

THEATRE AT UBC PRESENTS



a place of mind

George Bernard Shaw's

Arms and the Man

Directed by Mindy Parfitt

March 18 to 27, 2010

Frederic Wood Theatre, UBC

THEATRE

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a place of mind

Arms and the Man

by **George Bernard Shaw**

Directed by
Mindy Parfitt

March 18 to 27, 2010

Frederic Wood Theatre

The University of British Columbia
Department of Theatre and Film

Welcome



Stanley Weese, Photo by James Loewen

Welcome to *Arms and the Man* and our beautifully refurbished Frederic Wood Theatre. I'm sure you couldn't help noticing the fabulous new sign and the new outside lighting that showcases the building's fine modernist architecture. Coming into the lobby you may also have noticed our new paint job and furniture and our snappy new concession. Not everything is quite finished yet. We have a plush new front curtain coming, a new cyclorama, and this summer some substantial new electrical circuitry. A 57-year-old high-use building needs TLC, and thanks to the foresight and generosity of Dean of Arts Nancy Gallini, the beloved Freddy will face its second half-century fully refreshed.

Like *Romeo and Juliet*, our earlier hit this season, *Arms and the Man* is directed by a graduate student in Theatre. This show is Mindy Parfitt's MFA Directing thesis project. For about a decade now, two of our mainstage shows each season have been directed by MFA students, with actors drawn largely from our BFA Acting program, and designers, stage managers and technical staff from our BFA and MFA Design/Production programs. The idea is to integrate educational and pedagogical values with practical experience, and to place the finished work before a paying audience, providing a transition from the classroom to the professional theatre world. The results have been fairly spectacular. Nearly all our MFA grads and many of our BFAs are working in the profession. Our big hit from last season, *Billy Bishop Goes to War*, written by Directing alumnus John Gray, directed by MFA Sarah Rodgers and starring BFA grad Ryan Beil, re-opens at the Arts Club's Granville Island Stage later this month.

On a very sad note, we mourn the loss of a long-time favourite faculty member in the Theatre program, Master Teacher Award-winner Stanley Weese, who left us last month at the age of 86. Stanley taught acting and directing in the department from 1966 until his retirement in 1988. He had a particular affinity for classics of the modern theatre, directing memorable Freddy Wood productions of O'Neill's *Long Day's Journey into Night* and *A Moon for the Misbegotten*, Beckett's *Waiting for Godot* and *Endgame*, Miller's *The Crucible* and *All My Sons*, Ibsen's *The Wild Duck*, Strindberg's *The Father*, and Synge's *Playboy of the Western World*. Stanley was also a very fine actor. I had the pleasure of working with him in the 1980 UBC production of *King Lear*, playing Cornwall to his Gloucester. I remember how gracious and funny he was in our rehearsals of the scene in which the evil Cornwall plucks out Gloucester's eyes. Sweet-natured, generous and talented, Stanley will be long remembered and sorely missed.

The Department wishes to honour Stanley's request not to have a memorial service. But Stanley would have appreciated contributions to the charity of his choice, "A Loving Spoonful" (www.alovingspoonful.org).

Enjoy the show. Stanley would have.

Jerry Wasserman

Head, Department of Theatre and Film

Director Notes

As a masters student choosing my thesis production, I was interested in exploring a form of theatre that differed from my previous work. Until now, my professional career has consisted of tackling contemporary plays that dive deeply into the edgier aspects of the human experience.

I thought a comedy would be good for me.

Arms and the Man was written to adhere to the theatre conventions of the time. However, Shaw turns these customs upon themselves to comment on the social mores and politics of his day. He has set the piece within the Serbo-Bulgarian war but allowed himself artistic license through not strictly adhering to the complexities and details of this period. This freedom he allowed himself immediately intrigued and inspired me to discover how I could stay true to the time, place and conventions while finding the elasticity of the piece. Where could I stretch and pull the production while still upholding the integrity of the script?

It has been a great privilege to pore over these words and to work with this talented group of artists. When directing a play, I always love the way the story emerges and opens. How the subtleties gradually rise and the text continually deepens and expands before me. This play is no different—maybe I experienced this unfolding even more. GBS continually speaks to us of courage, identity, the ridiculousness and harshness of war and social incongruities. All ideas that still bristle with relevance.

