



# RHINOCEROS

by **Eugène Ionesco**

Translated by **Martin Crimp**

Directed by **Chelsea Haberlin**

**January 24 to February 9**

**TELUS Studio Theatre**



a place of mind



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University of British Columbia  
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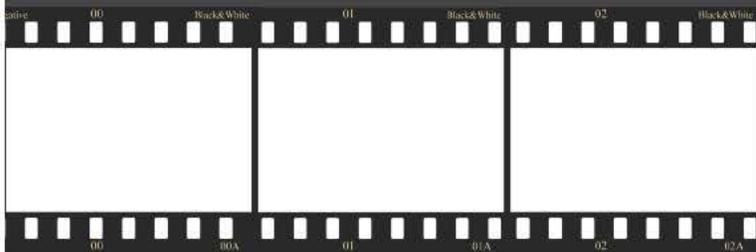
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*A Companion Guide to*

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## Greetings from the Head

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Welcome to the Theatre at UBC 2013 production of Eugène Ionesco's *Rhinoceros*. We last staged this classic of the European Theatre 51 years ago, in a production that featured Robert Clothier, Walter Marsh, and Marlene Dixon, all of whom made wonderful contributions to theatre, film, and television in Canada during their distinguished careers.

The year after that 1962 presentation of *Rhinoceros*, which we advertised as a "rather terrifying farce," the University of British Columbia opened the Frederic Wood Theatre, where later this year we will present Sharon Pollock's Canadian classic play *Blood Relations*, opening March 21, last produced by UBC Theatre in 1986. Our program for that show featured a "Note on the Author" by the distinguished scholar of Canadian theatre (and also terrific actor) Dr. Jerry Wasserman, who this past December concluded his term as Head of the Department of Theatre and Film after nearly six years of warm and inspiring leadership.

The themes of *Rhinoceros* are as timely now as they were when the play first opened, and as they were in Vancouver circa 1962. The theatre is always a wonderful way of looking at ourselves and our societies; classics like *Rhinoceros* are as thought-provoking and entertaining when re-visited as they were when new. We're very proud to present the work of MFA Directing candidate Chelsea Haberlin, MFA Design candidates Matthew Norman and Won-Kyoon Han, BFA Design candidate Christina Dao, and the splendid cast and crew of this show. These talented young artists will, during the next 50 years, like their predecessors on our stages, make significant contributions to our society in Canada and across the world.

Enjoy the show!

**Robert Gardiner**  
Professor and Acting Head  
Department of Theatre and Film  
The University of British Columbia

## Director's Notes

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When I first read *Rhinoceros* I knew I had to bring it to life. The bold metaphors laid out so elegantly by Ionesco were endlessly intriguing and I felt that this was a play I could spend a long time digging into.

Eugène Ionesco was born in Romania in 1909 and spent the critical years of young adulthood there at a time when the country's aggressive racism and widespread anti-semitism led to the formation and growth of the radical nationalist political party of the Iron Guard. He watched friends, family, and seemingly rational people all around him become Iron Guard sympathizers. Ionesco himself could not and would not conform. Years later Ionesco read the journals of Dennis de Rougemont in which he spoke of his experience at a Nuremburg rally in 1936. Rougemont described the "delirium which electrified him" as he was lured into the rally attended by Hitler. His conclusion: "I am alone and they are all together." This sentiment struck a cord in Ionesco due to his early experiences in Romania and encouraged him to write a play that epitomized this idea.

It has been said that the Theatre of the Absurd speaks not only to us but also from us and for us. Ionesco did not set out to shove a message down his audience's throat, going so far as to say "I believe that the writer shouldn't deliver messages because he isn't a postman." Rather than delivering a message, Ionesco reflects back to us what he experienced in his life and asks us to use these observations, expressed through unflinching metaphors, as a tool to examine our choices and to ask questions about how we use our lives. In *Rhinoceros*, I see my life and decisions reflected back at me and I am made even more curious about the choices I make and have made in my relationships. I hope this play inspires a sense of curiosity about human nature in you, as it has in me.

I want to express my deep gratitude to the cast, design team, crew, UBC staff, and my advisor Tom Scholte, who from day one rose to the challenge of this enormous piece, said yes to the vision, supported me every step of the way, and gave it their all. Thank you.

