

Theatre at UBC presents



a place of mind

THE LARAMIE PROJECT

by Moisés Kaufman
and the members of
Tectonic Theater Project

Directed by Nicola Cavendish

November 19 to 28, 2009
Frederic Wood Theatre

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Theatre at UBC Presents

Shirley Valentine

starring Nicola Cavendish



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The University of British Columbia
Department of Theatre and Film

Greetings from UBC Theatre and Film

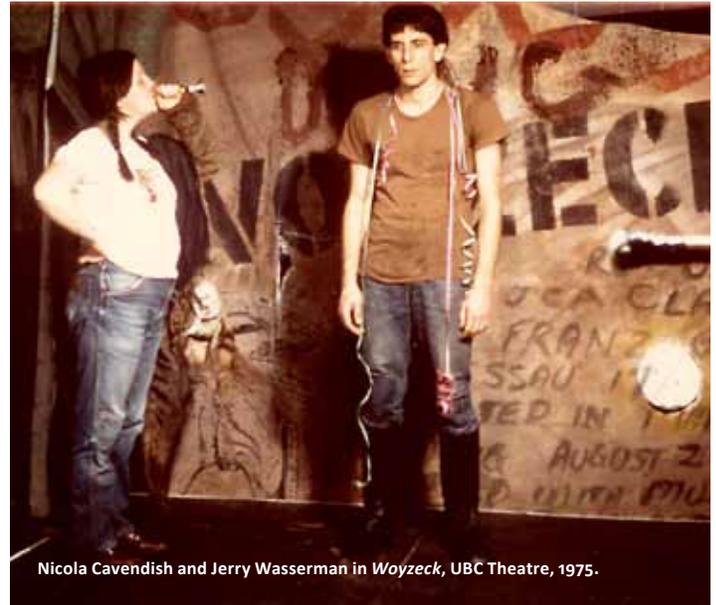
Welcome to our production of Tectonic Theater's *The Laramie Project*, an event that means a lot to us here in the Department of Theatre and Film. As our name indicates, we focus on the arts of theatre and film: both the creation side in our Acting, Directing, Design, and Theatre and Film Production programs; and history and analysis in our Theatre Studies, Film Studies, and Drama divisions. We believe strongly in the value of the creative and performing arts to our diverse humanity. We believe in the importance of the arts to help us understand ourselves and in their ability to make a difference in our world. All the work we do—teaching, faculty and student research, productions and publications—testifies to our belief in the life-changing capacities of story-telling through the media of theatre and film.

But *The Laramie Project* is not just another play. Its powerful content and unusual form speak directly to who we are and what we do here. Matthew Shepard was a 22-year-old university student in 1998 when he was brutally beaten, tied to a fence and left to die near Laramie, Wyoming—essentially because he was gay. But when Moisès Kaufman and his theatre company went to Laramie and interviewed townspeople to find out what they thought had happened and why, and how it had affected the community, the Tectonic artists found a story much more complex and multifaceted than they had imagined. And they found themselves, as artist/researchers, implicated in it in unexpected ways. Matthew's story could be—heaven forbid—the story of any UBC student. Laramie's experience could be that of any community, rural or urban, American or Canadian. And the complex relationship of the Tectonic Theater artists to the objects of their research—complexities which they built into the script of the play, in which they themselves became characters—mirror the kinds of relationships in which we student and faculty artist/researchers often find ourselves.

So yes, art always matters. But in this case it matters a little more. The stakes for artists and audience are higher than usual; there is less distance than usual between our students, faculty, staff and professional artists and the story they are portraying; and the liveness of live theatre, the embodiment of the story in living performers enacting the drama in the same room as the audience, is absolutely central. The medium here is inseparable from the message.

This production has additional special meaning for us because it marks the return of **Nicola Cavendish** to the department and theatre in which she first practiced her art and learned her craft. Since receiving her BA in Theatre from UBC in 1977, Nicky has become one of Canada's finest and most beloved performers. A veteran of Broadway and many other stages, winner of countless acting awards, a commercially successful playwright, a director increasingly in demand, and an utterly delightful human being, Nicky offers our students the benefit of her extensive professional experience, wisdom, and immense talent. We are so lucky to have her back with us for this show.

As an unexpected bonus, Nicky has very generously offered us the gift of two benefit performances of *Shirley Valentine*, Willy Russell's hit one-woman play (and movie) about an oppressed English housewife who finds liberation on a trip to Greece. Nicky has been performing



Nicola Cavendish and Jerry Wasserman in *Woyzeck*, UBC Theatre, 1975.

Shirley on and off since 1991, winning best actress awards for her performance in both Toronto and Vancouver, and receiving the kinds of reviews of which most actors only dream. On Sunday and Monday nights, November 29 and 30, just after *The Laramie Project* closes, Nicky will be performing *Shirley Valentine* without set or costumes on this very stage, with Talkbacks after both shows, all proceeds benefitting UBC Theatre student scholarships. It's her way of saying thanks to UBC Theatre for launching her career, as the money raised will help launch the careers of today's students—some of whom you may be watching tonight. Tickets are \$50 (\$15 for students) at our box office in the lobby, or at 604-822-2678.

See you there.
Jerry

Jerry Wasserman
Head, Department of Theatre and Film

Director's Note

Fortunately I have for years been surrounded by all sorts of extraordinary and gifted people and some of them, my very closest friends, are gay and lesbian.

I have always felt an intuitive need to protect or defend them as a result of what I feel is an utterly skewed judgement directed towards them by far too many in this world.

I am thinking of my friend Bill who has dedicated his life to medical teaching and research, my friend Tiko who is a kind of Demi God in all that he has accomplished for so many, my friend Phillip who is a designer and sees colour and texture like no one I know, my friend James who has shown and taught me so much and with whom I will bring a theatre project to the stage, and my friend Maria who is magnificent and gives from her soul and spirit more than is imaginable. All and every one of them treasures in my 57 years of collecting really enriching people.

I saw *The Laramie Project* at Lord Byng produced by a wise teacher and his high school students several years ago and was instantly “struck by the importance of the piece.” The impact it had on me for many reasons was substantial and I knew it would be something I would try to bring especially to students. UBC was my first choice and they kindly offered.

