

THEATRE AT UBC PRESENTS



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THEATRE  
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# DANCING AT LUGHNASA

by **Brian Friel**

Directed by **John Cooper**

**November 15 to December 1, 2012**

**Frederic Wood Theatre**



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Friel, Brian

Dancing at Lughnasa : a Theatre at UBC companion  
guide / Brian Friel ; editor, Patricia Everett.

ISBN 978-0-88865-018-4

1. Friel, Brian. Dancing at Lughnasa. I. Theatre at UBC  
II. Title.

PR6056.R5D35 2012

822:914

C2012-907561-2

## Welcome

**Jerry Wasserman**  
Head, UBC Theatre and Film

Welcome to Lughnasa, one of the many exotic locales Theatre at UBC is visiting this season. We've traveled to mid-century England with *The Duchess: aka Wallis Simpson* and to 18th century Germany with *The Sorrows of Young Werther*. Brian Friel's exquisite *Dancing at Lughnasa* takes us to Ireland's County Donegal in the 1930s. In the New Year we'll visit a fantastic version of mid-century France with Ionesco's *Rhinoceros* and turn-of-the-century Massachusetts with axe-murderer Lizzie Borden in Sharon Pollock's *Blood Relations*. Join the theatre and see the world! Experience other times and cultures through the complex imaginative lenses of brilliant playwrights, remarkable directors, and student actors and designers at the top of their game.

Directing this production of *Dancing at Lughnasa* is one of our most talented and successful MFA Directing graduates, John Cooper, who has also been an Adjunct Professor in our Theatre program for many years. Anyone who has been to the theatre in Vancouver has seen John's sterling work at the Arts Club, the late lamented Playhouse, and elsewhere. I'm personally proud to have co-starred in one of John's MFA productions way back in the 1990s, a little play by Ian Weir called *Sacking*. I played Attila the Hun to Errol Durbach's Alaric the Visigoth. All of us stars—actors, directors, or playwrights—have to start somewhere.

This is my last UBC show before stepping down as Head of the Department of Theatre and Film at the end of my five-year term, handing the reins back to Robert Gardiner, and rejoining the regular faculty. It's been a tremendous privilege to preside over the renovations to our infrastructure, the renewal of our faculty and staff, the tremendous accomplishments of our students, and all the great scholarly and creative work that has been done in the Department since 2007. I especially want to thank you, our patrons and supporters, the audiences for whom we create plays and films, research their history and write about them.

Enjoy!

Jerry Wasserman

## What is Lughnasa?

**Trish Everett**  
PhD Student, UBC Theatre and Film

Lughnasa is a traditional Gaelic harvest festival celebrated on the first of August in honor of the God Lugh, the deity of storms and lightning who triumphed over the spirits of the underworld that sought to keep the harvest for themselves. Offerings made to Lugh were intended to ensure fair weather and to ensure the crops were not damaged prior to their harvest. Lughnasa was also a traditionally favoured time to begin handfasting relationships in which a young couple would begin a trial marriage lasting for a year and a day with the option to end the relationship or formalize it in marriage at the end. Folklorist Maire MacNeil conducted a study of the festival in 1961 including oral histories and reviews of extant ancient texts. According to MacNeil, Lughnasa consisted of the following:

[A] solemn cutting of the first of the corn of which an offering would be made to the deity by bringing it up to a high place and burying it; a meal of the new food and of bilberries of which everyone must partake; a sacrifice of a sacred bull, a feast of its flesh, with some ceremony involv-

## Director's Notes

**John Cooper**  
Adjunct Professor, UBC Theatre and Film

Brian Friel is a master playwright. His sumptuous words are rich not only in colour and tone, rhythm and form, but dense in dramatic inference and interior direction. Form as well as content directs the action, and therefore the actor. What fun to play with.

And what a storyteller. His characters are sharply and lovingly drawn, rich in dramatic conflict both within and without; full of humor and sadness; wrestling with hope and disappointment, faith and doubt, pride and shame. And always full of life. Seeking life. Their onstage journeys are compelling, surprising and full of truths. And full of wonderful ironies. The dramatic conflicts of this play argue governing religion against a more organic paganism, the natural against the civilized, obedience against insurrection, order against chaos, structure against inevitable collapse. Discussions for times of change.

And from these conflicts arise questions I find deeply meaningful, indeed necessary.