**Chelsea Haberlin**  
Director  
MFA Directing Candidate  
Department of Theatre and Film  
The University of British Columbia

# When the best of human achievements seems reduced to dust

The theatre of Eugène Ionesco (1909-1994) never ceases to amaze us, even in the twenty-first century. His work, thirty-four plays, written in the 1950s, 1960s, and 1970s, is often described as a satirical, but lucid, look at the dismal condition of humanity in the twentieth century.

As we now know, many European artists, writers, and intellectuals, after the Second World War, experienced a deep unease—one which they were barely able to hide—about the collapse of humanistic values (equality of human beings, freedom of conscience, etc.), many inherited from the eighteenth century particularly, and upon which Western societies have largely been based. Eugène Ionesco himself faced inner tensions that seemed to disturb him, as well as a set of questions marking the events of this period of human history (Gaensbauer 46). How is it possible that human beings were able to plan, and then allow, the genocide of millions of other human beings? How could society become so dehumanized? How can human beings reclaim a shared common destiny while overcoming the trauma caused by the events of the Second World War?

Convinced that theatre, by its collective nature, as well as by its place in the cultural practices of the 1950s, could help audiences reflect on these specific questions, Ionesco wrote a work capable of addressing the fundamental reasons for, and consequences resulting from these tragic events (Sprengrer & Mitroi 21). In this regard, *Rhinoceros*, produced for the first time on November 6, 1959, at the *Schauspielhaus* in Düsseldorf, in a staging by Karl-Heinz Roux (Rocheteau 176), is surely the most eloquent demonstration of Ionesco's work. The play strongly denounces all forms of despotism, totalitarianism, and tyranny that characterize certain modern political regimes, as well as absolute principles in philosophical, social, and ethical matters. But the author does not merely attack those forms and principles. He also highlights terrible forces within ourselves: blind conformity to dominant ideological models, automation, routine actions, various preconceptions, which for various reasons, make people susceptible to metamorphosis. These internal forces compel us to join the "rhinoceroses of this world" who try to reduce the value of human beings, especially when they are different—evil forces we must fight in order to retain our humanity, our individuality, and our freedom (Jacquart 13).

The metamorphosis of human beings into animals is a theme one can find in popular literature throughout the world, and is certainly not unique to Ionesco's work. In *Rhinoceros*, however, this kind of metamorphosis is the crux of the story. The main idea is rather simple, revolving around the transformation of the citizens of a small town. This change appears as both a physical and psychological mutation, as a contamination affecting both bodies and minds which affects more and more townsfolk as the play unfolds. One of the most troubling aspects of this process is the fascination it arouses, slowly but surely, among a growing majority of lonely, indifferent, and interchangeable people carefully described by the author.

At the beginning of the play, the first few minutes show us a place vulnerable to ideological contamination. Apparently nothing foreshadows what is about to happen. In a provincial town square after church on Sunday, people make themselves busy. We see a grocery and a café; a housewife goes shopping with her cat under her arm. From the café, where the smell of alcohol wafts, we hear the remonstrances of a braggart, Jean, who boasts, "The superior man is one who fulfills his duty." Two onlookers discuss syllogisms, while a young girl crosses the square quietly. Nothing really unusual happens in this place and one might think, through this monotonous repetition of days, that nothing out of the ordinary will ever happen... However, some clues emerge from this monochrome reality that should alarm everyone. Two rhinoceroses arrive out of nowhere and cross the square with great noise. However, this event, although highly unusual, is merely a topic of everyday conversation.

Yes! This quiet provincial town is the breeding ground for a devastating ideological contamination (the "epidemic" of rhinoceroses) that nobody has ever seriously thought about. You'll see... Despite some moments of happiness between a sensitive but rebellious man and a pretty but impressionable woman, a pessimistic view of relationships emerges from this play, which borrows its form and content from both slapstick comedy and contemporary tragedy. While the citizens of this small town, one after the other, are transformed into rhinoceroses and abandon their humanity, all the best of humanity's achievements—human rights, and philosophical concepts of reason, liberty, individuality, democracy, and tolerance—seem to be reduced to dust in the end.