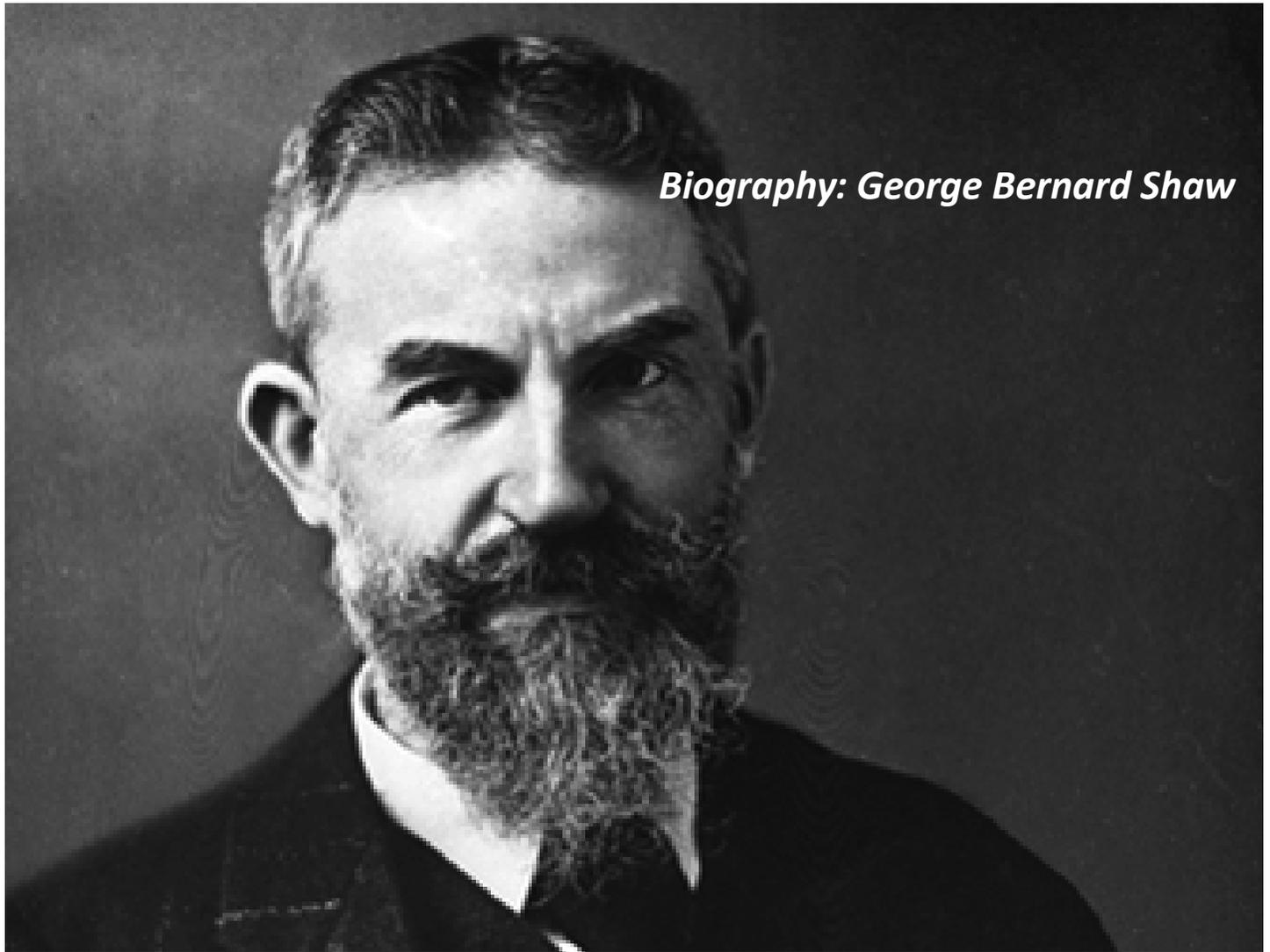
Theatre is an important, indeed vital, vehicle in which we can investigate the nuances and intricacies of society and humanity. I have grown to understand that through humour we can more easily access those aspects of ourselves and each other that may otherwise be difficult or uncomfortable to reach.

I thank you for supporting the arts and for choosing theatre this evening. Enjoy.

Mindy Parfitt
Director



Kim Bennett and Jameson Parker, Photo by Tim Matheson



Biography: George Bernard Shaw

GEORGE BERNARD SHAW (1856-1950), the acclaimed dramatist, critic and social reformer, was born in Dublin where he grew up in an atmosphere of genteel poverty. He attended four schools and was tutored by a clerical uncle, but left his formal schooling behind him at the age of 15. He developed a wide knowledge of music, art and literature under the influence of his mother, a singer and vocal music teacher, and as a result of his visits to the National Gallery of Ireland. In 1876 he moved to London, where he spent his afternoons in the British Museum, and his evenings pursuing his informal education in the form of lectures and debates. Bernard Shaw declared himself a socialist in 1882 and joined the Fabian Society in 1884; soon he distinguished himself as a fluent and effective public speaker and an incisive and irreverent critic of music, art and drama.