Who are we? What is our relationship to ourselves and our past? Are we allowing ourselves this connection? Are we allowing structures and belief systems to stand between us and ourselves? What part does spirit and faith play in our lives? Where does sexuality live in this? Quiet obedience or raucous celebration? As we search for meaning beyond ourselves, do we look to traditional religious structures or are we better off to be involved in our own distinctive spiritual search? How do we walk through change? Are we resisting and suffering or surrendering and moving towards acceptance?

I hope these questions are meaningful to you.

Peace,

John Cooper

ing its hide, and its replacement by a young bull; a ritual dance-play perhaps telling of a struggle for a goddess and a ritual fight; an installation of a head on top of the hill and a triumphing over it by an actor impersonating Lugh; another play representing the confinement by Lugh of the monster blight or famine; a three-day celebration presided over by the brilliant young god or his human representative. Finally, a ceremony indicating that the interregnum was over, and the chief god in his right place again. (426)

In the modern Irish language, the significance of Lughnasa with roots tracing back to the festival and the God Lugh, can still be seen in the word for the month of August: *Lúnasa*.

### Work Cited:

MacNeill, Máire. *The Festival of Lughnasa: A Study of the Survival of the Celtic Festival of the Beginning of Harvest*. Oxford University Press, 1962. p.426.



## Irish-ness and the Works of Brian Friel

Trish Everett  
PhD Student, UBC Theatre and Film

One theme evident in *Dancing at Lughnasa* is the tension between the staid, strict and proper conduct espoused by the Catholic Church, epitomized by Kate's behavior, and the more wild and free paganism embodied by the local people in Donegal, and to an extent in the heretical behavior of returned Missionary Jack and his references to the tribal culture of Uganda. Throughout his lifetime, Friel and his family have lived on both sides of the Northern Ireland/Republic of Ireland border, and he sets many of his plays in the fictional town of Ballybeg (which somewhat resembles the town of Glenties near Friel's primary home) in Donegal. In drama and literature, this county is often romanticized as a wild northern and more quintessentially Irish border county somewhat removed from the social norms of the South. This sense of liminality and a keen awareness of being caught between influences seem to colour much of Friel's dramatic work. This sense of tension and Ireland negotiating a new identity between Catholic and Celtic, Anglo and Irish traditions features prominently in much of Friel's work, most notably in his most well-known play *Translations*, but also arguably in *The Home Place*, *Faith Healer*, *Wonderful Tennessee*, and certainly in *Dancing at Lughnasa*.

Friel is hardly the first to explore these areas of tension and there is a long history of deliberate cultural preservation in Irish history focusing on language, mythology, sport and arts. The 1890s saw the Irish Renaissance in which Gaelic Athletic Association (GAA) was established to promote traditional Irish sports like hurling and Irish football, and remains an active organization to date. Other organizations fostered the continued study of Irish culture, legend, theatre and art. During this time, James Joyce, J.M. Synge, Sean O'Casey, Lady Gregory and WB Yeats began to write plays and poetry steeped in Irish mythology. Another organization, the Gaelic League, almost assuredly saved the Irish language from extinction after a concerted effort by English authorities to force it out. Today competency in the language is a requirement for secondary graduation for some, and the 2012 Irish census indicates an increase in Irish speakers nationwide.

### Want to learn some basic Irish?

- 1 = a haon ("ah hain")
- 2 = a dó ("ah dough")
- 3 = a trí ("ah tree")
- 4 = a ceathair ("ah cah-her")
- 5 = a cúig ("ah coo-ig")
- 6 = a sé ("ah shay")
- 7 = a seacht ("ah shocked")
- 8 = a hocht ("ah huck-t")
- 9 = a naoi ("ah nay")
- 10 = a deich ("ah deh")

- Monday = Dé Luain ("Jay LOO-in")
- Tuesday = Dé Máirt ("Jay march")
- Wednesday = Dé Céadaoin ("Jay KAY-deen")
- Thursday = Déardaoin ("JAY-ar-deen")
- Friday = Dé hAoine ("Jay HEEN-yeh")
- Saturday = Dé Sathairn ("Jay SA-ha-rin")
- Sunday = Dé Domhnaigh ("Jay DOH-nee")

## In Touch with Some Otherness

Dr. Anna McMullan  
Professor, Reading University

Excerpt from "In Touch with Some Otherness": Gender, Authority and the Body in 'Dancing at Lughnasa' by Anna McMullan in the *Irish University Review*, Vol. 29, No. 1, *Special Issue: Brian Friel* (Spring - Summer, 1999), pp. 90-100. Excerpt reprinted with permission from the author.