## Dr. Alain-Michel Rocheleau

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Dr. Alain-Michel Rocheleau joined UBC in 1992. He is the author of *Bertolt Brecht et la Nouvelle communication* (2000), as well as several book chapters and articles on acting and on French and Québécois Theatre. Dr. Rocheleau is currently teaching French Theatre, French Cinema, and French Literature.

# About Eugène Ionesco

Ionesco was born in Romania. He spent part of his childhood in France, and returned to Paris to study as an adult. He came to play writing late, at age 40, as a result of attempting to learn English. Ionesco had acquired an English primer and began reading and copying the text. The simple truths he was taught (for example, that there are seven days in the week, that the ceiling is up and the floor is down) seemed to him, both “stupefying” and “indisputably true.” Ionesco describes this experience, which became the basis for his play writing:

A strange phenomenon took place. I don't know how: the text began imperceptibly to change before my eyes, and in spite of me. The very simple, luminously clear statements I had copied so diligently into my notebook, left to themselves, fermented after a while, became denatured, expanded and overflowed....the wise and fundamental truths they [the characters] exchanged, each carefully linked to the next, had gone wild, their language had become disjointed; the characters disintegrated: their words became meaningless absurdities... It represented to me, a kind of collapse of reality. Words had become empty, noisy shells without meaning; the characters...had become psychologically empty.

Ionesco's first work, *La Cantatrice Chauve* or *The Bald Soprano*, was first produced in 1948. He called his early works anti-pièces (or anti-plays) in order to protest against all current forms of theatre. Ionesco disliked conventional French drama as he found that it did not embrace the subconscious or evoke imaginative truth.

Martin Esslin categorizes Ionesco's writing as Theatre of the Absurd, along with the works of Samuel Beckett, Arthur Adamov, Jean Genet, and Harold Pinter. Esslin defines Theatre of the Absurd as follows:

Theatre of the Absurd strives to express its sense of senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought.

Ionesco rejected this categorization of his work, stating “I find that the name Theatre of the Absurd which has been glued on to us is absolutely meaningless—all theatre is absurd.” However, Ionesco “remained fascinated by the artificiality of theatre and its potential to present a distorted or subjective version of reality”

*Rhinoceros* is the best known of Ionesco's plays. It was heavily influenced by his early experiences of the Iron Guard in Romania, an ultra-nationalist, fascist, anti-communist, and anti-Semitic movement that promoted the Orthodox Christian faith. *Rhinoceros* was also influenced by observations of the Nazi party in the lead up to World War II. However, Ionesco emphasized that the play was an attack on collective hysteria, not on any one isolated political or religious movement.

Often considered Ionesco's easiest play to understand, *Rhinoceros* marks a development in his style as a dramatist in which he writes characters with a plausible psychology, and uses the conventions of the traditional theatre to tell a story about protest and conformity. However, Esslin suggests that play is more complex than often thought:

Far from being a heroic last stand, Bérenger's defiance is farcical and tragicomic, and the final meaning of the play is by no means as simple as some critics made it appear... If *Rhinoceros* is a tract against conformism and insensitivity (which it certainly is), it also mocks the individualist who merely makes a virtue of necessity in insisting on his superiority as a sensitive, artistic being. That is where the play transcends the oversimplification of propaganda and becomes a valid statement of the fatal entanglement, the basic inescapability and absurdity of the human condition.

**Julia Henderson**

**PhD Theatre Student**

Department of Theatre and Film

The University of British Columbia

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- The Royal Court Theatre, *Rhinoceros Background Pack*. London: Royal Court Theatre, 2007; accessed January 3, 2013. *ibid*, 183.

# Biographical Timeline

1909 – Born in Slatina, Romania. His father was Romanian, his mother of French descent.

1911 – Family moves to Paris when Ionesco is 18 months old.

1916 – Ionesco's father deserts the family and returns to Romania. The family does not hear from him again until after WWI and assume he died at the front

1917 – Ionesco's father remarries Helene Burulana.

1917-1919 – Ionesco spends these years at La Chapelle-Anthenaise. He later connects his obsession with light and darkness to these years.

1920-1922 – Ionesco lives in Paris with his mother, discovers literature and writes first plays. During this time he learns his father is still alive, has divorced his mother without her knowledge, and has remarried.

1922 – Ionesco's father gains custody of the children and Ionesco returns unhappily with him to Romania.

