welch

CAST

THE ACTRESS (who will play Lizzie) Susan Elworthy
MISS LIZZIE (who will play Bridget) Cynthia Ford
HARRY (Mrs. Borden's brother) Michael Fera
EMMA (Lizzie's older sister) Kathleen Wright
ABIGAIL (Lizzie's stepmother) Tanja Dixon-Warren
ANDREW (Lizzie's father) Dennis Kuss
DR. PATRICK (also the defense lawyer) Neil Gallagher

Setting: The Borden house in Fall River, Massachusetts
Sunday afternoon, 1902

There will be one intermission of 10 minutes.

SPE HOMECOM

AN ORIGINAL REVUE BY ERIC NICOL "MAKING THE POINT"

Under the auspices of President David W. Strangway, Theatre, Athletics and the Alma Mater Society are co-operating in the presentation of a lighthearted look at the history of the University of British Columbia. *Making The Point* by Eric Nicol will be performed for a limited engagement only — October 18 to 25 (except Sunday).

John Brockington will direct, John Gray will provide the musical accompaniment, the cast will consist of well known theatre graduates and each evening will feature several famous U.B.C. alumni as comperes.

As well as the personal satisfaction you will enjoy by contributing to our scholarship fund, the Gala evenings will feature: special guests, champagne, caviar and canapes before the show and at intermission: special programmes and souvenirs, a party on stage after the show, and your name(s) on a special plaque to be installed in the Frederic Wood Theatre Lobby.

RELATIONS

Pollock

PRODUCTION

Technical Director Ian Pratt
 Properties Sherry Darcus
 Costume Supervisor Rosemarie Heselton
 Set Construction Don Griffiths, John Henrickson
 Lighting Operator Bonnie Beecher
 Sound Operator Robert Eberle
 Stage Manager Siobhan Ryan
 Assistant Stage Manager Julie Akers
 Wardrobe Jannette Bijde-Vaate
 Dance Choreography Bruce Dow
 Scene Painters Don Davis, Jean Kempinsky, Robert Moser
 Costume Cutter Charlotte Burke
 Wigs Terry Kuzyk
 Makeup Cynthia Johnston
 House Manager Johnna Wright
 Box Office Michael Fera, Carol Fisher, Linda Humphries
 Business Manager Marjorie Fordham
 Production Norman Young

Vocal Coach Rod Menzies

ACKNOWLEDGEMENTS

Justin Marples Errol Durbach Kathryn Bracht
 Studio 58 Theatre Calgary

SPECIAL EVENING EVENT

Schedule of Performances:

GALA Saturday,	October 18	\$ 100 per ticket
Monday,	October 20	\$ 20. per ticket
Tuesday,	October 21	\$ 20. per ticket
Wednesday,	October 22	\$ 20. per ticket
Thursday,	October 23	\$ 20. per ticket
Friday,	October 24	\$ 20. per ticket
GALA Saturday,	October 25	\$ 100 per ticket

For further information phone 228-2678
University of British Columbia
Department of Theatre



The William Tell

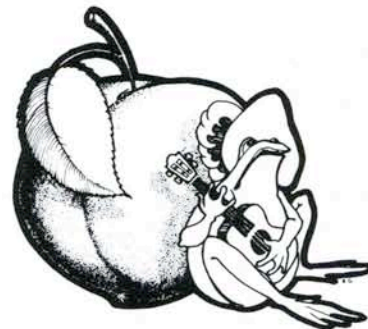
*Erwin Doebeli's
 Restaurant*
*Classic European Dining
 at its finest.*

- **LUNCHEON:**
Monday-Friday
 - **DINNER:**
Every Evening
- CROSSBOW ROOM**
For Private Groups

765 BEATTY AT THE COAST
 GEORGIAN COURT HOTEL

688-3504

VALET PARKING



*The
 Frog and Peach*
a rather unique restaurant

A restaurant for people
 who understand that, Lamb
 with Basil and Rosemary
 doesn't mean chops with
 the couple next door.

We are pleased to offer a free entree of
 lunch or dinner when a second entree of
 equal or greater value is purchased.

4473 W. 10th Ave.
Tel. 228-8815

Clip and Save

Opening September 26!

BRIGHTON BEACH MEMOIRS

*A bitter-sweet Neil Simon
comedy of a young boy's
coming of age.*

ALSO PLAYING:

Sex Tips for Modern Girls,
Arts Club Seymour Stage,
thru September.

Ain't Misbehavin', Arts Club
Revue Stage from Sept. 15

Inquire about our
Seasons Tickets at 687-5315

Change your diet

...a feast of
foreign, classics,
opera, Shakespeare,
dance and
rarities on video
awaits you at
Vancouver's specialty
video store

VIDEO MATICA

SALES RENTALS

1829 West 4th Ave.
at Burrard 734-0411

A Note On The Author

"If I didn't write plays," Sharon Pollock mused in a 1980 interview, "I would be in jail, I'm sure. I see my work as an attack on society. Not an abusive attack, but a creative form of criticism." For fifteen years, in a career that has brought her to the forefront of Canadian theatre, Pollock has consistently focused her dramatic lens on the evils men and women do in the name of Necessity, the betrayals they wreak to preserve the status quo, and the resulting carnage. Using multiple levels of chronology and perspective she examines the lives of those victimized by the *Realpolitik* of families or government and those, like Lizzie Borden, who finally refuse to be victims.

Born in Fredericton, New Brunswick in 1936, Pollock started acting while at university and later won a Best Actress award at the Dominion Drama Festival. In 1967, pregnant with her sixth child, she wrote her first play, *A Compulsory Option*, which won the Alberta Playwriting Competition. Now living in Vancouver, Pollock developed through the New Play Centre the work that established her national reputation, *Walsh*, first performed at Theatre Calgary in 1973. Chronicling the four years that Sitting Bull and the Sioux spent in Canada in flight from the American Army after the Battle of the Little Big Horn, the play centres not on the great Sioux chief but on the NWMP officer trapped between his duty to his uniform and his sense of natural justice.