Shaw's first play, *Widowers' Houses*, was produced privately in 1892 for the members of a progressive theatre club called the Independent Theatre Society. It was followed by *The Philanderer* and *Mrs Warren's Profession*. Published as *Plays Unpleasant* (1898), these George Bernard Shaw plays reflect Shaw's admiration for the "new drama" of Ibsen. More palatable, though still rich with challenges to conventional middle-class values, were his *Plays Pleasant* (1898) which included *Arms and The Man*, *Candida*, *The Man of Destiny* and *You Never Can Tell*. In 1897 Shaw attained his first commercial success with the American premiere of *The Devil's Disciple*, which enabled him to quit his job as a drama critic and to make his living solely as a playwright. In 1898

he married Charlotte Payne-Townshend, an Irish heiress whom he had met through his Fabian friends Beatrice and Sidney Webb.

George Bernard Shaw's plays first attained popularity in London through a famous repertory experiment at the Royal Court Theatre from 1904 to 1907. Among his plays presented there were the premieres of *John Bull's Other Island* (1904), *Man and Superman* (1905), *Major Barbara* (1905) and *The Doctor's Dilemma* (1906). *Pygmalion*, by far his most popular work, was first performed in 1913. During World War I, Shaw's anti-war pamphlets and speeches made him very unpopular as a public figure. In *Heartbreak House* (performed 1920) he exposed the spiritual bankruptcy of the generation responsible for the carnage. Next came *Back to Methuselah* (1922) and *Saint Joan* (1923), acclaim for which led to his receiving the Nobel Prize for Literature for 1925. Shaw continued to write plays and essays until his death in 1950 at the age of 94.

Reprinted with permission from the Shaw Festival website:
www.shawfest.com/Home/About-The-Shaw/George-Bernard-Shaws-Bio#



Historical Background of the Play

The Balkans is a name given to the region which includes modern-day Greece, Albania, Montenegro, Bosnia, Serbia, Bulgaria, and Romania. During the 19th century, after over 500 years of ruling this southeastern quadrant of Europe (as well as North Africa, Spain and much of the Middle East), the once powerful Ottoman (Turkish) Empire was weakening. The great powers of Europe - Russia, Germany, and Austria - were more than willing to divide up any spoils that would result from a Turkish defeat. The question was, of course, which of these powers would reap the largest benefits.

The Balkans has an exceedingly complex history, peopled by a wide variety of religious, ethnic, and linguistic groups scattered through this mountainous territory in a seemingly random manner. Dividing up the region into countries during the latter part of the 19th century therefore became contentious and has resulted in border disputes, civil wars, and ethnic massacres even to this day.

Arms and the Man is set during the very brief Serbo-Bulgarian war of November 1885. In a dispute between the two neighbouring Balkan countries, each of whom felt the other had expansionist designs, Serbia was being backed by the Austro-Hungarian Empire and Bulgaria was being backed by the Russian Empire. Each of the larger powers was supporting the quarreling countries with officers and supplies. The Swiss provided a large number of mercenaries (such as Captain Bluntschli) who profited by, but cared nothing for, the outcome of the

war. Shortly after Serbia declared war in November 1885 and invaded, Russia called back her officers and Bulgaria was left to fend for herself. In spite of this setback, the Bulgarians were victorious in the Battle of Slivnitza on November 19. The small town where the Petkoffs live was on the main road leading back to Serbia where the retreating army was fleeing.

Reprinted with permission from the National Arts Centre. For their complete guide, see:
www.artsvivants.ca/pdf/eth/activities/arms_guide.pdf.

Glossary of Selected Terms

Bayonet	A blade adapted to fit the muzzle end of a rifle and used as a weapon in close combat.
Blackguard	A thoroughly unprincipled person; a scoundrel; a foulmouthed person. Pronounced “bla-gard”.
Bourgeois	Of the middle class; attitudes and behaviour that conform to the standards and conventions of the middle class.
Bucharest	Capital city of Romania, since 1862.
Byron	George Gordon, Lord Byron (1788-1824). Romantic poet and satirist, famous for numerous love affairs.
Castilian	A native of the Spanish province of Castile.
Cossack	A people of southern European Russia and adjacent parts of Asia, noted as cavalrymen especially during Czarist times.
Court martialled	A military or naval court (tribunal) of officers appointed by a commander to try persons for offenses under military law.
Czar	Czar (Tsar) Nicholas II, Russia (1868-1918); last crowned Emperor of Russia, ruled 1894 until the Russian Revolution of 1917; Bolsheviks executed entire family in July, 1918.
Don Quixote	An impractical idealist bent on righting incorrigible wrongs; hero of a satirical chivalric romance by Miguel de Cervantes.
Ernani	Opera by Giuseppe Verdi, of love, revenge and conspiracy.
Fusillade	Discharge from firearms fired simultaneously or in rapid succession.
Levas	Currency from Bulgaria; basic unit is the ‘lev’ divided into 100 ‘stotinka’.
Philippopolis	Oldest town in the Free State of South Africa, founded in 1823.
Prince Alexander	Alexander Joseph of Battenberg (1857-1893), the first prince of modern Bulgaria, reigned from 1879 to 1886.
Pushkin	Aleksander Pushkin (1799-1837): Russian poet and author, often considered founder of modern Russian literature.
Regiments	A military unit of ground troops consisting of at least two battalions, usually commanded by a Colonel.
Sabre	A stout sword with a curved blade and thick back.
Slivnitza	Battle of Slivnitza, 17-19 November, 1885, was a Bulgarian victory and the decisive battle of the Serbo-Bulgarian war.