The Mundy family strive towards respectability despite being highly non-traditional in terms of the ideal Catholic image of the family: it consists of five unmarried sisters, one of whom, Chris, has had a child out of wedlock. However, the eldest sister, Kate, holds the respected post of schoolteacher, and Jack has been a missionary priest in Africa, gaining "that little bit of status" (9) for the family in the village and indeed, throughout Donegal. In this world whose moral codes are strictly and anxiously maintained by Kate, dancing is for "young people with no duties and no responsibilities and nothing in their heads but pleasure" (13). If, on a reflexive level, the activity of dancing in the play is posited as the 'other' of narrative authority, diegetically it is presented as the subversive other of institutionalised ideology. The significance of dancing in the play is therefore bound up with an interrogation of authority and its discontents. The main figure of authority in the world of the play, though he never appears on stage, is the village priest. He has the power to punish Kate and the Mundy family by sacking her from her school-teaching job when it turns out that Jack was not, after all, a heroic defender of the Catholic faith in Africa.

Ironically, Kate is the sister who tries to maintain discipline and Catholic values within the Mundy household, at least partly because she understands that the status and even the survival of the family depend on such conformity. Her authority is therefore subject to that of the priest, and beyond him, to the power of the Catholic hierarchy. The other male figures in the play, leaving aside the narrator, do not hold positions of authority. The younger Michael is a child, and Uncle Jack turns out to be an ill, prematurely aged man, who is ostracised by the priest and the powers he represents for adopting local forms of worship, rather than imposing the Catholic faith amongst the Ugandan people. ...Significantly, dancing is what Gerry does best, and, although Kate has prohibited dancing as inappropriate in the home of a priest, we see Uncle Jack improvising his own ritual dance. Their dancing marks their departure from traditional patriarchal models of masculinity. Authority is therefore portrayed within the world of Ballybeg as a primarily repressive and disciplinarian force. When Kate speaks with the voice of authority it is usually to scold or forbid. In her desire to maintain respectability, she has internalised the contemporary strict monitoring of the female body as icon of national honour. Dancing provides a release from such relentless self-restraint and subjection to authority.

However, there are several forms of dancing in the play, which, though they share similar qualities, differ in their degrees of corporeal abandonment. They are also characterised by their own temporal or geographical associations. Gerry's dancing is 'strictly ballroom', and evokes the sophisticated world of nineteen thirties urban, particularly American, culture which was "subject in the Ireland of the time to much ecclesiastical censure." Maggie's exaggerated parodies draw attention to the sexual suggestiveness of these fashionable songs and dances, and to their incongruity in the Mundy cottage, but when Gerry dances, whether with Chris or with Agnes, the sexual tension

is both suggested and restrained. ...Jack's "shuffle" at the end of Act I also evokes a distant world, that of the African village he lived in for twenty-five years, now part of Jack's past. While both of these forms of dancing are isolated from their context, Jack's dance in particular emphasises the loss of vibrant communal participation he recalls so enthusiastically: "And then, when the thanksgiving is over, the dance continues. And the interesting thing is that it grows naturally into a secular celebration; so that almost imperceptibly the religious ceremony ends and the community celebration takes over" (48). While Jack's shuffle to the rhythm of two sticks is pleasing to him, it remains an individual, isolated ritual.

The dance of the sisters approaches more closely, though does not entirely achieve, communal experience. In Friel's stage directions, while Kate is drawn into her sisters' spontaneous dance, initiated by the radio's sudden blasting of Irish dance music into the kitchen, her dance remains "totally private", "simultaneously controlled and frantic" yet reveals "some deep and true emotion" (22). As it is the women who are most corporeally restrained by the prevailing religious discipline, it is the dance amongst women which subverts that discipline most radically: "there is a sense of order being consciously subverted, of the women consciously and crudely caricaturing themselves, indeed of near-hysteria being induced" (22). The women become 'other' to their usual, controlled selves. Michael has told us that the radio set was to have been christened 'Lugh' but for Kate's objections, so their dance is also connected with an 'other' context, that of the pagan festivities of Lughnasa, which have been constantly referred to in the dialogue.