A similar perspective governs nearly all Pollock's other major plays. In *The Komagata Maru Incident* (1976), written during her productive four-year association with the Vancouver Playhouse, she shows us the institutional racism of Canadian authority turned against a boatload of would-be Sikh immigrants by dramatizing the actions of a middle-level bureaucrat in a Vancouver brothel. A bloody hostage-taking at the B.C. Pen becomes the story of the female rehabilitation officer who is its primary casualty in *One Tiger to a Hill* (Edmonton, 1980). Pollock's most recent stage work, the autobiographical *Doc* (Calgary, 1984), reveals through a daughter fully implicated in all its devastation the ravages of a family ruled by a patriarchal, authoritarian order that is the domestic equivalent — as is the Borden household — of the other plays' political landscapes.

The Lizzie Borden play was one of Pollock's last projects in 1976 before leaving Vancouver for Alberta where she has lived, written, taught and directed ever since. Originally titled *My Name Is Lisbeth*, it premiered at New Westminster's Douglas College with Pollock herself in the title role. The revised and retitled *Blood Relations* saw its first production at Edmonton's Theatre 3 in 1980. *Blood Relations* has gone on to become one of the most successful and frequently produced Canadian plays of the decade, and winner of the Governor General's Literary Award in 1981. It is the play that epitomizes the passionate, vividly theatrical "creative criticism" which is Sharon Pollock's distinctive gift to the Canadian stage.

— Jerry Wasserman

A Note On The Play

One August morning in 1892, Andrew Borden (the richest man in Fall River, Massachusetts) and his second wife, Abigail, were brutally murdered in their own home. Each received over 10 axe blows to the head. Andrew's 32 year old daughter from his first marriage, Lizzie, was in the eight-room house while the murders were committed. She claimed she heard nothing. No murderer was seen entering or leaving the house. No axe was found. There was no blood on Lizzie's clothes.

In her book, *Women Who Kill*, Ann Jones presents a provocative analysis of problems that Lizzie Borden posed for the Victorian society around her:

"Feminists were concerned, quite correctly, that Lizzie Borden would not get a fair trial from a jury of men — although they did not foresee that the unfairness would swing in her favor For the men of the Borden court shared — in addition to a host of fears — a body of beliefs about true womanhood ...: ladies aren't strong enough to swing a two-pound hatchet hard enough to break a brittle substance one-sixteenth of an inch thick. Ladies cry a lot. Ladies love to stay at home all the time. Ladies are ceaselessly grateful to men — fathers or husbands — who support them. Ladies never stand with their legs apart. Ladies cannot plan more than a few minutes ahead. Ladies' conversation arises from ignorance, hysteria, overenthusiasm, or the inability to use the language properly, and in any case, is not to be taken seriously The support that Lizzie Borden received from religious and social woman's clubs and from ... leaders of the suffrage campaign ... must have amplified the fears men already felt as husbands, fathers, patriarchs. Society seemed to be coming unglued."

The jury seemed to find that a conviction would question too many of the basic assumptions of their society. So, Lizzie was acquitted. The Borden murders became a classic "unsolved mystery". Of course, most people really thought she did it, and Lizzie was stuck in a limbo of guilt and innocence. Excluded from polite society, she stayed in Fall River but spent most of the rest of the 35 years of her life in relative seclusion. The one time that she became more active socially was when she became involved with Nance O'Neill, an actress who was famous for playing tragic heroines in Shakespeare and Ibsen.

Playwright Sharon Pollock has taken these pieces of the life of Lizzie Borden and fashioned them into a highly dramatic play. By starting ten years after the murders, she is able to set several different time-frame-realities reverberating in a way that keeps building the theatrical energy of the piece. It is sophisticated theatre. On one level, the play presents a convincing solution to the "unsolved mystery." At the same time, the play examines the destructiveness of a society that insists on locking women into powerless positions. Perhaps most powerfully, it is the story of one woman trying to resolve the burden of her own personal guilt.

— Charles Siegel

BaroqueFest BaroqueFest

Friday, October 10, 8:00 p.m.

Orpheum

Music by Bach,
Handel, Charpentier
Monteverdi & Purcell

Vancouver Chamber Choir
Jon Washburn, conductor
L'Ensemble Vocal de Lausanne
Michel Corboz, conductor
CBC Chamber Orchestra

Co-sponsored by CBC Radio



Royal Bank/Expo 86 World Festival



The Department of Communications Canada
Government of Switzerland

Generously sponsored by Tree Island Steel



London Theatre Tour



February 20-March 2, 1987

With DR. ERROL DURBACH,
Theatre Department, UBC

- Accommodation in one of the fashionable Edwardian Group hotels in Bloomsbury
- Backstage tours of the National Theatre and Drury Lane
- Discussion with directors, designers and critics
- Four evening pre-departure lectures
- Day trip to Cambridge with stay for Evensong at King's College Chapel

Fee \$2350

For further information, call
UBC Centre for Continuing Education
222-5207
or the agent, Great Expeditions at
263-1505



Before and After the Show...



At the University Golf Club, we thought the "neighbourly" thing to do would be to share our sparkling new dining facilities with theatre-goers.

Come to the University Golf Club for dinner *before* the show...and with your theatre tickets you'll receive a 10% discount on dinner!

Then, *after* the show, drop by for coffee and dessert. With your theatre ticket stub, the post-show desserts are on us!

We're just minutes away and there's plenty of free parking.

It's the "neighbourly" thing to do...

Reservations 224-7513



5185 University Boulevard