



## THEATRE ALUMNI UPDATE

[Many thanks to Katie McCulloch]

### **VANCOUVER**

*STONE'S IN HIS POCKETS*

by Marie Jones

Vancouver Playhouse

September 27 - October 25

**Alumnus: Alan Brodie** Set & Lighting Designer

*LADY MACBETH- The Secret Life*

October 14 to 18, 2003

Evergreen Cultural Centre

Alumni: Ivone Fonseca, Jen MacLennan and Adrian McMorran

### **WEDGIE**

October 15-November 1

Presentation House (3rd and Chesterfield, North Van)

Alumni: Written by Jason Rothery, Directed by Stephen Drover (aka Drove), Designed by Francesca Albertazzi, Daniel Guevara and Joyce

Rosario and Featuring Alex McMorran, Matt Olver and Ryan Smith

### **SALTSRING ISLAND**

*7 STORIES*

by Morris Panych

Artspring Theatre

(Box Office 250-537-2102 - artspring@saltspring.com)

October 31 - November 1, and November 5- 8 at 8.00 p.m.

**Alumni: Morris Panych** (Playwright) and **Yvonne Adalian** (Directors)

### **IN ONTARIO**

*MISALLIANCE*

By G.B Shaw

The Shaw Festival House, Niagara-on-the-Lake

Festival Theatre

April 10—November 2

Shaw Box Office 1-800-511-SHAW

**Alumnus: Alan Brodie**, Lighting Designer

*THIS IS OUR YOUTH*

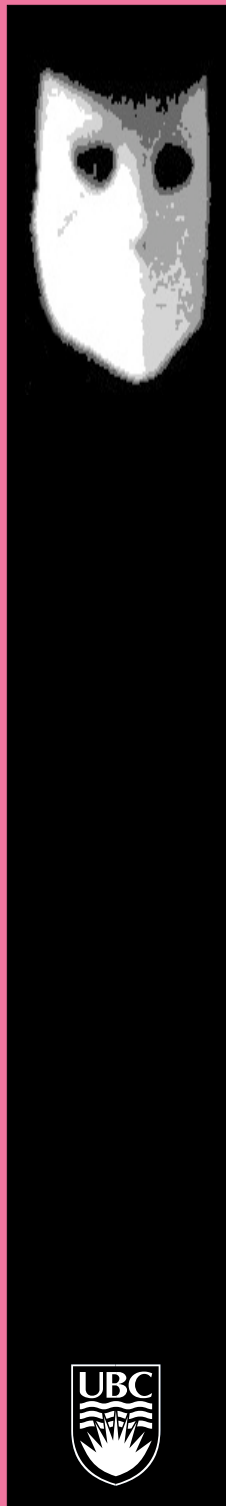
By Kenneth Lonergan

Sept. 22 - Oct. 18

Berkeley Street Theatre

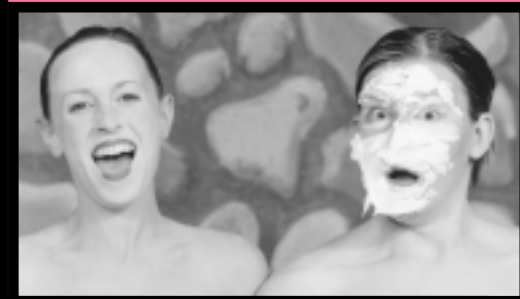
For tickets try 416-872-1111

**Alumnus: Marya Delver**



# IL CAMPIELLO

by CARLO GOLDONI



Oct 15 - 25 2003

TELUS Studio

Chan Centre for the Performing Arts

[www.theatre.ubc.ca](http://www.theatre.ubc.ca)

**For the Chan Centre**  
*Acting Managing Director*  
 Sid Katz  
*Director of Facilities and Operations*  
 Cameron McGill  
*Director of Programming and Administration*  
 Joyce Hinton  
 Programming Manager  
 Wendy Atkinson  
 Systems Administrator  
 Ted Clark  
 Events Manager  
 Lindsay Jameson  
*Front of House Coordinator*  
 Carl Armstrong  
 Andrew Elliot  
*Ticket Office Manager*  
 Donna Caedo  
*Financial Clerk*  
 Flora Lew