...For a brief moment on stage, surrendering to the beat of the dance music, they seem "possessed" to a much greater extent than either Gerry or Jack, who initiate their own dances. Moreover, Maggie's improvised flour mask, as well as the narrator's references to the radio's "voodoo", link the women's dance to the rituals of Jack's Ugandan village, as "remote" as the one he left in Donegal, and bearing a name which sounds like a fusion of Ireland and Africa: Ryanga. There is a convergence of others, here, and the site of fusion is the female body. Friel's stage directions emphasise the disturbing, as well as the liberatory aspects of the dance, as the women's sounds or movements are described as "wild", "raucous", even "grotesque" (21).

...The textual directions stress the 'otherness' of this female corporeal possession, even though, as Claudia Harris has argued, in performance there is space to identify with the thrilling freedom of the dance. However, this convergence and connection with other forces is brief. The music stops, and the rule of conventional order is resumed. However disturbingly revitalising these moments of abandonment, however exhilarating in performance, they pass, leaving a sense of loss in their wake, both within the world of the play, and within the audience. The ceremonies of Jack's African community fail to be translated into Ballybeg practice: the discussion of Ryangan living arrangements, where several women share one man, is ironically paralleled by Gerry's dancing with Agnes, then with Maggie, but he is stopped by Chris, who turns off the radio. By the time she relents, the moment of the dance has passed. Jack's dance is an enfeebled version of his remembered African rituals, and the killed rooster at the end of the play is like a failed or aborted ritual, an act divorced from its significance. The only rituals that seem to be successful are the private ones, such as

the dance between Chris and Gerry which substitutes for a marriage ceremony and enables her to cope with the pain of separation and loss when Gerry leaves for Spain. During Michael's last speech the other characters sway gently, but remain in their final places. In the closing moments of the play, the vibrant motion of the dance is recuperated into an overarching frame which holds it suspended in time. While the corporeal energies produced may hold the key to some future regeneration, in the world of the play, they remain bound within a vision of the remembered past. The future holds only destruction, despair or banality. On the one hand, this is a critique of the paralysis of the social framework of the nineteen thirties or indeed, the late nineteen eighties in Ireland. On the other, both the emotional power of the play and its sense of suspended animation derive from its "semantics of loss". While splits and fractures are woven throughout the linguistic surface of the play, it is haunted by a desire for wholeness, for a lost sense of community. Neither language nor vision can name or see the whole picture: Uncle Jack, exiled between languages, searches for "the name for that whole? for that?? Gone. Lost it" (39). Here Friel draws on traditions within the discourses of Irish national identity, evoking a lost, original Celtic, pagan culture repressed by imperialism and austere Catholics, and, within European Modernism, of responding to a sense of the West's fractured, atrophied, over-rationalised culture by searching for other, more organic, whole social systems.

...In his initial speech, Michael sets up the play's oppositions: Catholic/pagan; control/spontaneity; language/dancing; past/present. He previews the women's dance for us, and interprets its significance.

...Yet however much we are alerted to the danger of romanticising such suspended images, Michael's final speech does precisely this: the tensions, corporeal energies and despair that we have witnessed or been told about in the duration of the play are smoothed over, absorbed into a golden haze of memory: "And what is so strange about that memory is that everybody seems to be floating on those sweet sounds, moving rhythmically, languorously, in complete isolation; responding more to the mood of the music than to its beat. When I remember it, I think of it as dancing" (71).

*Anna McMullan is a Professor and Director of Research for Film Theatre and Television at Reading University. She spent several years at Queens University, Belfast and was Senior Lecturer in the School of Drama at Trinity College Dublin. She was Senior Fulbright Fellow at New York University in 2004. Her main teaching and research interests are the theatre of Samuel Beckett, contemporary Irish theatre, gender and performance, theatre and conflict, and the interrelationship of practical and theoretical contexts of performance.*

## Brian Friel (1929- )

Born January 9, 1929, in Omagh, County Tyrone in Northern Ireland, Brian Friel is widely considered to be one of Ireland's most prominent contemporary playwrights. His lengthy career has produced a large collection of plays, short stories, adaptations for radio, film and TV, and several non-fictional explorations of the role of theatre and the artist. Friel grew up in a Catholic family, making him a member of the religious minority in the fledgling state of Northern Ireland which had been created a mere eight years before he was born. His father was a native of Derry and worked as a primary school principal. His mother was from County Donegal in the Republic of Ireland and Friel spent many holidays there. His experiences in Donegal have coloured his dramatic work to a great extent and *Dancing at Lughnasa* is at least partly biographical, bearing strong resemblances to Friel's five aunts to whom he dedicated the play.