Adapted and reprinted, with permission, from the Shaw Festival’s 2006 production Study Guide for *Arms and the Man*. For full guide, see: www.shawfest.com/assets/guides/Arms_Study_Guide.pdf.

Scenic Design Notes

In the summer of 2009, when I was finally getting down to reading *Arms and the Man*, the BBC news announced that a researcher had discovered a joke written by George Bernard Shaw in honour of the opening in 1930 of the Hall at William Morris House in Wimbledon. The joke was found written in Shaw's hand on a photograph of himself, and read as follows: "William Morris and I preached the gospel of Labour together on many occasions. Many respectable persons thought we deserved hanging. I am proud to hang in a hall dedicated to him." As a joke it was a little disappointing, but it did trigger a thought which led to research that incorporated photography, William Morris's idiosyncratic textile designs and socialism. Because many of the characters in *Arms and the Man* are posers, I decided that I wanted to play with the posed photo. I began by immersing myself in the extensive slide collection at Concordia University. Like all research, it's the serendipitous find that often makes the searching most exciting. In the collection, I found original slides from the Notman Studio in Montreal.

William Notman was a photographer in the 1800s who became famous for his group portraits of athletic clubs, social gatherings, and prominent families. These composite photographs were created by photographing each subject individually in the studio, with a posing stand at the head to prevent movement. The negative was developed and then printed on photographic paper. The subject was then carefully cut out; the edges were feathered, and placed on a canvas. After fixing, washing, and drying, the canvas was attached to a wooden stretcher, coloured in oil by artists, and then rephotographed to make the composite appear seamless. Early Photoshop mixed in with scene painting: I was inspired. And more so when I read the description of a large-scale reproduction of a fancy dress skating party planned in honour of Prince Arthur. Notman declared his intention to make a record of the event, and invited those who planned to attend to bring their costumes and skates to his studio for a composite photograph:

One hundred and fifty people came in answer to the advertisement to don their brightly coloured costumes representing various themes and epochs. They included Scottish couples in Highland costume, Elizabethan ladies and courtiers, several soldiers and sailors, a voyageur, a pilgrim father, "Diana", goddess of the hunt, with bow and arrows, a scattering of young women in peasant costumes, a woman dressed as Night, another as the morning star, a man arrayed as a counter bass, another as a giant head and an "Indian" who appears to be aiming his arrow at a woman smoking a cigar.

In *Arms and the Man*, the characters that inhabit the "house" have more money than sense, and spend much of their time posing and romanticizing the war. I began to cut and paste, as needed, elements for my own composite photo. And so what began with a joke at the back of a photograph, ended up as a photographer's backdrop for the actors.

Ana Cappelluto
Scenic Design



Two portraits of Miss Legge by William Notman. Courtesy of the McCord Museum, Montreal.

Works Cited

Triggs, Stanley G. "The Composite Photographs." [Mccord-museum.qc.ca](http://mccord-museum.qc.ca). McCord Museum, 2005. Wed. March 10, 2010.

Costume Design Renderings by Saghar Bazargan



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Scenic Design Renderings by Ana Cappelluto



Arms and the Man

By **George Bernard Shaw**

Directed by **Mindy Parfitt**

Scenic Design
Ana Cappelluto

Costume Design
Saghar Bazargan

Lighting Design
Craig Alfredson

Sound Design
Carey Dodge

Music Director
Mishelle Cuttler

Music Director
Alyssa Semczyszyn

Cast

Kim Bennett
Raina

Barbara Kozicki
Catherine

Ryan Warden
Sergius

Andrew Cohen
Petkoff

Fiona Mongillo
Louka

Ben Whipple
Russian Officer

David A. Kaye
Nicola

Jameson Parker
Bluntschli

The Band

Mishelle Cuttler
Band Leader/Accordion

Brian Cochrane
Trombone

Michael Neale
Trumpet

The performance is approximately 2 hours long. There is one 15-minute intermission.

Please turn off all cellular telephones, pagers and watch alarms. The use of cameras, video or any other recording device is prohibited during the performance. Thank you.