I graduated from the Theatre Dept in 1976 and this has been a labour of love coming back into the embrace of the fine faculty and their support, and the students and their youth. How many times I have seen my younger self in them. I wish them so much good fortune and stamina to enter as young actors into a decidedly different world in 2010 with universities struggling for cash and theatres closing and politicians whose value system regarding the ARTS is reprehensible, unless there is a profit to be made.

This production is for all of those people who don't fit into the rigid square box and have the courage and nobility to be themselves in the face of unkindness and ignorance, as did Matthew Shepard when he read out the license plate number that fateful night.

And for Ken and Evelyn Cavendish who taught their children to respect and acknowledge all of the flowers in the garden as having a rightful place to be there.

And in the memory of Reena Virk of Victoria and Aaron Webster of Vancouver who met the same fate for similar reasons of hate and difference.

Nicola Cavendish
Director

The Murder of Aaron Webster

On November 17 2001, forty-one year old Aaron Webster was brutally attacked by nineteen year old Ryan Cran and three companions. The four assaulted Webster near Second Beach in Stanley Park, viciously beating him with baseball bats, golf clubs and a pool cue. Webster suffered nearly fourteen lacerations—the fatal blow resulting in a torn artery. Left to die, Webster's body was discovered later that morning by Tim Chisholm, a friend of Webster's who happened to be walking along Bridle Path that morning (cbcnews.com).

Early reports identified the crime as homophobic and police urged residents of Vancouver's LGBT community to exercise caution. In response, hundreds of residents gathered in Stanley Park for a march and vigil held in Webster's honour. During Cran's trial proceedings however, British Columbia Supreme Court Justice Mary Humphries neglected to identify the murder as a hate crime, claiming that there was little evidence to indicate that Webster was attacked in response to his sexuality—despite testimony from Cran's companions that the group had deliberately gone to Stanley Park (a popular gathering space within Vancouver's gay community) looking for a victim (Hainsworth). Humphries' refusal to acknowledge Webster's murder as a hate crime would instigate outrage within both the local and national LGBT community. In 2004, Cran (the only adult at the time of the murder)

was sentenced to six years in prison (only to be released in February of 2009 after serving four years) on charges of manslaughter while the two youth also charged in connection to the beating were sentenced to three years (the maximum penalty under the Youth Crimes Act). Cran was released in February 2009 after serving four years.

Webster's murder drew national media attention and the controversy surrounding both Cran's early parole and Humphries' refusal to identify the murder as one motivated by hate sparked national debate and reform. Local NDP MP Svend Robinson created Bill C-250 (dedicated to Webster's memory) which sought to include sexual orientation within Canada's hate laws, an act that was previously missing from Canadian statutes (ctv.ca) and in 2008, Vancouver police partnered with The Centre (a local community centre created for the support of Vancouver's LGBT community and its allies) to re-evaluate and improve communication between the city's law enforcement and Vancouver's LGBT community to investigate the disturbing trend of under- and unreported homophobic hate crimes within the city.

To view a summary report of the *Aaron Webster Anti-Violence Project* visit <http://vancouver.ca/police/diversity/2009/AaronWebsterAntiViolenceProject.pdf>)

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Timeline

The following timeline is composed from the Human Rights Campaign's national website, HBO's official Laramie Project website, the New York Times archives, and Wyoming's "trib.com."

For a full timeline of the federal hate crimes legislation visit: <http://www.hrc.org/sites/loveconquershate/timeline.asp>. For more information on the Shepard/Byrd law, see: <http://www.hrc.org/sites/loveconquershate/about.asp>.

For a detailed timeline of the Matthew Shepard case visit: http://www.trib.com/news/state-and-regional/article_3b785e53-2560-58c7-83ab-ec20d14e926c.html.

October 7, 1998: Thirty-year old Honolulu resident Stephen Bright is acquitted of murder charges for the fatal beating of Kenneth Brewer. Following nearly four days of deliberation, Bright was found guilty of third-degree assault, sentenced to one year in jail and fined \$2,000. Bright claimed that the attack was in self-defense, following alleged sexual advances from the victim. Aaron McKinney's defense team later introduces a similar "gay panic defense."

Shortly after midnight, twenty-one year old University of Wyoming student Matthew Shepard exits the Fireside Bar in Laramie after being promised a ride by Aaron McKinney and Russell Henderson. The pair drive West for approximately thirty minutes before tying Shepard to a fence, beating him with a pistol, and robbing him. McKinney and Henderson steal twenty dollars and a pair of shoes.

Henderson and McKinney then return to town where they are involved in an altercation with nineteen year-old Emilano Morales and his friend Jeremy Herrata. The pair flee the scene when police arrive and Shepard's shoes as well as the bloody pistol are discovered in McKinney's abandoned truck.

At approximately 5 pm, McKinney's girlfriend Kristen Price takes McKinney to the Ivinson Memorial Hospital for a minor injuries obtained in his previous altercation with Morales and Herrata. Later, Price and Henderson's girlfriend Chastity Pasley drive almost fifty miles to a truck stop dumpster in the nearby town of Cheyenne where they dispose of Henderson's bloody clothes. Approximately ninety minutes later, Aaron Kriefels discovers Shepard while biking.

October 8: After friends of Shepard's identify the stolen shoes, Henderson is arrested on charges of kidnapping, aggravated robbery, and attempted first-degree murder. Price and Pasley are also arrested and charged as accessories to the brutal beating. McKinney is later arrested and charged after confessing in a second interview.

October 10: Nearly five hundred show their support for Shepard in the annual University of Wyoming's homecoming parade by donning yellow armbands and carrying signs which read "Hate is Not a Small Town Value" and "No to Violence and Evil." Three candlelight vigils are held in Matthew's honor: two at churches near the University of Wyoming and one outside of the Poudre Valley Hospital in Fort Collins, Colorado where Shepard lay on life support.

October 12, 12:58 am: Matthew Shepard dies at Poudre Valley Hospital. First day of National Gay Awareness Week.