In 1939 the family moved from Omagh to Derry, where Friel's father had a teaching position. Friel ultimately attended the Republic of Ireland's national seminary, Saint Patrick's College near Dublin, but instead of going on to the priesthood, accepted a post-graduate teaching course in Belfast. He became a teacher, returning to Derry in 1950, and wrote in his spare time. In 1959 his life as a writer began to take off when "The Skelper" was published (the first of many short stories to appear in the *New Yorker*) and his first stage play, *The Francophile*, was performed at the Group Theatre in Belfast. In 1960 he retired from teaching to write full-time.

Many of Friel's plays are set in the fictional town of Ballybeg, 'a remote part of Donegal' that is said to resemble Glenties, a village he often visited with family as a child and near where he makes his primary home today. A second and more remote vacation home was recently built on the western coast of Donegal as well, solidifying his ties to this county. A notoriously private, opinionated and rather difficult man to interview, Friel usually reveals little personal information in public interviews, but is warm and kind in person and seems to enjoy his role as patriarch of a large extended family. In his "Self Portrait" he says, "I am married, have five children, live in the country, smoke too much, fish a bit, read a lot, worry a lot, get involved in sporadic causes and invariably regret the involvement, and hope that between now and my death I will have acquired a religion, a philosophy, a sense of life that will make the end less frightening than it appears to me at this moment" (qtd. in Andrews 2).

Another interview from the 1980s titled, "The Man from God Knows Where," shows the sharp wit and snarky sense of humour of a man who plays up his age and ambivalence for the benefit of those who take him too seriously.

The interviewer's chestnut: When did you know you were going to be a writer? The answer is, I've no idea. What other writers influenced you most strongly? I've no idea. Which of your plays is your favourite? None of them. Which of your stories? Most of them embarrass me. So you think the atmosphere in Ireland is hostile or friendly to the artist? I'm thinking of my lunch (qtd. in Andrews 3).

In 1980, Friel helped found the Field Day Theatre Company with actor Stephen Rea where *Translations* was premiered. The company, located in Derry in Northern Ireland, was committed to the search for "a middle ground between the country's entrenched positions" (qtd. in Andrews 6), a vital search as the sectarian violence known as "the troubles" began to escalate through the decade. Other projects included some cooperation with Seamus Heaney, the 1995 Nobel Prize for Literature Laureate, and a childhood friend of Friel's. Among his many other notable successes, *Dancing at Lughnasa* brought Friel acclaim on the international level, winning him several Tony Awards, including Best Play, the Laurence Olivier Award for Best Play and the New York Drama Critics Circle Award for Best Play. It was also turned into a film in 1998, starring Meryl Streep, directed by Pat O'Connor, script by County Donegal playwright Frank McGuinness.

### Sources:

Andrews, Elmer. *The Art of Brian Friel: Neither Reality Nor Dreams*. New York: St. Martin's, 1995.

Friel, Brian. *Dancing at Lughnasa*. London: Faber and Faber, 1990.

Keen, Shrin. "Brian Friel." *Emory.edu*. Fall 1998. <<http://www.emory.edu/Bahri/Friel.html>>.

# ***Dancing at Lughnasa*** **by Brian Friel**

## **Cast**

<b>Georgia Beaty</b>	<i>Agnes</i>
<b>Alen Dominguez</b>	<i>Michael</i>
<b>Emma Johnson</b>	<i>Chris</i>
<b>Pippa Johnstone</b>	<i>Rose</i>
<b>Kenton Klassen</b>	<i>Jack</i>
<b>Matt Reznek</b>	<i>Gerry</i>
<b>Tracy Schut</b>	<i>Kate</i>
<b>Courtney Shields</b>	<i>Maggie</i>

## **Production**

<b>John Cooper*</b>	<i>Director</i>
<b>Carolyn Rapanos</b>	<i>Set Design</i>
<b>Won-Kyoon Han</b>	<i>Lighting Design</i>
<b>Stephanie Kong</b>	<i>Costume Design</i>
<b>Andrew Tugwell</b>	<i>Sound Design</i>
<b>Geoffrey Kelly</b>	<i>Irish Flute &amp; Whistle Recordings</i>
<b>Cat Robinson</b>	<i>Stage Manager</i>
<b>Kathy Yan Li</b>	<i>Assistant Director</i>