Production

Jaclyn Buck
Stage Manager

**Collette Brown, Gabby Holt,
Jessica Jeffery**
Assistant Stage Managers

Andrew Cohen
Assistant Music Director

Alyssa Senczyszyn, Mishelle Cuttler
Vocal and Music Arrangement

Jay Henrickson
Production Manager

Jim Fergusson
Technical Director

Keith Smith
Scenery & Lighting Specialist

Jean Driscoll-Bell
Costumes Supervisor

Janet Bickford and Lynn Burton
Properties Supervisors

**Michael Bock, Tanya Mathivanan,
Frank Spencer, Stephen Yoon**
Properties Builders

Gayle Murphy
Vocal Coach

Andrea Rabinovitch
Movement Coach

Maria Fumano
Assistant Technical Director

Cassandre Chatonnier, Amanda Larder
Scenic Design Assistants

Maria Fumano, Hana Johnson
Lighting Design Assistant

Jui Kang, Jen Waterhouse
Costume Design Assistants

Jenny Kim, Christina Istrate
Sound Design Assistants

Jill Wyness
Make-up Artist

**Madeleine Copp, Maria Fumano,
Stephen Yoon**
Set Construction

**Madeleine Copp, Maria Fumano,
Stephen Yoon**
Lighting Crew

Lorraine West
Scenic Artist

**Michael Bock, Cassandre Chatonnier,
Maria Fumano, Christina Istrate,
Amanda Larder, Mandi Lau,
Diana Sepulveda, Stephen Yoon**
Scenic Painters

Hayley Petersen
Properties Crew Chief

Steffi Lai, Erin Samuda
Assistant Cutters

**Jade Greaves, Emily Hartig,
Jessica Jeffery, Melissa Krsticevic,
Tanya Mathivanan, Ling Yu Xiu Zhong**
Costume Builders

Emily Hartig, Ling Yu Xiu Zhong
Dressers

**Michael Bock, Jennifer Chu,
Maria Fumano, Wonsun Lee,
Chantal Megrin, Jeong Miae**
Stage Crew

Megan Gilron
Lighting Operator

Alen Dominguez
Sound Operator

Stephen Heatley
Directing Advisor

Bob Eberle
Stage Management Advisor

Alison Green
Costume Design Advisor

Jennifer Suratos
Companion Guide Editor

Ian Patton
Companion Guide Design

Tim Matheson
Publicity & Archival Photography

Acknowledgements

Vancouver Playhouse, Vancouver Opera Association, Arts Club Theatre, Brian Taylor at TSE Nursery Sales Ltd. Christopher Myers, Joe Mancin, Milena Varzonovtseva, Milena Droumeva, Dr. Hallie Marshall, Anne Stroemer, Dr. Božena Karwowska, Lesley Ewen, Aurora Velaj, Trisha Wilson, Jackie Maxwell, National Arts Centre, Shaw Festival, Dr. Jonathan Wisenthal.

A Special Caution

Patrons should be aware that the performance contains some open flame as well as loud sound effects simulating gunshots and explosions.



Craig Alfredson



Saghar Bazargan



Kim Bennett

The Company

Craig Alfredson (Lighting Design) – Craig works as a Technical Director and designer for various Vancouver theatre and dance companies, and is currently completing a degree in design at the University of British Columbia. Recent design credits include UBC Opera Ensemble's *Hansel & Gretel* (set), Theatre at UBC's *Unity (1918)* (lighting) and *The Master Builder* (lighting), Firehall Theatre's *Stuff Happens* (set and projections), and *Ernestine Shuswap Gets Her Trout* (set and projections).

Saghar Bazargan (Costume Design) – Saghar is an international student who has been studying in Canada since 2005. Before becoming involved in theatre, Saghar studied design principles at a Graphic Design-focused high school in Iran. She then decided to pursue her artistic education in theatre design. She completed her first two years at the University of Regina, and is currently in the fourth year of the BFA Theatre Design & Production program at UBC. Recent costume design credits include two productions for Brave New Playwrights in April 2009: *Seams* and *84 Dodge Omnis*. She would like to thank Alison Green, Jean Driscoll-Bell, Mindy Parfitt, and the creative team of this production for their fantastic support and collaboration.

Kim Bennett (Raina) – Originally from Kamloops, BC, Kim Bennett is a final year BFA Candidate. Prior to attending UBC, Kim achieved her ATCL Certification in Speech and Dramatic Arts from Trinity Guildhall. Her favourite credits include Julia in *The Two Gentlemen of Verona* (Project X Theatre), Celia in *As You Like It* (Project X Theatre), Cecile in *Les Liaisons Dangereuses* (Walterdale Playhouse), Electra in *Electra* (Theatre at UBC) and both Marie and the Doctor in *MK-Woyzeck* (Theatre at UBC).