October 17: Shepard's funeral is held at St. Mark's Church in Casper, Wyoming. Protestors led by Fred Phelps from the Westboro Baptist Church attend with bearing homophobic signs. Friends and supporters of Shepard block the protestors with umbrellas as they sing "Amazing Grace." When Phelps organizes a second demonstration during trial proceedings in the upcoming year, Shepard's close friend Romaine Patterson once again organizes a similar peaceful counter-protest, donning white robes and large angel wings to block the protestors.

November: Moisés Kaufman and four other members of Tectonic Theater Projects arrive in Laramie (the first of six visits).

December 23: Henderson's girlfriend pleads guilty. She is later sentenced to two years in prison. McKinney's girlfriend later enters a similar plea.

January 1999: In his annual State of the Union Address President Bill Clinton identifies the passage of the Hate Crime Prevention Act as a priority.

April 5: Henderson pleads guilty to all charges and agrees to testify against McKinney.

April 6: In exchange for his testimony Henderson is sentenced by Judge Jeffery A. Donnell to serve two consecutive life sentences with no chance for parole.

October 25: McKinney's trial begins. Defense lawyers plan to utilize a similar "gay panic defense" similar to the one utilized in Bright's 1998 trial.

November 2: Judge Barton R. Voigt rules that the "gay panic defense" is not to be used by McKinney's lawyers and, as a result, the defense rest their case.

November 4: A jury of seven men and five women from the Wyoming District Court convict Aaron McKinney of second-degree murder, robbery, and kidnapping—charges which make him eligible for execution in the state of Wyoming. After an emotional plea from Dennis Shepard however, McKinney is spared the death penalty and is sentenced to serve two consecutive life sentences in prison with no chance for parole.

February 2000: *The Laramie Project* premieres at the Denver Centre Theatre in Colorado.

May: *The Laramie Project* plays at the Union Square Theatre in New York City.

November: *The Laramie Project* debuts in Laramie, Wyoming.

January 2001: MTV airs a movie based on the events of the Matthew Shepard murder. Following the broadcast, the station cancels their regularly scheduled programming for nearly seventeen hours to air the names of victims of hate crimes.

Spring 2001: The Local Law Enforcement Hate Crimes Prevention Act is introduced in the House while the Local Law Enforcement Act is introduced in the Senate. These pieces of legislature would ensure federal assistance to both state and local jurisdictions in the prosecution of hate crimes.

Almost 50,000 people send e-mails and sign petitions urging the Bush administration to support the Hate Crimes Bill.

April 18, 2001: Production begins on the HBO film adaptation of *The Laramie Project*.

February 2002: HBO's *The Laramie Project* screens at the Berlin Film Festival.

March 2002: *The Laramie Project* debuts on HBO.

2007: A Gallup poll reveals that 68% of Americans favor including sexual orientation and gender identity in federal hate crimes law (HRC).

September 27, 2007: The Matthew Shepard Local Law Enforcement Act is included as an amendment to the Department of Defense Authorization Act. This amendment is later removed nearly two months later after President Bush threatens to veto the Defense Authorization Act.

November, 2008: Presidential candidate Barack Obama reveals his commitment to expanding hate crimes statutes.

April 2009: The Local Law Enforcement Hate Crimes Prevention Act is introduced in the House, and the Matthew Shepard Hate Crimes Prevention Act is introduced in the Senate

October 8, 2009: A measure to expand the definition of a hate crime to include "attacks based on gender, sexual orientation, sexual identity or disability" (Pershing) is approved by the House and attached to a bill detailing the Defense Department Budget.

October 12, 2009: *The Laramie Project: Ten Years Later* (an epilogue to *The Laramie Project*) premieres simultaneously in over 130 cities across North America, Great Britain, Hong Kong, and Australia.

October 22, 2009: Senate votes to pass the Defense Department authorization bill (including its attached legislature).

October 28, 2009: President Obama signs the Matthew Shepard and James Byrd Jr. Hate Crimes Prevention Act into law.

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Timeline compiled by **Allison Leadley**

MA Candidate, UBC Department of Theatre and Film

Further Resources:

The Matthew Shepard Foundation:

Formed in memory of Matthew Shepard, The Matthew Shepard Foundation aims to eradicate prejudice, hatred, and violence through education, support, and outreach. To learn more about the foundation visit: <http://www.matthewshepard.org>

Pride UBC:

Pride UBC is an AMS resource group that offers educational and social services dealing with sexuality to the UBC community, including but not limited to students, staff, and faculty. Pride UBC provides support and information to those who self identify as gay, lesbian, bisexual, or transgendered; assists people who are coming out; supplies a forum for dialogue about sexuality; holds social events, and educates the wider UBC community about the variation in human sexuality. Members of the group come from diverse backgrounds and everyone is welcome regardless of sexuality. For more information visit: www.prideubc.com

Tectonic Theater Project's The Laramie Online Community.

Includes production blogs, multimedia, message boards and educational resources. <http://community.laramieproject.org>

Not Keeping A Straight Face

“Now, I first thought the two kids who did this came from someplace else.

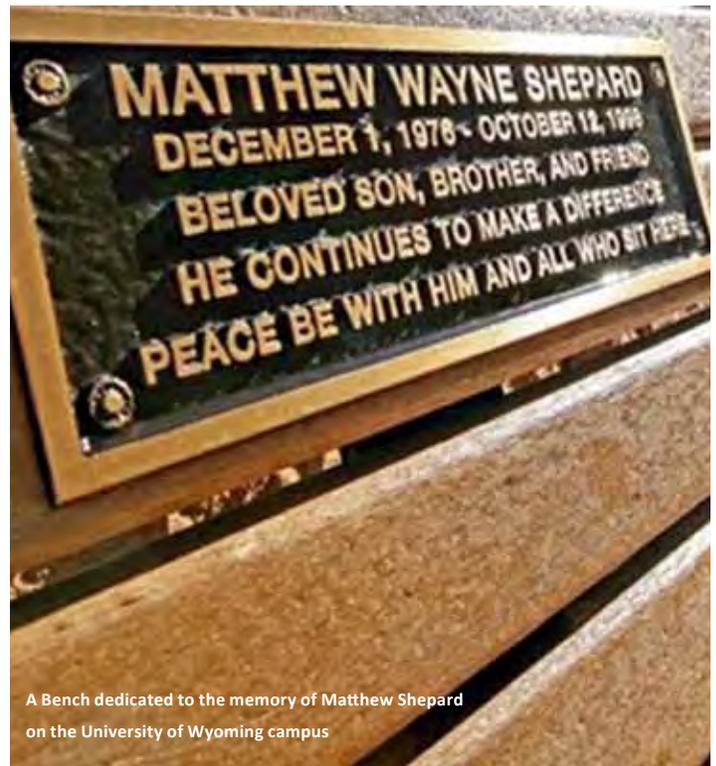
Well, when I learned that they had grown up in Laramie, I was just floored.”