1926 – Leaves father's home after a violent fight with his father about the nature of authority.

1928 – Ionesco begins writing poetry.

1929 – Enrols in Bucharest University; studies French literature.

1934 – Graduates from Bucharest University; he publishes first book of essays, *No*.

1935 – Writes book reviews regularly for a variety of Romanian journals.

1936 – Marries Rodica Burileanu; Ionesco's mother also dies this year.

1936-1938 – Works as a French teacher in Cernavada; becomes literary critic for French magazine *Facla*. During this period, Ionesco witnesses more and more of his acquaintances adhering to Romania's fascist Iron Guard movement.

1938 – Returns to France to write doctoral thesis on sin and death in French poetry (a thesis he never starts).

1939 – Caught by the outbreak of WWII, Ionesco and family are forced to return to Romania. Here he witnesses several of his friends become Nazi sympathizers.

c.1945 – When the war ends Ionesco returns to Paris and works as a proofreader in a large publishing house (similar to Bérenger in *Rhinoceros*).

1948 – Ionesco's father dies.

1950 – *The Bald Soprano* (written 1948) premieres at a small Parisian theatre to terrible reviews; Ionesco also becomes a French citizen.

1958 – By now Ionesco has written several plays and his work has been harshly and publicly criticized by British theatre critic, Kenneth Tynan. By defending his vision of theatre in a lengthy and pointed public debate with Tynan, Ionesco emerges as a figure who Esslin describes as “by no means author of hilarious nonsense plays...but a serious artist dedicated to the arduous exploration of the realities of the human situation, fully aware of the task that he has undertaken, and equipped with formidable intellectual powers.”

1959 – Ionesco writes *Rhinoceros*. Directed by Jean-Louis Barrault, it is performed at the Odéon theatre in Paris, and receives rave reviews.

1970 – Ionesco is elected to a seat in the Académie Française.

1994 – Ionesco dies at age 84 on May 28. He is buried in the Cimetière de Montparnasse in Paris. His headstone reads: “Pray to the I-don't-know-who: Jesus Christ, I hope” His other plays include *The Killer* (1959), *Exit the King* (1962), *Hunger and Thirst* (1966), *Macbeth* (1972), and *Journeys Among the Dead* (1981).

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## Ionesco on Rhinoceros

### On rhinoceritis

“People always wish me to spell out whether I mean the rhinos to be fascists or communists. Rhinoceritis is not an illness of the Right or the Left; it cannot be contained within geo-political borders. Nor is it characteristic of a social class. It is a malady of conformity which knows no bounds, no boundaries.”

### On Nazism

“*Rhinoceros* is certainly an anti-Nazi play, yet it is also and mainly an attack on collective hysteria and the epidemics that lurk beneath the surface of reason and ideas but are none the less serious collective diseases passed off as ideologies.”

### On humanity

“Bérenger finds himself alone in a dehumanized world where each person tried to be just like all the others. It's just because they all tried to be like each other that they became dehumanized, or rather depersonalized, which is after all the same thing.”

### On rhinoceroses

“They fanatics have the same mixture of ingenuousness and ferocity. They would kill you without a qualm if you did not think as they do. And in the last quarter of this century history has given us clear proof that people transformed in this way are not just like, but truly become rhinoceroses.”

### On conformism

“One of the great critics of New York complains that, after destroying one conformism, I put nothing else in its place, leaving him and the audience in a vacuum. That is exactly what I wanted to do. A free man should pull himself out of vacuity on his own, by his own efforts and not by the efforts of other people.”

### On genre

“I have read the American critics on the play and noticed that everyone agreed the play was funny. Well, it isn't. Although it is a farce, it is above all a tragedy.”

### On satire

“Strictly speaking my play is not even a satire: it is a fairly objective description of the growth of fanaticism, of the birth of a totalitarianism that grows, propagates, conquers and transforms a whole world and, naturally, being totalitarian transforms it totally.”

### From:

The Royal Court Theatre, *Rhinoceros Background Pack* (London: Royal Court Theatre, 2007), accessed January 3, 2013, <http://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&ved=oCD4QFjAC&url=http%3A%2F%2Fwww.royalcourttheatre.com%2Ffiles%2Fdownloads%2F220%2FRhinoceros&ei=kGbnUL3DNcH7igL2vYDYBQ&usq=AFQjCNFs2uEhaWGj73sTwmnabjdKH-he8A&bvm=bv.1355534169,d.cGE>.