Jaclyn Buck (Stage Manager) – Currently Jaclyn is in her intermediate year of the BFA Theatre Design and Production program. Favorite Stage Management credits include: Lanyard Theatre Company's premier work *Has Anyone Seen Richard Mangione?*,

Theatre at UBC's *Unity (1918)* (Assistant) and *Medea* (Assistant). Jaclyn would like to thank her family for their endless support and love. She would also like to thank coffee and chocolate for always keeping her going. Jaclyn's next project is directing Jay Torrence's *Postmarks* for the Brave New Play Rites festival.

Ana Cappelluto (Scenic Design) – Ana Cappelluto is based in Montréal. Her designs have traveled to numerous international festivals including Londrina International Festival in Brazil, Singapore Arts Festival, Valencia International Arts Festival in Venezuela, Festival International des Théâtres Francophones in France and Aoyama Round Theatre in Japan. In Québec she has worked with many independent companies including Black Theatre Workshop, Porte Parole, Dulcinea Langfelder & Co, Imago Theatre, Pigeons International, Geordie Productions and Théâtre Le Clou. She was recently awarded a Jessie Richardson Theatre Award for Outstanding Set Design, Small Theatre, for Sarah Kane's *4.48 Psychosis*. She is an Associate Professor in the Department of Theatre at Concordia University.

Andrew Cohen (Petkoff) – Andrew is delighted to be back at the Frederic Wood. He just finished performing for three billion people tap dancing in the Opening and solo singing in the Closing Ceremonies of the 2010 Winter Olympics. Before that he was recently seen in *The Laramie Project* (Theatre at UBC), *Laramie Project 10 Years Later* (Homesark), *A New Brain* (Pipedream), *The Dining Room* (Theatre at UBC), and as a top-twelve national finalist on CBC's Triple Sensation and the spin-off Inspiration and Performance. Huge thanks to Mindy and the faculty.

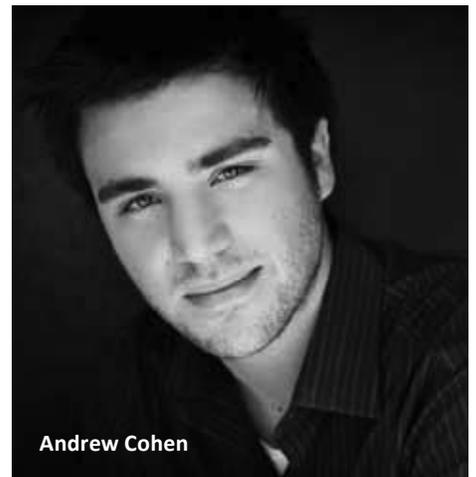
David A. Kaye (Nicola) – David has worked in Film and Television since he was 4, breaking into voice overs at the age of 11. Selected credits include: Samuel Decker, *Legends of the Fall*; Jesse Waingrow, *3000 Miles to Graceland*; Noddy, *Make Way for Noddy and Shin, Nana*. He is currently pursuing his



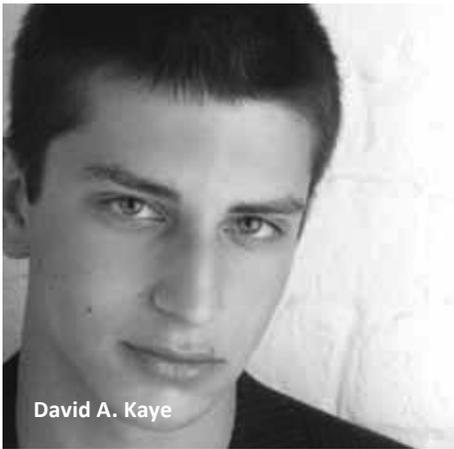
Jaclyn Buck



Ana Cappelluto



Andrew Cohen



David A. Kaye



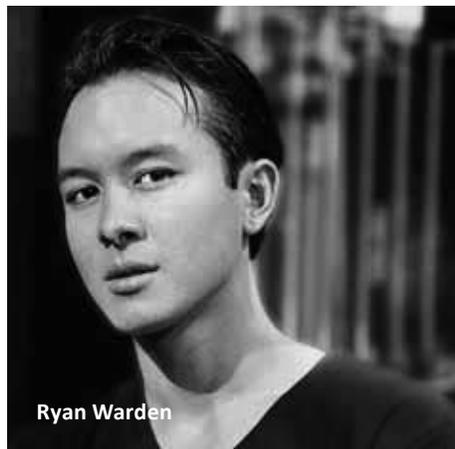
Jameson Parker



Ben Whipple



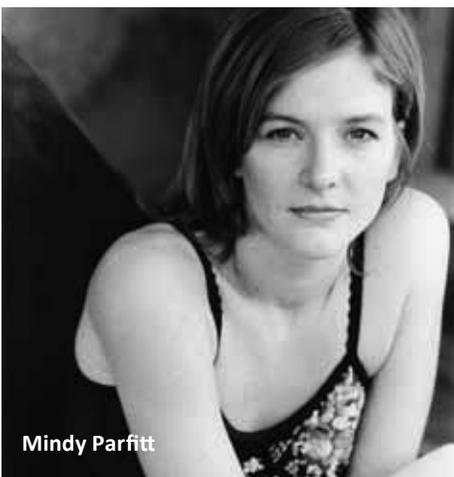
Barbara Kozicki



Ryan Warden



Fiona Mongillo



Mindy Parfitt

BFA in Acting at UBC. Most recent Theatre at UBC credits include Aaron McKinney in *The Laramie Project* (Nicola Cavendish) and Tybalt in *Romeo and Juliet* (Catriona Leger). www.Whiskayefilms.com.