## The Canadian National Voice Intensive

May 9 ~ June 11, 2004

Canada's National Voice Intensive, under the direction of David Smukler, is a five-week program designed for professional actors (stage and screen), other performing artists, voice teachers, and advanced students. The Voice Intensive faculty has, for eighteen years, continuously refined its approach to the performer's work. The work integrates investigations of Shakespeare text with vocal, physical, intellectual, and imaginative practices. These practices balance structure and improvisation, traditional and contemporary challenges. To apply to The Voice Intensive 2004 program, visit our website at [www.theatre.ubc.ca/vi](http://www.theatre.ubc.ca/vi).

Canadian National Voice Intensive  
 c/o The Department of Theatre, Film and Creative Writing  
 6354 Crescent Road, Vancouver BC Canada V6T 1Z2  
 phone 604-822-3093  
 email [voice@interchange.ubc.ca](mailto:voice@interchange.ubc.ca)

There were many and varied festivities that Venetians were only too keen to participate in during Carnival time. The reckless and bloody bullfights, cart-racing, their never-ending costume parties that were organized for the pleasure of the locals in the most beautiful buildings in Venice, or the obligatory walk (the "liston") to show off the best masks in the city. This was not

to be missed by masqueraders craving admiration by onlookers. Many amorous relations were born

through walking up and down the square and many Venetians found themselves duped into courting stupendous ladies only to discover, alas, that beneath the mask was just a common woman.



During all major events, such as official banquets or other celebrations of the Serenissima Republic, the wearing of "mask and cloak" were permitted. The mask had many uses - to protect gamblers from giving away indiscreet looks, (especially to avoid their creditors), or it was used by "barnaboti" noblemen begging on street corners.



*Costume and mask renderings by Francesca Albertazzi*

**theatre**  
at **UBC**

## 2003-2004 Season

*Measure for Measure*

by William Shakespeare  
Frederic Wood Theatre  
Nov 13 - 22, 2003

*K.*

by Martin Tulinius  
Frederic Wood Theatre  
Jan 15 - 24, 2004

*Song of This Place*

by Joy Coghill  
Frederic Wood Theatre  
Feb 19 - Feb 28, 2004

*The Lady from the Sea*

Henrik Ibsen  
Adapted by Bryan Wade  
TELUS Studio Theatre  
Mar 18 - 27, 2004

Theatre at UBC Box Office  
(604) 822 2678



**theatre**  
at **UBC**  
**Presents**

# IL CAMPIELLO<sup>0</sup>

by CARLO GOLDONI

DIRECTION by  
**Stephen Heatley\***  
COSTUME DESIGN by  
**Francesca Albertazzi**  
SET DESIGN by  
**Francesca Albertazzi**  
LIGHTING DESIGN by  
**Nicola Waterfield**  
SOUND DESIGN by  
**Adam J. Stokes**  
CHOREOGRAPHY by  
**Cathy Burnett**  
FIGHT CHOREOGRAPHY by  
**Nicholas Harrison**

*There will be a 15 min intermission*

TELUS Studio Theatre

Chan Centre for the Performing Arts

October 15- 25, 2003

*\*appearing courtesy of Canadian Actors' Equity Association*

La stagion del Carnovale  
tutto il Mondo fa cambiar.  
Chi sta bene e chi sta male  
Carnevale fa rallegrar.

*'Tis the season of Carnival  
Changing the world around  
Those who are happy, those quite miserable  
Carnival brings them round.*

Chi ha denari se li spende;  
chi non ne ha ne vuol trovar;  
e s'impegna, e poi si vende,  
per andarsi a sollazzar.