## About Martin Crimp

Martin Crimp is one of England's foremost contemporary playwrights, whose original work is challenging in both form and content. He is perhaps best known for his 1997 masterpiece, *Attempts on Her Life*, produced by London's Royal Court Theatre. Some of Crimp's other plays include *The Country* (2000), *Face to the Wall* (2002), *Cruel and Tender* (2004), *Fewer Emergencies* (2005), *The City* (2008), and *In the Republic of Happiness* (2012). The Royal Court Theatre, where Crimp became writer-in-residence in 1997, has produced seven of his original plays, as well as his translation of Ionesco's *Rhinoceros* in 2007.

Crimp names Samuel Beckett as a primary influence on his work. As an adolescent he was also a big fan of Ionesco, and produced a number of Ionesco's plays at school.

Crimp is also a scrupulous translator of European texts. Among his produced translations are *The Misanthrope* by Moliere (1996), *The Maids* by Genet (1999), *The Triumph of Love* by Marivaux (1999), *The Seagull* by Chekhov (2006), and *Big and Small (Gross und klein)* by Botho Stauss (2011). In addition to translating *Rhinoceros*, Crimp also translated Ionesco's *The Chairs*, which was produced by Theatre Royal Bath in 1997.

On translation, Crimp comments:

I liken it to a kind of...workout in which you flex muscles you don't normally use; or you could liken it to being purged – it's a bit like being flushed out linguistically...Reacting to a text...pushes you into areas which you might have considered taboo in your own work due to the fact that, or course, you build habits when you work, and part of wanting to develop as any kind of artist is to break old habits, break old patterns of working.

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*Visit the Rhinoceros show site to see our designers sketches, sound clips and other behind the scenes features: <http://www.theatre.ubc.ca/rhinoceros>*

# RHINOCEROS

by **Eugène Ionesco**

Translated by **Martin Crimp**

Directed by **Chelsea Haberlin**

Set and Lighting Design **Matthew Norman** Costume Design **Christina Dao** Sound Design **Won Kyoon Han**