Barbara Kozicki (*Catherine*) – Barbara is in her intermediate year of the BFA Acting Program and is very excited to perform on the Frederic Wood Theatre stage once again. Originally from Calgary, Alberta, Barbara is an accomplished fire dancer, poi performer and Marilyn Monroe impersonator. Previous Theatre at UBC credits include *Romeo and Juliet* and *The Laramie Project*. Barbara would like to thank Charles and her Mom for all their love and support! www.firedancer.ca.

Fiona Mongillo (*Louka*) – Fiona Mongillo is nearing the end of her final year of the BFA acting program, and is very excited to enter the professional world. Favourite Theatre at UBC credits include: Cassandra in *The Trojan Women*, the title role in *Medea*, Beatrice in *A Servant of Two Masters*, Hilde in *The Master Builder*, and J. Soundpost in *Romeo and Juliet*.

Mindy Parfitt (*Director*) – Mindy Parfitt is Co Artistic Director of Horseshoes & Hand Grenades Theatre. She directed both their award winning productions - Sarah Kane's *4.48 Psychosis* and Daniel MacIvor's *You Are Here*. In Montreal, she

founded Soulfishing Theatre for which she directed and acted and she has worked with other companies including Centaur Theatre, Theatre Columbus, Dark Horse and Tarragon. Locally she has worked for Studio 58, Bard on the Beach, Playwrights Theatre Centre, The PuSh Festival and most recently co-directed *Palace of the End* with Touchstone Theatre's Katrina Dunn.

Jameson Parker (*Bluntschli*) – Jameson recently returned from The British American Dramatic Academy in Oxford, England, where he studied under John Barton and Mark Wing-Davey. He is currently pursuing his BFA in Acting at UBC. He was also recently the Assistant to Producer Elizabeth Levine on *Wood If*, a Bravo!FACT film directed by J.B. Sugar. Past credits include: Romeo in *Romeo and Juliet* (Catriona Leger), *The Laramie Project* (Nicola Cavendish), *Old Goriot* (James Fagan Tait), and Lifetime Television's *The Party Never Stops* (David Wu). www.Whiskayefilms.com.

Ryan Warden (*Sergius*) – Ryan's production credits include Theatre at UBC's *Mother Courage and Her Children*, *The Rez Sisters*, and *A Dybbuk*, as well as lighting operator for Pi Theatre's 2006 production of *Werewolves*. Acting credits include *The Collector* and *Weeding the Flowers* (Brave New Play Rites, 2007), *The Dining Room* (Sarah Rodgers, 2009), and *The Laramie Project* (Nicola Cavendish, 2009). His most recent work was in *Romeo and Juliet* directed by Catriona Leger. He is most proud of his role in David Savoy's *Diary of a Madman*, which was sent to the Setkani/Encounter international theatre festival in Brno, Czech Republic in 2008. Warden-Films.com

Ben Whipple (*Russian Officer*) – Ben is an intermediate student in the BFA Acting Program at UBC. Theatre at UBC's credits include *The Laramie Project* (Doc O'Connor, Fred Phelps) and *Romeo and Juliet* (Mercutio). Ben can next be seen as Chiron in Bear Bones Theatre's production of *Titus Andronicus*.

UBC Theatre Program Endowed Awards

Below is a list of Awards, Scholarships and Prizes which are supported by endowments and awarded on the recommendation of the theatre faculty. Donations are tax deductible and aid in increasing the award's value for worthy theatre students. For more information on contributing to UBC Awards, Scholarships and Prizes, please visit www.supporting.ubc.ca.

Jessie Richardson Scholarship – awarded in honour of Jessie Richardson's distinguished contribution to the development of theatre in British Columbia. It is awarded to an undergraduate student who has contributed generously to the season and has maintained a high standard in theatre studies.

Michael McQueen Scholarship – awarded in memory of Michael McQueen, who died at age 32 and was a technical theatre graduate of UBC. It is awarded to a third or fourth year student who plans to make a career in technical theatre.

Beatrice Johnson Wood Scholarship in Theatre – awarded in honour of Beatrice Wood, who displayed a lifelong commitment to the theatre. It is awarded to an outstanding student in the acting stream of the BFA.