*Who has money spends away  
Who has none is searching  
All make debts before they pay  
In the spirit of entertaining!*

Qua la moglie e la il marito,  
ognuno va dove gli par;  
ognun corre a qualche invito,  
chi a giocare e chi a ballar.

*Here the wife and there the spouse  
Everyone goes around all day  
All on flight to any house  
Some to dance and some to play.*



*(translated with thanks to  
members of the Italian community)*

## **Just Announced**

### **FELIX CULPA and Theatre at UBC RECYCLING THE CLASSICS Symposium and Performance**

The last weekend of November will see a rare combination of the ancient and the modern at The Chan Centre. Felix Culpa and Theatre UBC present a forum featuring internationally renowned director and playwright Charles Marowitz, and readings of brand new takes on classical plays from playwrights Peter Eliot Weiss and David Bloom.

On November 29, The Chan will host the *Recycling the Classics* forum, asking a variety of opinionated experts for their insights on how to bring the inspiration of classical work to life for a modern audience. The highly opinionated panel includes Charles Marowitz, infamous for his radical reinterpretations of *Hamlet and Taming of the Shrew* and such essays as *How to Rape Shakespeare*, and for his work with Peter Brook and Trevor Nunn at The Royal Shakespeare Company; UBC Renaissance scholar Anthony Dawson, and David Bloom, co-artistic director of Felix Culpa, as well as other surprise guests. The panel will be moderated by UBC's own Jerry Wasserman.

The afternoon of November 30 will feature a reading of Peter Eliot Weiss' *Phaedra's Closet*, featuring actors Dean Paul Gibson and Linda Quibell (co-artistic director of Felix Culpa), directed by David Bloom. Weiss previous work includes the hit shows *Sex Tips for Modern Girls* and *Haunted House Hamlet*.

Also on November 30, in the evening, the event finishes with a staged reading of David Bloom's *Revenge* a new version of Middleton's controversial Jacobean play *The Revenger's Tragedy*. The cast of 11 is a who's who of classical and alternative Vancouver theatre, including Lesley Ewen, John Innes, Billy Marchenski, Karen Rae, and Russell Roberts. The dramaturg is Alex Ferguson.

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### **THE HELEN AND MORRIS Belkin Art Gallery**

October 3 - November 30, 2003

3 x 3: Carl Andre, Dan Flavin, Donald Judd

Flavin, Andre, and Judd have been among the most influential artists of their generation. This exhibition will present archival materials, sketches, and three major pieces by each artist drawn from the collection of the National Gallery of Canada.

# "Venturina!

## Venturina!

### *It's Carnival time!"*

The Venice carnival was a magical time for everyone and involved the whole city. It broke all the rules of society and State and gave the average man the chance to lose himself in revelry. Music and good wine livened things up.

This was an intense period for the Venetians as they donned their masks and wore their fanciful costumes. The Palace Courts brightened up day and night as they opened up their gates to all manner of parties, shows and musical events.

Along the waterways, people would greet each other with a "Good morning Mrs. Mask!" Personal identity, sex and social class were no more; all that mattered was taking part in the great illusion of the Carnival.



### *...a note from the director...*

I grew up in a very tight neighbourhood - perhaps not quite as tight or as explosive as the *campiello* of our story (after all, I grew up in conservative old Southern Ontario) - but we were certainly in and out of each other's houses all the time and experienced similar joys, sorrows, shifting alliances and petty jealousies to those that Goldoni described in the Venice of 1756. There is even one apocryphal story that had the lady across the street brandishing a very large butcher knife and chasing her husband up and down the street and in and out of the neighbours' houses. Although we didn't play games with bran and pennies, we did have a regular pastime that featured an old backyard swing and crabapples for tender. So, if anything about IL CAMPIELLO seems entirely far-fetched to you, I'm here to tell you that it just seems run-of-the-mill to me.