## CAST

**Georgia Beaty**

Daisy

**Sarah Harrison**

Housewife

**Nicole Yukiko Sekiya**

Ensemble

**Sarah Canero**

Ensemble

**Luke Johnson**

Monsieur Papillon

**Courtney Shields**

Monsieur Jean's Wife

**Morgan Churla**

Waitress

**Kenton Klassen**

Botard, Boss of Café

**Bethany Stanley**

Ensemble

**Lara Deglan**

Madame Boeuf

**Kat McLaughlin**

Monsieur Jean

**Naomi Vogt**

Grocer Woman

**Mercedes de la Zerda**

Ensemble

**Daniel Meron**

Old Gentleman

**Xander Williams**

Logician

**Alen Dominguez**

Dudard/Old Gentleman Understudy

**Nick Preston**

Grocer Man, Fireman

**Natasha Zacher**

Ensemble

**Joel Garner**

Jean

**Matt Reznak**

Bérenger

## PRODUCTION

**Jayda Paige Novak**

Stage Manager

**Kiara Lawson, Helena Chen**

Makeup Assistants

**Rebecca Burks**

Assistant Technical Director

**Lorraine West**

Scenic Artist

**Erica Leduc, Curtis Li,**

**(Renee) Liyan Liu**

Assistant Stage Managers

**Sarah Melo**

Assistant Set Designer

**Jim Fergusson**

Head Carpenter

**Gabrielle Holt, Molly Lai,**

**Lauren McDonald, Sarah Melo,**

**Alex Mitchell**

Scenic Painters

**Ndola Hutton**

Lighting Operator

**Gabrielle Holt**

Assistant Lighting Designer

**Danielle Dar Juan, Sasha Krugman,**

**Molly Lai, Alex Mitchell, Sarah Melo**

Carpenters

**Erin Mei, Michelle B Milton,**

**Hibiki Moroshita, Kiki Ohira,**

**Elliott Squire**

Properties Builders

**Daniel Tessy**

Sound Operator

**Nam Bae**

Assistant Costume Designer

**Rebecca Burks**

Welder

**Hanaka Ebi, Shota Ebi,**

**Selene Rose**

Running Crew

**Jeffrey Montano**

Assistant Sound Designer

**Lauren Stewart**

Head Electrician

**Keenan Johnston, Tegan Klancnik,**

**Chanel McCartney**

Dresser

**Nick Hall**

Trumpet Player

**Chengyen Boon, Jimmy Feng,**

**Patrick Fouchard, Won Kyoon Han,**

**Alex Mitchell**

Lighting Crew

**Keith Smith**

Production Technical Director

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Directing Advisor

**Marijka Asbeek Brusse**

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Technical Production Advisor

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**BIOGRAPHIES**



**GEORGIA BEATY (Daisy)** Georgia is extremely excited to be back in the Telus Studio with this wild production. A final year acting student, Georgia was last seen with Theatre at UBC as Queen Mary/Lady Colefax/Ruby in *The Duchess: AKA Wallis Simpson* and as Agnes Mundy in *Dancing at Lughnasa*. Special thanks to the family, both Beaty and BFA, for your continual support.



**SARAH CANERO (Ensemble)** Sarah is in her intermediate year of the BFA Acting Program. You may have seen her in campus productions *Cabernet Sauvignon*, *Spoils of Troy*, and *Hot L Baltimore*. Her past credits include Viola/Cesario in *Twelfth Night* and Eva Jackson in *The Rimers of Eldritch*. Sarah is thrilled to be a part of this wonderful production and gives thanks to those who support her work. You are all beautiful human beings.



**MORGAN CHURLA (Waitress)** Morgan is very excited for *Rhinoceros* to be her first main stage production at UBC. Morgan is in her intermediate year in the BFA Acting Program. You might have seen her last year in *Hot L Baltimore* and *Spoils of Troy* at UBC. Other past theater credits include *Dracula*, *Suessical*, and *High School Musical* at Keyano Theater. She is thrilled to have been given the chance to work with Chelsea and the rest of the talented cast and crew. Big thank-you's to Kyle, the fam jam, friends, and Rue my little kitty witty.



**CHRISTINA DAO (Costume Design)** Christina feels very fortunate to have worked with such a talented group of people for her last show at UBC! Past design credits include *Burnt by the Sun* (United Players), and *Mojo* (ITSAZOO). Catch her next costume designs in *The Prince's Play*, presented at the Jericho Arts Centre in March. Christina would like to thank her friends and family for their

support. A special thanks goes to Kirsten McGhie, without whom none of this would have been possible!



**LARA DEGLAN (Madame Boeuf)** Lara is in her intermediate year of the BFA Acting Program. Recent credits include: Polyxena and Chorus in *Spoils of Troy*, performing a movement piece in the vaudeville *Imagine*, Millie in *The Hot L Baltimore*, Feste in *Twelfth Night*, and Martha in *The Rimers of Eldritch*. She would like to thank her family, friends, and teachers for their constant support throughout the years. More importantly, she would like to thank everyone working behind the scenes. She is excited to continue her training at UBC, working alongside creative individuals who inspire her everyday to keep chasing her dream.



**MERCEDES DE LA ZERDA (Ensemble)** Mercedes started acting professionally at the age of 15. After 2 years of training with industry professionals, Mercedes made a splash into the world of acting when she booked her very first audition. Film and TV credits include: *Stargate SG-1*, *Dead Zone*, *Tru-Calling*, *4400*, *John Tucker Must Die* and Disney Channel's *Radio Rebel*. Mercedes is thrilled to be a part of the UBC BFA Acting Program. Stage credits include Tracy in *Hot L Baltimore* and Andromache in *Spoils of Troy*. You can see Mercedes as the Actress in UBC's main stage production of *Blood Relations* in spring 2013.



**ALEN DOMINGUEZ (Dudard)** Favourite credits: *Dancing at Lughnasa*, *The Duchess*, *Macbeth*, *Summer Brave* (Theatre at UBC), *The Idiot* (Newworld Theatre/PuSH 2012), *Golf The Musical*, *Fortune's Fools* (Kelowna Summer Theatre Festival). Upcoming: *Blood Relations* (Theatre at UBC). Alen is delighted to be back in this beautiful theatre. He is also very excited to be a rhino; he can now cross it off his bucket list. Thanks to Chelsea for her wonderful direction, to Brad for his guidance, and to the whole production team for their hard work. Enjoy the horns!