## **Acknowledgements**

**Arts Club Theatre, Ed Carbery, Tara Connaghan, Eilis Courtney (Director of UBC Ceremonies, President of Irish Women's Network of B.C.), Brian Hegarty, Ita Kane-Wilson, Valerie Moffat, Vancouver Opera, UBC Opera Ensemble (UBC School of Music)**

## **Notice**

*Herbal cigarettes will be smoked during the performance. Please turn off all telephones and electronic devices. The use of cameras or recording devices during the performance is prohibited.*

*\*John Cooper appears with the permission of Canadian Actors' Equity Association.*

## **Crew**

<b>Lauren Stewart</b>	<i>Sound Operator</i>
<b>Diane Chu</b>	<i>Lighting Operator</i>
<b>William Dao, Hanaka Ebi, Becky Fitzpatrick, Kaylin Good</b>	<i>Running Crew</i>
<b>Jade Greaves, Tegan Klancnik, Amelia Ross</b>	<i>Dressers</i>
<b>Alan Mak</b>	<i>Properties Crew Chief</i>
<b>Zickey Zhao</b>	<i>Follow Spot Operator</i>
<b>Mert Alatan</b>	<i>Assistant Technical Director</i>

## **Production**

<b>Daniel Boden, Ndola Hutton, Sarah Melo</b>	<i>Assistant Stage Managers</i>
<b>Gabrielle Holt, Molly Lai, Elliot Squire</b>	<i>Set Design Assistants</i>
<b>Clayton Brown, Zickey Zhao</b>	<i>Lighting Design Assistants</i>
<b>Nam Bae</b>	<i>Costume Design Assistant</i>
<b>Lauren Stewart</b>	<i>Assistant Sound Design</i>
<b>Adam Henderson</b>	<i>Dialect Coach</i>
<b>Rebecca Burks, Gabrielle Holt, Molly Lai, Yuanfei Mei, Hibiki Morishita, Kiki Ohira, Elliot Squire</b>	<i>Properties Builders</i>
<b>Daniel Boden, Rebecca Burks, William Dao, Hanaka Ebi, Laura Fukumoto, Gabrielle Holt, Tegan Klancnik, Carol Lai, Molly Lai, Carolyn Rapanos, Elliot Squire, Sarah J. Tjitra, De Wet Van Niekerk</b>	<i>Scenic Painters</i>
<b>Rebecca Burks, Anna Cheung, John Dickinson, John Greenway, Keenan Johnston, Hassan Packir</b>	<i>Set Construction</i>
<b>Chengyen Boon, Rebecca Burks, Renee Liu, Aiden McCann</b>	<i>Lighting Crew</i>
<b>Jeffery Tittiger</b>	<i>Costume Builder</i>



## Theatre at UBC Production Staff

<b>Keith Smith</b>	<i>Production Technical Director</i>
<b>Lynn Burton</b>	<i>Properties Supervisor</i>
<b>Kirsten McGhie</b>	<i>Costumes Supervisor</i>
<b>Jim Fergusson</b>	<i>Scenery and Lighting Specialist</i>

## Faculty Advisors

<b>Marijka Asbeek Brusse</b>	<i>Stage Management</i>
<b>Robert Gardiner</b>	<i>Set and Lighting Design</i>
<b>Jacqueline Firkins</b>	<i>Costume Design</i>
<b>Brad Gibson</b>	<i>Voice and Dialect Coach</i>
<b>Cathy Burnett</b>	<i>Movement Coach</i>

## Theatre at UBC Administration

<b>Jerry Wasserman</b>	<i>Department Head</i>
<b>Gerald van der Woude</b>	<i>Business Manager</i>
<b>Jay Henrickson</b>	<i>Manager, Technical Production</i>
<b>Ian Patton</b>	<i>Manager, Communications, Audience Services and Technology</i>
<b>Deb Pickman</b>	<i>Manager, Marketing and Communications</i>
<b>Jenn Suratos</b>	<i>Theatre and Film Studies Administrator</i>
<b>Zanna Downes</b>	<i>Theatre and Film Production Secretary</i>
<b>Karen Tong</b>	<i>Theatre and Film Studies and Graduate Secretary</i>
<b>Carol Lai</b>	<i>Financial Clerk</i>
<b>Tony Koelwyn,</b>	<i>Theatre at UBC Box Office</i>
<b>Stephan Van Eeden</b>	
<b>Gene Baedo</b>	<i>Custodial Services</i>
<b>Linda Fenton Malloy</b>	<i>Theatre at UBC and Production Website</i>

## Companion Guide

<b>Trish Everett</b>	<i>Editor</i>
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**Georgia Beaty (Agnes)**

Georgia is extremely excited and grateful to have the opportunity to be a part of this production. A final year BFA Acting student, she is very glad to have the chance to work once more alongside many of her classmates as well as with such a wonderful crew.