— *The Laramie Project*

Trying to understand the violence perpetrated by young people is an unsettling project. It helps to conceptualize the perpetrators as “bad apples” coming from “someplace else.” Maybe, if we want to get “academic,” we might go so far as to characterize the kind of violence that sparks this play as the result of an individualized pathology of certain victimizers—certainly not the predictable and inevitable result that I believe it to be and which, I think, this play suggests. If we can successfully convince ourselves that only “bad apples” would “do such a thing”, then the cultural implications of what is going on in youth culture (all culture?) can be left unexamined and untouched and we can settle back to the comfort of wilful blindness. The power of *The Laramie Project* is surely the jolt we feel from those who bear witness to what unfolds day to day—like Chekhov, but with less subtext and more blood. Tied to a fence on the outskirts of Laramie and left to die by two young men, Matthew Shepard has come to represent anti-gay violence. The Matthew Shepard Foundation gives out purple wristbands—I have worn one for many years—to commemorate Matthew Shepard and to promote the work of the Foundation, a great deal of which has been to secure passage of the *Matthew Shepard Act* in the United States, to expand federal hate-crime legislation to include crimes motivated by a victim’s actual or perceived gender, sexual orientation, gender identity, or disability.

There is a concern, however, in conceptualizing threats to the safety of sexual minority youth only in such violent terms. Having spent many hours talking with students, teachers and administrators about threats to the safety of queer youth, I have come to the conclusion that firm responses—no matter how swift and no matter how firm—are not enough. Promoting tolerance is insufficient. Policies aimed at punishing incidents of violence, or focusing too much on how the criminal law deals with people like Henderson and McKinney, the two men who tortured and murdered Matthew Shepard, discourages the kind of thesis I would propose. Queers like Matthew Shepard are harassed—and sometimes killed—not because they are queer, but because their victimizers are straight. Such a proposition propels us towards a consideration of the construction and regulation of sexuality and gender and moves us away from a consideration of gays and lesbians as victims, in which queer victims represent all queers, but the victimizers stand only in their own shoes, unrepresentative of a greater regulation and culture that produced them, perhaps encouraged them.

As an educator and a playwright, I am seen by others to wear two hats, but when I look at my work in academia and my work in the theatre, I see no difference. In both, I think about the ways that people like Russell Henderson and Aaron McKinney govern themselves and seek to govern others. I am fascinated at the seemingly unlimited ways in which people make choices for others about how to be. Many queer students in high schools have told me that heteronormativity in

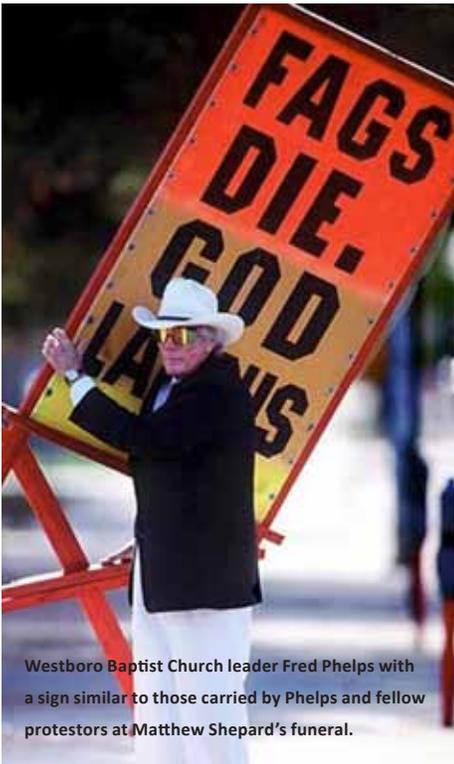


A Bench dedicated to the memory of Matthew Shepard on the University of Wyoming campus

schools is more immediately threatening to their personal identities and safety than bullying and any fear of physical or verbal harassment or violence. These students acknowledge, however, that for many other students, particularly in smaller cities, and in rural settings, concerns about physical and verbal violence were significant and likely more immediate. For youth in much of Canada, as in Wyoming, time apparently has stood still while in larger cities, GLBTQ adults have achieved significant legal and cultural victories. This is not the case in most schools—and it is to schools that we must look if we are to transform the current culture that often fails to see sexual minority students at all. One student complained to me of the “taken for grantedness” of schools and the general unspoken belief that all students were heterosexual and comfortable with gender norms expected of them.

Associated with heteronormativity, dominant gender codes are promoted and reaffirmed in the values, morals and structures that inform heteronormative schools. These structures affect all youth, heterosexual and non-heterosexual. There is a sizeable body of literature theorizing and documenting how girls are denied cultural independence, authority and equality. Boys are inducted into an order and become subject to a cultural arrangement that imbues them with power and authority often, however, at the expense of their emotional lives, demanding that they flex it. When a straight boy oppresses (or kills) a queer boy, the message the straight boy sends is not that the victim is queer, but that the victimizer is not.

For those who study schools, these unspoken social norms that are not part of the formal lesson plan, but which students, nonetheless, are expected to learn are referred to as “the hidden curriculum.” Long before Matthew Shepard arrived at the University of Wyoming, he like other sexual minority youth would have been compelled to negotiate the hidden curriculum of heteronormativity in the classroom, hallways and even outside school space when they communicated with their peers (and, sometimes, with their families). In the classroom, teachers



Westboro Baptist Church leader Fred Phelps with a sign similar to those carried by Phelps and fellow protestors at Matthew Shepard's funeral.