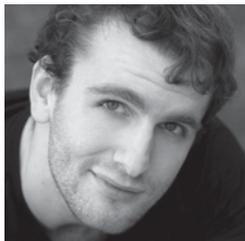
**JOEL GARNER (Jean)** Joel is thrilled to have had the chance to work with Chelsea and the cast and crew of this wonderful show. Thank you to Brad Gibson for your guidance and patience and my family and friends who have always been behind me every step of the way. Special thanks to Myrna Sakata, you have and always will be a huge reason for who I am and what I am doing today and I can't thank you enough.



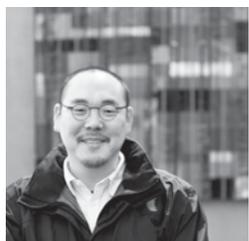
**CHELSEA HABERLIN (Director)** Chelsea is Co-Artistic Director of ITSAZOO Productions. Favourite ITSAZOO directing credits include *Mojo*, *Chairs: A Parable*, *Robin Hood*, *Grimm Tales*, and *Death of a Clown*. Other directing projects include *Featuring Loretta & Criminal*

**Genius** (Vancouver Fringe Festival) and *Faust is Dead* (UBC), Assistant directing projects include *The Idiot* (PuSh Festival), *Burnt By the Sun* and *London Assurance* (United Players). Chelsea is a graduate of the UVic theatre program and the National Voice Intensive. She is currently the dramaturgy intern for the Arts Club Theatre Company. Upcoming: Assistant Directing *My Turquoise Years* By M.A.C. Farrant (Arts Club Theatre Company, April 2013), and Apprentice Directing *Elizabeth Rex* by Timothy Findlay (Bard on the Beach, July 2013). Chelsea would like to thank Seb, her partner in life, love, and art, and her family for their endless support and for listening to her talk about rhinos for the past year.

(UBC). Many thanks to the many friends and mentors, both new and old, for their continued support and belief, and to the amazing cast and crew, especially our fearless leader Chelsea, for sharing this rhinoceratic adventure!



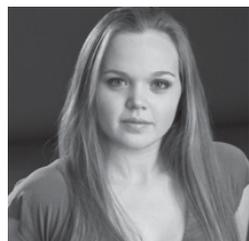
**LUKE JOHNSON** (*Monsieur Papillon*) Luke could not be happier to be performing in this production of *Rhinoceros*. He is a graduate of the Douglas College theatre program and currently in the intermediate year of the UBC BFA Acting Program. He would like to thank his cast and crew along with his family and friends for all their support and motivation. Luke would also like to thank everybody who is reading this for their interest in live theatre and the arts. Thank you!



**WON-KYOON HAN** (*Sound Design*) Won-kyoon usually works as a lighting designer, but he is always interested in sound design. He has had few chances to design both in the same show. His recent lighting and sound design credits include: *The Vane* and the *Lost*, *Superhero* (in Korea), and *Debts* (ITSAZOO production). 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 in the UBC MFA Theatre Design program.



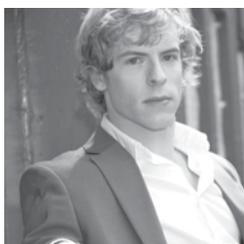
**KENTON KLASSEN** (*Botard, Boss of Café*) Kenton has had a blast laughing his way through the rehearsal process of *Rhinoceros*. He is in his final term of the BFA Acting Program at UBC. Previous UBC roles include Father Jack in *Dancing at Lughansa*, Edward VIII in *The Duchess a.k.a. Wallis Simpson*, and Donalbain/Young Siward in *Macbeth*. Kenton will be appearing next as Andrew Borden in *Blood Relations* playing at the Frederic Wood Theatre. Kenton would like to thank Chelsea and the cast and crew for their determination and silliness.