She was last seen on stage with Theatre at UBC as Second Witch in *Macbeth* and as Queen Mary/Ruby/Lady Colefax in *The*

*Duchess: AKA Wallis Simpson*. Georgia would like to thank the faculty, her friends and family for their constant support.

**John Cooper (Director)**

MFA Directing alumnus John Cooper has directed over 130 productions at theatres across Canada. Recent credits locally include the Arts Club Theatre's production of Lynn Nottage's *Intimate Apparel* and the Vancouver Playhouse's production of Arthur Miller's *Death of a Salesman*. He is a three-time Jessie Richardson Theatre Award winner for Outstanding Direction; his most recent win was for the Arts Club's production of Arthur Miller's *All My Sons*. His production of Audrei Kairen's *Big Mama: The Willie Mae Thornton Story* won the Betty Mitchell Award for Best Production of a Musical in 2000. The *Big Mama Thornton* project was revived this past summer at The Belfry Theatre and will travel to the National Arts Centre in April. UBC directing projects include Bryan Wade's adaptation of *Lady from the Sea* and Tennessee Williams' *A Streetcar Named Desire*. John is a freelance director based in Vancouver and he teaches stage directing as an adjunct professor for UBC's Department of Theatre and Film.



**Alen Dominguez (Michael)**

Alen is in his final year of the BFA Acting program at UBC. He feels very honored to be part of this artistic team led by John and is very excited to bring life to this beautiful story. He hopes that by the end of the show, you'll love Ballybeg and the Mundy girls as much as he does. It's been a fabulous, melancholic and inspiring route to "his own distinctive spiritual search."

Tons of love to my many families. Enjoy the show.

**Won-Kyoon Han (Lighting Designer)**

Won-Kyoon Han has worked as a lighting designer since 1998. His recent lighting design credits include: *Sarah-0*, *The Vane and the Lost* (receiving the prize for Lighting Design), *Superhero* (ASSITEJ international) in Korea, *Amadeus* (Sheridan Theatre), *Faust is Dead* (UBC), and *Debts* (ITSAZOO production) in Canada. His current interest in lighting design pertains to the visual and

auditory senses. He plans to create a kind of "music-less" concert – a "synesthetic" experience using visuals that can awaken the auditory brain of the hearing-impaired. He is in his second year of the MFA Theatre Design program at UBC.





**Emma Johnson** (*Chris*)

Emma Johnson is in her final year in the BFA Acting program at UBC and is thrilled to be working with such a talented cast and crew! Recent credits include *The Duchess: AKA Wallis Simpson* and *Macbeth* (UBC). She thanks her family, friends, and community for supporting Theatre at UBC. Enjoy the show!

**Pippa Johnstone** (*Rose*)

Pippa would like to thank her friends, family, the dedicated BFA faculty, her lovely classmates, John, and the tireless crew for all their support during *Dancing at Lughnasa*, and the past three years at UBC. She was last seen in *The Duchess: AKA Wallis Simpson* and *Macbeth*, both with Theatre at UBC, and *Not Everything You Are* at Pacific Theatre. A final thanks to you for supporting theatre, and joining in on the dance.



**Kenton Klassen** (*Jack*)

Kenton Klassen has thoroughly enjoyed digging into Brian Friel's poetic language for this production. Studying in the final year of the BFA Acting program, Kenton was last seen as Edward in UBC's *The Duchess: AKA Wallis Simpson* (Sarah Rogers). Other credits include *Macbeth* (Patrick New) with Theatre at UBC as well as *Treasure Island* (Vern Thiessen) and *Grease* (Marie Nychka) with Keyano Theatre. He would like to thank his family for their continued support, John and Brad for their guidance and encouragement, and the cast and crew for their hard work! Kenton is also seeking a plane ticket to Ireland...