This project features the BFA acting students who are beginning the second year of their three years of training at UBC. The Intermediate year focuses on classic texts that explore language and style. This production has given us the opportunity to explore the roots of Goldoni's comedy, the Renaissance Italian street performance form *commedia dell'arte*, as well as the particular spin Goldoni put on it. It has also provided a wonderful vehicle with which to examine the rehearsal and production process to provide this talented group with a solid grounding in rehearsal techniques. Watch for their growth and development in future THEATRE @ UBC productions over the next two seasons. They are a force to be reckoned with!

I would also like to acknowledge the tireless commitment made to tonight's performance by the design and production students and alumni who have been so imaginative in the visual creations and so diligent in keeping the rehearsal hall running smoothly since early September. They are a credit to their profession and the show you are enjoying tonight would not have been possible without them. Grazie tutti!

Stephen Heatley  
Director

## CAST

(in order of appearance)

Zorzetto	Ian Harmon
Lucietta	Anastasia Filipczuk
Gnese	Niki Brown
Orsola	Ruth Brown
Gasparina	Andrea Blakey
	[Oct 16, Oct 17, Oct 20, Oct 22, Oct 24]
Gasparina	Ella May
	[Oct 15, Oct 18, Oct 21, Oct 23, Oct 25]
Donna Pasqua Polegana	Kerry Duff
Donna Katherina Panchiana	Johannah Khalema
Urchin & Cousin Simon	Andrea Blakey
	[Oct 15, Oct 17, Oct 21, Oct 23, Oct 25]
Urchin & Cousin Simon	Ella May
	[Oct 16, Oct 18, Oct 20, Oct 22, Oct 24]
Sansuga	Astrid Varnes
The Count	Ryan Beil
Anzoletto	Chris Murray
Fabrizio	Tory Coombs



*Set rendering by Francesca Albertazzi*

## PRODUCTION

Stage Manager	Krista Sung
Assistant Stage Managers	Cat George, Serena Gomes, Lauren Haigh
Vocal Coach	Gayle Murphy
Movement Coach	Cathy Burnett
Dance Captain	Ella May
Technical Director	Jim Fergusson
Head of Wardrobe	Jean Driscoll-Bell
Costume Specialist	Nancy Na
Costume Assistants	Amy Brener, Nicole Chartrand, Linda Chung Val Farlette, Lauren Haigh, Fu-Lin Kuo, Hayley Lee, Dalia Levy, Mavis Lui, Anna Miyamoto, Yvonne Shin, Annabell Woods
Make-up Artist	Jill Wyness
Make-up Assistant	Mavis Lui
Scenic Painter Supervisor	Val Farlette
Scenic Painters	Shawna Beesley, Nicole Chartrand, Rosemary Morgan, Lori Pratt, Izzy Rubin, Alissa Takaya, Claire Williams, Katie Witoszkin
Scenery Construction	Jim Fergusson, Peter Grier, Don Griffiths, Izzy Rubin, Theatre 250 Class
Props Supervisors	Lynn Burton Janet Bickford
Props Builders	Zosia Cassie, Mavis Lui, Karen Mirfield, Carly Oliver, Helina Patience, Lori Pratt
Props Crew Chief	Michelle Harrison
Lighting Assistant	Mark Eum
Lighting Operator	Eurassia Adamson
Lighting Crew	Naomi Baitwell, Kate Butler, Ju-Young Min, Helina Patience, Gillian Wolpert
Sound Assistant	Drew Blakie
Sound Operator	Noa Anatot
Stage Crew	Michelle Albao, Michelle Harrison
Production Manager	Jay Henrickson
Business Manager	Marietta Kozak
Communications	Joan Wellwood
Poster Design	James A. Glen
Daytime Box Office	Amin Miremadi
Theatre Secretary	Karen Tong
Financial Clerk	Carol Lai
Manager of Audience Development, Internal Communications and IT Service	
Support	Gerald-John Vanderwoude
Program Design	Lauren Haigh

### Acknowledgements

Vancouver Playhouse Theatre, Arts Club Theatre, UBC School of Music, James Tyler Irvine, Ian Pratt,  
Sean Erickson, Oscar Nieto (Al Mozaico Flamenco Dance Academy)