Mourners in a candlelight vigil for Matthew Shepard.

and students are likely to assume that everyone in the room is heterosexual. The assumption of heteronormativity persistently sits like a challenge to queer students, either to defy the assumption or to remain silent. It guides their choices.

In my own classroom experience, discussions among students of the practices of heteronormativity are typically begun with blank stares. To many of students, heteronormativity is what they consider "natural", "normal" and "the way things are." To them, in fact, heteronormativity is not really a "thing" that is "there" to be acknowledged. Heterosexual behaviour and language are integrated and normalized to such a degree within the school culture that they imbue what is perceived as the "natural" and "neutral" high school setting. Boys and girls holding hands and kissing in the hallways, school dances, proms (and the posters promoting them), homophobic jokes and epithets ("that's so gay"), insults and the physical harassment of queer students are not viewed as plainly heterosexual.

For sexual minority youth, however, this environment leads to what some researchers have called "silenced sexualities." How heteronormativity is deployed in schools and pervades school space is the question to be addressed by anyone who sees that heteronormativity is an issue of power, to understand how heterosexuality constitutes a pressure towards the construction of particular kinds of identity – and behaviours. And yet, most administrators, teachers, parents, and students often perceive heteronormativity in schools to be the neutral mould of the high school environment.

Boys and girls both stand as guardians at the heteronormative and gender gate, but they surveil their own genders and each other sometimes in different ways. For boys, unease and fear about male homosexuality is pervasive and unending. I cannot count the number of times I hear the word "fag" in one day. From one perspective, hegemonic masculinity imbues males with power and prestige at

the expense of "others," but it is a weapon against boys, as well. The codes of hegemonic masculinity are intolerant of those who reject or fail to live up to the demands of gender. These codes not only bestow upon boys a power to act, they also demand that boys do so. This play reminds us in a powerful way of one outcome of those pressures, even as every day, the same stress plays out in more hidden ways. Even though it is difficult to summon much empathy or sympathy for Henderson and McKinney, these codes are a social burden for everyone as hegemonic masculinity regulates and contaminates the lives of all young people. As Father Roger Schmit makes clear in the play:

I think right now our most important teachers must be Russell Henderson and Aaron McKinney. They have to be our teachers. How did you learn? What did we as a society do to teach you that? See, I don't know if many people will let them be their teachers. I think it would be wonderful if the judge said: "In addition to your sentence, you must tell your story, you must tell your story."

Donn Short
Robson Hall Law School

Dr. Donn Short is an Assistant Professor at Robson Hall Law School in Winnipeg, Manitoba. He is also an internationally-produced playwright. He teaches human rights law and researches and writes about violence among young people, particularly in high schools.

Costume Design Notes

The Laramie Project is a play that makes theatre relevant to our current culture; it is art that lives as an important part of our everyday lives. I was very excited when I realized that I was going to be part of a theatre experience that had strong implications both socially and, as a designer, aesthetically. Costumes speak in a symbolic language; therefore it was important to visually define each character as the REAL Laramie resident that they were, yet see the production as an artistic whole. I needed to be true to the words of the people in this play, to honour who they were by intimately listening to what they said about their world. Working with the director, cast, and crew, my role was to turn an auditory experience into a visual one, and then to combine the two experiences into our world of the theatre.

Only slightly daunting (understatement of the year) was the fact that this had to be done for 15 actors, of all shapes and sizes, playing over 65 characters, of all ages and backgrounds.

This show is not only great in scale but also great in terms of its importance. *The Laramie Project* affects people; it shapes the social feeling of belonging and of social understanding. It is theatre that has influenced me and opened my eyes to the possibilities of societal change through a living art form: Aesthetic Humanitarianism.

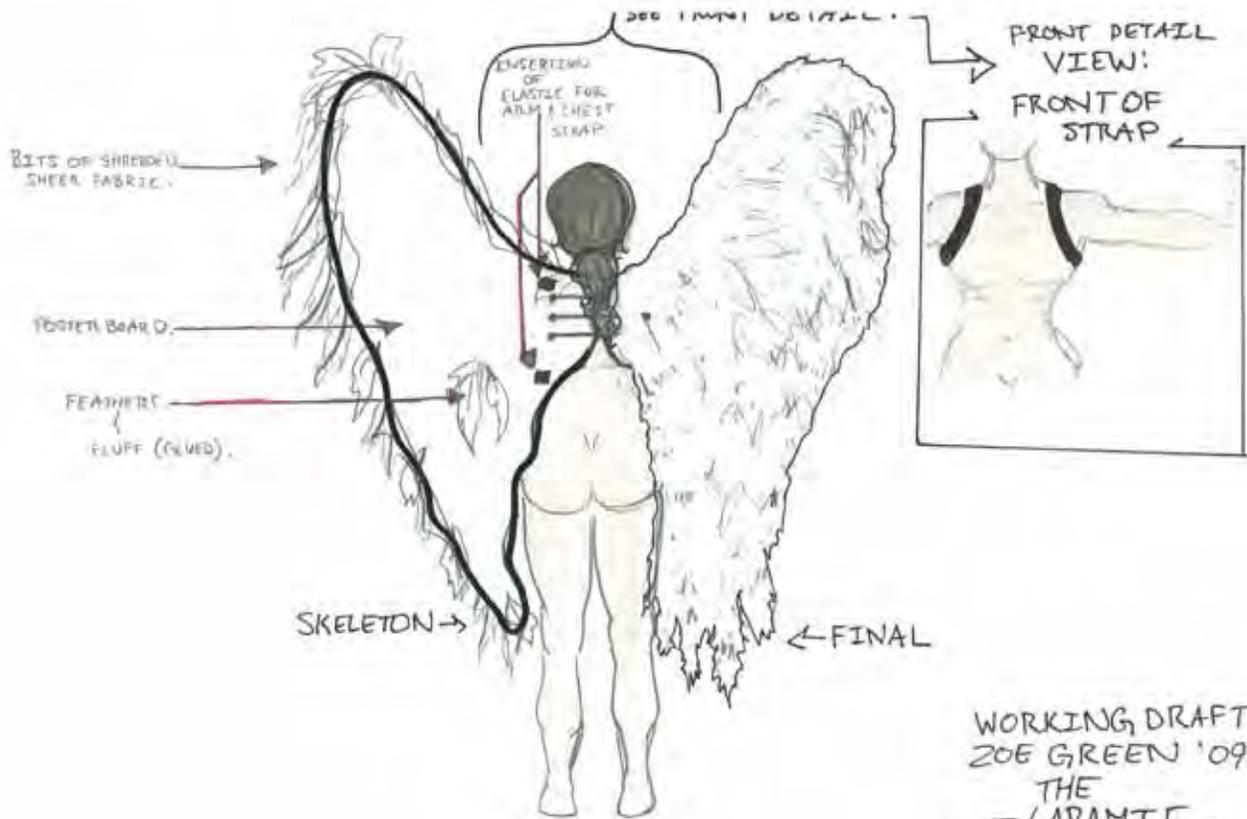
This is the biggest show that I have ever been a part of and I am absolutely honoured to have been a tiny part of it. Undoubtedly, I could not have done this without an army of support, but I would especially like to mention the contributions made by Jean D.B., Chantelle B. and Jen W. Nicola Cavendish directs a moving and critical play, and I am thrilled that we have brought it to all of you.