**Stephanie Kong** (*Costume Designer*)

Stephanie is a BFA student at UBC specializing in Costume Design, and a graduate of Douglas College Stagecraft. Select credits include *The Tempest* (Carousel), *Guys and Dolls* (Carousel/Touchstone), *The Priory* (United Players), and *The Owl and the Pussycat* (Checkpoint), and *Closer* (SHIFT Theatre). Upcoming projects include: *Spamalot* (Carousel/Touchstone) and *Seascape with Sharks and Dancer* (SHIFT Theatre).



**Carolyn Rapanos** (*Set Designer*)

Carolyn Rapanos is a set designer and scenic painter/sculptor from Vancouver, BC. Carolyn recently graduated from the University of British Columbia where she studied Theatre and English Literature. Recent projects include mural design and painting for *The Bomb-itty of Errors* (TwentySomething Theatre), set design for Brave New Play Rites 2012 (UBC Theatre), projection content design for *Spoon River* (VISI), and assistant set design for *Suburban Motel* (UBC). For

Carolyn's artistic portfolio, please visit [www.carolynrapanos.ca](http://www.carolynrapanos.ca). Carolyn looks forward to many more creative collaborations!



**Matt Reznick** (*Gerry*)

This is Matt's fifth accent he's had to learn this year. He was recently seen speaking different accents in *Mojo* (ITSAZOO), *London Assurance* (United Players), and *The Duchess: AKA Wallis Simpson* (Theatre at UBC). Matt didn't speak in an accent in *Macbeth* and *Problem Child*. Many thanks to John and the fantastic cast and crew for this experience.

**Cat Robinson** (*Stage Manager*)

Cat is thrilled and quite terrified to be less than a month away from escaping UBC. She would like to thank her family, friends, and faculty for their endless support. Past credits include Assistant Stage Manager for *Problem Child/The End of Civilization* and *Dead Man's Cell Phone* (UBC).



**Tracy Schut** (*Kate*)

Tracy is in her final year of the BFA program. She is also a graduate of Douglas College Theatre. UBC credits include *The Duchess: AKA Wallis Simpson*, *Macbeth*, *Suburban Motel*, and *Two Merchants*. She would like to thank her family, her BFA family, and Tia for their love and guidance.

**Courtney Shields** (*Maggie*)

Courtney is thrilled to be a part of this beautiful production. She is in her final year of the UBC BFA in Acting, and is also a graduate of the Musical Theatre Diploma Program at Capilano University. This season, Courtney appeared alongside her classmates in *The Duchess: AKA Wallis Simpson* or you may have spotted her last season in the world premiere of *The Idiot* (Newworld Theatre/Vancouver Moving Theatre), as well as *Macbeth*, and *Two Merchants* (UBC). She has also performed with several musical theatre companies around the city, including: RCMT, Gateway, Footlight Theatre, and TUTS. Thanks to the wonderful family that helped bring this show to life!



**Andrew Tugwell** (*Sound Designer*)

Andrew is the faculty sound design instructor for the Department of Theatre and Film. His work was last heard on the UBC stage in *The Madwoman of Chaillot*. Other recent credits include: *Xanadu*, *High Society*, *White Christmas*, and *Mom's the Word: Remixed* (Arts Club Theatre), *Nixon in China*, and *West Side Story* (Vancouver Opera), and *The Forbidden Phoenix* (Gateway Theatre). Andrew is a graduate of the University of Victoria's Department of Theatre.



## Vancouver Institute Lecture

Professor Jerry Wasserman, Head, UBC Department of Theatre and Film, will be addressing the Vancouver Institute on November 24, 2012 at 8:15 p.m., Lecture Hall No. 2 in the Woodward Instructional Resources Centre, UBC

### *Being at Home With Elvis: Canadian Theatre and American Power*

Professor Wasserman is an academic, actor and critic. His books include *Modern Canadian Plays*, *Theatre and AutoBiography: Writing and Performing Lives in Theory and Practice* (co-edited with Sherrill Grace), and *Spectacle of Empire: Marc Lescarbot's Theatre of Neptune in New France*, as well as numerous articles, chapters and conference presentations on drama, fiction, popular performance and blues music. He has received UBC's Killam Teaching Prize and Dorothy Somerset Award, and was recently honoured with the Sam Payne Award from the Union of BC Performers/ACTRA. A theatre critic for over 25 years for CBC radio, The Province newspaper, and his website, Vancouverplays.com, he also has more than 200 professional acting credits for stage and screen.

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- and -

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