Joy Coghill Award in Theatre – awarded in honour of Joy Coghill, a Canadian Theatre pioneer and UBC alumna. It is awarded to a promising student entering the BFA acting program.

Peter Loeffler Memorial Prize – awarded in memory of Peter Loeffler, a UBC faculty member for over 30 years who devoted his life to the theatre. It is awarded an undergraduate theatre major.

Stephen Woodhouse Memorial Prize – awarded in memory of Stephen Woodhouse, a promising acting student whose life was cut short by a tragic accident. It is awarded to an undergraduate student majoring in any aspect of theatre who has achieved a consistently high level of excellence in theatre courses.

Yvonne Firkins Prize – awarded in honour of Yvonne Firkins, founder of the Arts Club Theatre. It is awarded to the undergraduate student with best record of achievement in direction and staging.

Faculty Women's Club Ida Green Scholarship – awarded in honour of Dr. Ida Mabelle Green, a pioneer in the provision of graduate fellowships for women, by the Faculty Women's Club to a student entering third year or higher.

IODE Fine Arts Foundation Scholarship – awarded by the University Chapter of the IODE to a student demonstrating excellence in the field of theatre.

Norman Young Scholarship in Theatre – awarded in honour of Norman Young for his many years of service to Theatre at UBC and the performing arts in Vancouver. It is awarded to an undergraduate or graduate student in design or production.

Stuart Keate Scholarship – awarded by the Canadian Diabetic Association in honour of Stuart Keate, a former member of the UBC Players Club, the board of governors, and publisher of the Vancouver Sun. It is awarded to a graduate student in theatre.

Dorothy Somerset Memorial Scholarship in Theatre – awarded in honour of Dorothy Somerset, founder and first head of the Department of Theatre at UBC. It is awarded to a student at the graduate level in the Theatre Program.

John Brockington Scholarship in Theatre – awarded in honour of John Brockington for his many contributions to UBC's Department of Theatre during more than thirty years of teaching and directing. It is awarded to an MFA student in theatre.

Errol Durbach Graduate Scholarship in Theatre – awarded in honour of Errol Durbach's many contributions to the Theatre Program. It is awarded to an MA or PhD student in theatre.

Theatre at UBC

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Head, Department Theatre and Film

Stephen Malloy

Associate Head, Theatre Production

Gerald Vanderwoude

Business Manager

Jay Henrickson

Manager, Technical Production

Ian Patton

*Manager, Communications,
Audience Services and Technology*

Deb Pickman

Manager, Marketing and Communications

Jennifer Suratos

Theatre/Film Studies Administrator

Karen Tong

Theatre/Film Studies and Graduate Secretary

Zanna Downes

Theatre/Film Production and Graduate Secretary

Linda Fenton Malloy

Theatre at UBC and Production Website

Carol Lai

Financial Clerk

Tony Koelwyn, Marijka Brusse

Box Office

Stephanie Schwartz

Front of House Manager

Steffi Lai, Ellie Kim

Concession Clerks

Gene Baedo

Custodial Services



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Theatre & Film

Film Studies

BA Major, BA Minor, MA Film Studies

Film Production

BFA, Diploma, MFA Film Production
MFA Film/Creative Writing

Theatre

BA Theatre, BA Drama,
BFA Acting, BFA Design & Production,
MA Theatre, MFA Design, MFA Directing, PhD,
Certificate in Theatre Design & Technology

theatrefilm.ubc.ca

Keri Stark and Fiona Mungillo in *Media Theatre* at UBC Casp. Photo by Tim Matheson



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Odori: The World of Kabuki Dance
Traditional dance and theatre from Japan
 April 10 & April 11 - 7:30pm
 Frederic Wood Theatre, UBC

TomoeArts presents:

Odori: The World of Kabuki Dance

A rare chance to see dances from the kabuki theatre performed in full costume, wig and make-up. Three master dancers from Japan: Fujima Shōgo, Izumi Tokuhō and Fujima Momyo will join TomoeArts' artistic director Colleen Lanki (Fujima Sayū) to bring Vancouver audiences two evenings of the art of "odori" - kabuki dance!

April 10 & 11, 2010 - 7:30pm
 Frederic Wood Theatre, UBC, 6354 Crescent Road
 \$25; \$20 seniors; \$15 students
 UBC box office: 604.822.2678 www.theatre.ubc.ca

April 9, 7:30pm - Free lecture-demo on kabuki dance featuring the master artists and Dr. Julie Iezzi from the University of Hawaii.

Other public events connected to Odori:

- Performance workshops with the master artists*
- Costuming demonstration (Museum of Anthropology)*
- Ukiyo-e print exhibit (Asian Library, UBC)*

For more info:
www.tomoearts.org or 604.607.5978