Thank you,

Zoe Green
Costume Designer

Costume Design Renderings by Zon Green





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The Laramie Project

By **Moisés Kaufman and the members of Tectonic Theater Project**

Directed by **Nicola Cavendish***

Scenography
Ronald Fedoruk

Costume Design
Zoe Green

Sound Design
Jonathon Monro

Cast

Meaghan Chenosky	<i>Amanda Gronich, Dr. Cantway, Zackie Salmon, Judy Shepard</i>
Andrew Cohen	<i>Moisés Kaufman, Philip Dubois, Andrew Gomez, Rulon Stacey, Father Schmit, Jonas Slonaker, Shadow the DJ</i>
Mishelle Cuttler	<i>Sherry Aaneson, Roberta Debree, Kerry Drake</i>
Eric Freilich	<i>Jedediah Schultz, Jon Peacock, Doug Laws, Harry Woods, Bailiff</i>
Sarah Goodwill	<i>Leigh Fondakowski, Tiffany Edwards, Zubaida Ula</i>
Claire Hesselgrave	<i>Waitress, Marge Murray, Baptist Minister's Wife, Anonymous, Jen, Foreperson, Ms. Lucy Thompson</i>
David Kaye	<i>Andy Paris, Baptist Minister, Governor Geringer, Bill McKinney, Aaron McKinney, Shannon</i>
Barbara Kozicki	<i>Eileen Engen, Reggie Fluty</i>
Andrew Lynch	<i>Greg Pierotti, Phil Labrie, Aaron Kriefells, Russell Henderson, Murdock Cooper</i>
Jameson Parker	<i>Stephen Mead Johnson, Judge, Dennis Shepard</i>
Christine Quintana	<i>Rebecca Hilliker, Trish Steger, Kristin Price, Sherry Johnson</i>
Ryan Warden	<i>Detective Hing, Matt Galloway</i>
Ben Whipple	<i>Doc O'Connor, Steven Belber, Matt Michelson, Reverend Fred Phelps</i>
Joanna Williams	<i>Alison Mears, Catherine Connelly, Mormon Home Teacher</i>
Tich Wilson	<i>Romaine Patterson</i>

The performance is approximately 2½ hours long. There are two 15-minute intermissions.

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.

**appears through the courtesy of Canadian Actors' Equity Association*

Production

Jay Henrickson
Production Manager

Laura McLean
Stage Manager

**Genevieve Bolduc, Wren Handman,
Yeon Kyeom Kim**
Assistant Stage Managers

Keith Smith
Technical Director

Maria Fumano
Assistant Technical Director

Jim Fergusson
Scenery and Lighting Specialist

Chantal Megrian
Special Effects Builder

Janet Bickford & Lynn Burton
Properties Supervisors

**Maria Fumano, Chantal Megrian,
Amelie Schumacher, Ling Zhong**
Properties Builders

Gabby Holt
Properties Crew Chief

Haley Peterson
Properties Assistant

Lorraine West
Scenic Artist

**Georgia Beaty, Maria Fumano,
Stephanie Meine, Chantal Megrian,
Amelie Schumacher**
Scenic Painters

Andrea Rabinovitch
Movement Coach

Gayle Murphy
Voice Coach

Stephen Heatley
Acting Coach

Bob Eberle
Stage Management Advisor

Alison Green
Costume Design Advisor

**Amanda Larder, Stephanie Meine,
Conor Moore**
Assistant Scenography

Chantelle Balfour, Jen Waterhouse
Assistant Costume Design

Jean Driscoll-Bell
Costumes Supervisor

Kirsten Essex, Pippa Johnstone
Dressers

Jill Wyness
Hair & Make-up Designer

Ling Yu Xiu Zhong
Hair & Make-up Assistant

Jeff Hitchcock
Lighting Crew Chief

**Georgia Beaty, Jaclyn Buck,
Belle Cheung, Maria Fumano,
Hana Johnson, Maggie Lo,
Chantal Megrian, Will Miller,
Jocelyn Mortlock, Karina Palmitesta,
Cat Robinson**
Lighting Crew

Jackie Buck
Lighting Operator

Karina Palmitesta
Projection Operator

**Georgia Beaty, Belle Cheung,
Jocelyn Mortlock, Cat Robinson**
Follow Spot Operators

Kate Minson
Sound Operator

Danielle Bourgon
Stage Crew

Allison Leadley
Companion Guide Editor

Andrew Cohen, Mishelle Cuttler
*Musical Direction & Arrangement
of "Amazing Grace"*

Jennifer Suratos
Companion Guide Editor

Ian Patton
Companion Guide Design

Tim Matheson
Publicity & Archival Photography

Acknowledgements

*Cynthia Bravo, Steven Epperson, Robert Gardiner, Arts Club Theatre,
Vancouver Opera Association, Vancouver Playhouse Theatre Company*

Special Thanks

*Veena Sood, Allan Morgan, Kathleen Flaherty and Jonathon Monro who
downed tools on many pressing obligations to squeeze in this production.*



Nicola Cavendish

Nicola Cavendish (Director) A very accomplished actress and playwright, her directing credits include *The Mousetrap* (Arts Club Theatre) and *Having Hope at Home* (Chemainus Theatre). Cavendish has earned five Jessie Richardson Awards, two Doras, a Gemini, the Montreal Critics Award for Best Actress, and the UBC Alumni Association Award of Distinction. She has worked across Canada, in Seattle, and New York, where she performed on Broadway. Cavendish starred in the National Tour of Michel Tremblay's acclaimed *For the Pleasure of Seeing Her Again* and she has spent four seasons at the Shaw Festival Theatre. The role of Shirley Valentine has taken Cavendish across Canada in numerous revivals spanning 20 years.

Meaghan Chenosky (Amanda Gronich, Dr. Cantway, Zackie Salmon, Judy Shephard) Meaghan is in her intermediate year of UBC's BFA Acting program. Her previous credits include: Helen Keller in *The Miracle Worker*, Desdemona in *Othello*, Hermia in *A Midsummer Night's Dream*, Lise in *Les Belles Soeurs*, and the Referee in *Never Swim Alone*. Meaghan will next appear as Juliet in Catriona Leger's MFA project *Romeo and Juliet*.

Andrew Cohen (Moisés Kaufman, Philip Dubois, Andrew Gomez, Rulon Stacey, Father Schmit, Jonas Slonaker, Shadow the DJ) Andrew returns to UBC after a summer of acting at the Guildhall School of Music and Drama in London. Selected Theatre: *The Laramie Project 10 Years Later* (Homeshark Theatre), *A New Brain* (Pipedream), *The Dining Room* (Theatre at UBC), and *Grease* (TUTS - Ovation Award). Andrew was also a Finalist on CBC-TV's *Triple Sensation* and *Inspiration & Performance*, and will appear next as Friar Lawrence in *Romeo and Juliet* and as Petkoff in *Arms and the Man*.



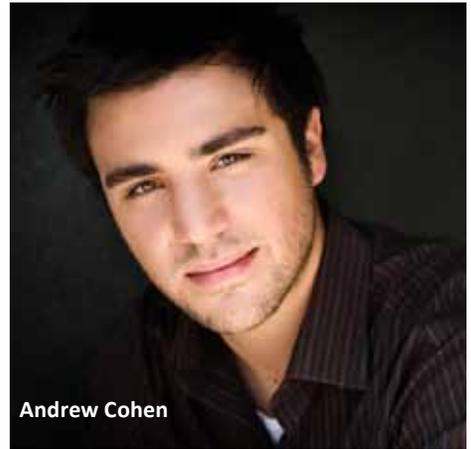
Meaghan Chenosky

Mishelle Cuttler (Sherry Aaneson, Roberta Debree, Kerry Drake) Mishelle is an intermediate student in UBC's BFA Acting program and is thrilled to be part of this beautiful show. Recently, she performed in a staged reading of *The Laramie Project: 10 Years Later* in the show's worldwide premiere. Other favourite credits include *The Dining Room* directed by Sarah Rodgers, and the devised production *The Secret Keeper*. She stepped behind the scenes this summer as Musical Director and pianist for *A New Brain* (Pipedream Theatre).

Eric Freilich (Jedediah Schultz, Jon Peacock, Doug Laws, Harry Woods, Bailiff) Eric is excited to be performing in his first official Theatre at UBC show. Previous theatre credits include *1984* (Fringe), *The Dining Room* (Theatre at UBC) and *The Complete Works of William Shakespeare Abridged* (Independent). Eric trained pre-professionally with the Arts Umbrella Senior Theatre Troupe, performing in *Unity (1918)* and *Twelfth Night*. He is now in his intermediate year of the BFA theatre program. Eric wishes to thank his family, and particularly his aunt for always believing.

Sarah Goodwill (Leigh Fondakowski, Tiffany Edwards, Zubaida Ula) Sarah is in her intermediate year of the BFA Acting program at UBC and has had a great love for film and theatre for as long as she can remember. She is very thankful to be part of the incredible story that is *The Laramie Project* and to be working with such an amazing group of individuals. Previous theatre and film credits include appearances in *The Dining Room* (Theatre at UBC), *Hope Island* (Lionsgate), and *Stargate* (MGM Television).

Zoe Green (Costume Design) In her ultimate year of the BFA design degree, Zoe is excited to be part of a theatre experience that has strong social implications. In regard to her



Andrew Cohen



Mishelle Cuttler



Eric Freilich



Sarah Goodwill



Claire Hesselgrave

role as the Costume Designer, Zoe found costuming 15 actors (of all shapes and sizes) playing over 65 characters (of all ages and backgrounds) only slightly daunting (understatement of the year). Yet, working with these talented and personable actors made the experience delightful. Zoe would like to thank Jean D.B., Chantelle B. and Jen W. and particularly Nicola Cavendish, who has brought this play to UBC and influenced Zoe's future in a profound way.

Claire Hesselgrave (*Waitress, Marge Murray, Baptist Minister's Wife, Anonymous, Jen, Foreperson, Ms. Lucy Thompson*) Originally from Seattle, Claire has lived in Vancouver for the last three years. She entered the BFA Acting program in 2008 after fifteen years of dance training. Now midway through her intermediate year, she is both motivated and thrilled. Selected credits include Velma Kelly in *Chicago* (VHS Theatre), *The Vagina Monologues* (UBC VDAY), and Rebecca Hilliker in *Laramie: Ten Years Later* (Homeshark). Next up: Lady Montague in *Romeo and Juliet* here at UBC.

David Kaye (*Andy Paris, Baptist Minister, Governor Geringer, Bill McKinney, Aaron McKinney, Shannon*) David has worked in the film, television, and voiceover industry since he was a small child. Selected credits: Samuel Decker, *Legends of the Fall*; Jesse Waingrow, *3000 Miles to Graceland*; Noddy, *Make Way for Noddy*; and Kud, *Tony Hawk's Boom Boom Sabotage*. Recent theatre credits include Hansy in *Spring Awakening* (Delinquent Theatre) and Matt in *Dog Sees God* (Fighting Chance). Next up: Tybalt in *Romeo and Juliet* directed by Catriona Leger and Nicola in *Arms and the Man* (directed by Mindy Parfitt).

Barbara Kozicki (*Eileen Engen, Reggie Fluty*) Barbara is an accomplished fire dancer, poi performer and Marilyn Monroe impersonator.



David Kaye

She last appeared on the Frederic Wood Theatre stage in a production of *The Dining Room*. Previous film credits include *Little House on the Prairie, Comeback Season*, and a made for TV movie about Matthew Shepard called *Anatomy of a Hate Crime*. It is a real honour to be part of this moving story once again. www.firedancer.ca

Andrew Lynch (*Greg Pierotti, Phil Labrie, Aaron Kriefells, Russell Henderson, Murdoch Cooper*) A graduate of Red Deer College, Andrew is thrilled to work with Nicky on such an important piece. Recent credits include *Frozen* (Shameless Hussy) *Macbeth* (Limbo Circus), *Voluntary Nothing* (Walking Fish), *For a Moment* (The Cultch Ignite!), *The Dining Room* (Theatre at UBC), *Die Mrs Veenstra* (SAGE Ignite!), *Pirates of Penzance* (Morpheus Theatre), *No Sex Please, We're British* (Morpheus Theatre), and *The Diary of Adam and Eve* (Central Alberta Theatre). Friends, fam, profs, ya'll get the love.

Laura McLean (*Stage Manager*) Laura is in her fourth and final year here at UBC in the BFA Theatre Production and Design program. Previous Stage Management credits include *Unity (1918)*, *A Dybbuk* (Theatre at UBC), and *The Distance From Here* (Fighting Chance Productions). Selected directing credits include 2009 Pick of the Fringe winner *Dog Sees God* (Fighting Chance Productions), *High School Noir* (The Cultch Ignite!) and *Spring Awakening*, a show she co-directed with Delinquent Theatre, a company she co-founded.

Jameson Parker (*Stephen Mead Johnson, Judge, Dennis Shepard*) Jameson recently returned from The British American Dramatic Academy in Oxford, England where he studied under John Barton and Mark Wing-Davey. Past credits include: *Old Goriot* (Directed by James Fagan Tait), *The Dining Room* (Directed



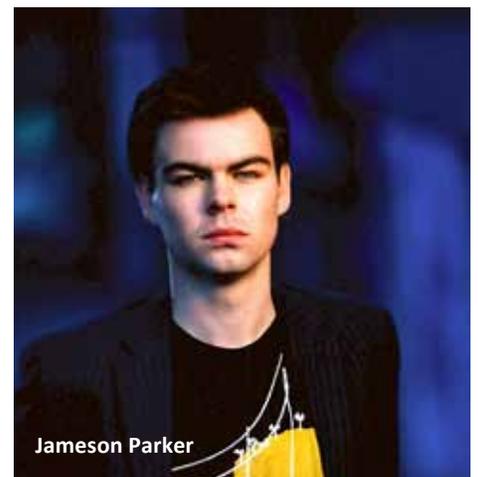
Barbara Kozicki



Andrew Lynch



Laura McLean



Jameson Parker



Christine Quintana

by Sarah Rodgers) and Lifetime Television's *The Party Never Stops* (Directed by David Wu). Jameson will be seen next as Romeo in *Romeo and Juliet* (Directed by Catriona Leger) and Captain Bluntschli in *Arms and the Man* (Directed by Mindy Parfitt). www.Whiskayefilms.com

Christine Quintana (*Rebecca Hilliker, Trish Steger, Kristin Price, Sherry Johnson*) Christine is delighted to make her Theatre at UBC debut following an exciting summer as Mimi Marquez in *Rent*, and CB's Sister in Vancouver's Pick of the Fringe Festival, *Dog Sees God*, both for Fighting Chance Productions. Also this summer, Christine co-directed *Spring Awakening* for Delinquent Theatre, a company she co-founded. Christine is currently workshopping a new play she has written that will be presented next May as part of the Ignite! Youth Festival at the Cultch.

Ryan Warden (*Detective Hing, Matt Galloway*) Ryan's production credits include Theatre at UBC's *Mother Courage and Her Children*, *The Rez Sisters*, and *A Dybbuk*, and lighting operator for Pi Theatre's 2006 production of *Werewolves*. Acting credits include *The Collector* and *Weeding the Flowers* (Brave New Play Rites, 2007), and *The Dining Room* (Directed by Sarah Rodgers, 2009). 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. WardenFilms.com



Ryan Warden

Ben Whipple (*Doc O'Connor, Steven Belber, Matt Michelson, Reverend Fred Phelps*) Ben is from Portland, Maine. He is in his Intermediate year of the BFA Acting Program at UBC. Recent theatre credits include the UBC BFA Acting First Year production of *The Dining Room* in the Spring of 2009. Ben is pleased to work with Nicola Cavendish and to see his fellow cast members bloom as actors. Ben can next be seen as Mercutio in *Romeo and Juliet* (Theatre at UBC).

Joanna Williams (*Alison Mears, Catherine Connelly, Mormon Home Teacher*) Currently in her intermediate year at UBC, Joanna holds a Diploma in Performing Arts (Douglas College). Previous credits include: *The Laramie Project*, *10 Years Later*, (HomeShark Theatre), Foley Design and Performance of *The Adventures of Dr. Quast and Mr. Skinner* and *Dr. Quast and Mr. Skinner's Christmas Dinner* (591 Productions), 3rd Macbeth, in *A Macbeth*, Calonike, in *Lysistrata*, and Marjory in *Wed-Locked* (591 Productions).

Tich Wilson (*Romaine Patterson*) Tich Wilson is originally from Vancouver Island and is currently in her second year of the UBC BFA Acting Program. Some of her previous credits include Rico Castelli in *Copacabana*, Truvy in *Steel Magnolias*, Caliban in *The Tempest*, and Peggy in *The Dining Room*. Tich was most recently seen as Wendla in Delinquent Theatre's production of *Spring Awakening*. She would like to thank her family for their continued love and support.



Ben Whipple



Joanna Williams



Tich Wilson

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Kevin Scott and Iona Mungillo in *Medea*, Theatre at UBC Co-op. Photo by Tim Matheson

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