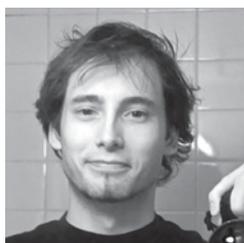
**SARAH HARRISON** (*Housewife*) Sarah feels very privileged to be making her UBC Mainstage debut here in the Telus Theatre. Select credits include Helen in *Spoils of Troy* (UBC), Celia in *Volpone* (United Players), O'Brien in *1984*, Benedict in *Much Ado About Nothing* (Arts Umbrella), and Girl in *Hot L Baltimore*



**KAT MCLAUGHLIN** (*Monsieur Jean*) Kat is delighted to be playing a little old man in this fabulous production of *Rhinoceros*. She loves her little old wife, her director, her cast and crew, and her audience too.

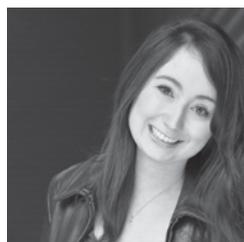


**DANIEL MERON** (*Old Gentleman*) Daniel is in his intermediate year of the BFA Acting program, and is exhilarated to be performing in his first main stage production at UBC. Previous roles include Menelaus/Agamemnon/Peleus/Theoclymenus in *Spoils of Troy* (UBC) and Kostya in *The Russian Play* (UBC). He feels excited and privileged to be part of this amazing production. Daniel would like to thank the entire cast and crew for their hard work, Chelsea Haberlin for her outstanding direction, and his family for their ongoing support.



**MATTHEW NORMAN** (*Set & Lighting Design*) *Rhinoceros* is Matthew's MFA lighting and set design thesis project. Previous credits include projection and lighting for *The Sorrows of Young Werther* (UBC), set and projection design on *Faust is Dead* (UBC), projections for *The Edge Project: Good To Go* (Green Thumb Theatre) at this year's PuSh Festival, and lighting on *Imagine Heaven* (UBC) with Gabby Holt. Matthew holds a degree in environmental design from the University of Manitoba and has worked as an architectural designer in

both South Korea and Canada. Matthew would like to thank Mandi Lau for all her support and for introducing him to this glorious mess that is theatre design. It's been a wild ride.



**JAYDA PAIGE NOVAK** (*Stage Manager*) Jayda is in her final year of the BFA Theatre Production and Design program at UBC. Favorite credits include assistant stage managing UBC's *Two Merchants* (2011), *Macbeth* (2012) and *The Duchess* (2012), stage managing UBC Players Club's *Our Country's Good* (2013), and co-directing Vancouver Fringe Festival's "*Pirates?*" with Quimera Theatre Collective, of which she is a co-founder. She is extremely proud to be part of this production, thanks her friends and family for being so outstanding, and wants everyone to know that it is in fact the African rhinoceros that has two horns, and the Asian rhinoceros that has only one.



**NICK PRESTON** (*Grocer Man, Fireman*) Nick hails from Campbell River on Vancouver Island, but has adjusted to Vancouver transit and now happily calls it home. In the intermediate year of the BFA Acting Program, past UBC productions include *Knives In Hens* and *Spoils of Troy*. Other favourites include *Dracula*, *The Wizard of Oz*, and *Biloxi Blues*. He can next be seen playing "Hamlet" in Heiner Müller's postmodernist piece, *Hamletmachine*. He would like to thank Chelsea for the experience, his teachers for lessons learned, and his mom for unconditional support!



**MATT REZNEK** (*Bérenger*)

Matt is in his final year in the BFA Acting program. Previous credits include: *Dancing at Lughnasa*, *The Duchess*, *Macbeth*, *Problem Child* (Theatre at UBC), *Mojo* (ITSAZOO) and *London Assurance* (United Players). He would like to thank Chelsea and the brilliant cast and crew for making this an experience of a lifetime. He dedicates this one to his family for being the reminder to never turn into a rhinoceros.



**NICOLE YUKIKO SEKIYA** (*Ensemble*) Originally from Calgary where she received a diploma in Theatre Arts Performance from Mount Royal University, Nicole is stoked for you to meet the herd tonight! She was last seen singing and laughing her way through *Cabaret Sauvignon*, an independently-produced revue with several fellow intermediate year BFAs. Before that, you may have seen her here at UBC in *Spoils of Troy* or *The Hot L Baltimore*. Other past credits include: *Crimes of the Heart* and *Suddenly, Last Summer* (TheatreMRU). Up next, join Nicole in April for *Hamletmachine!* Love to SRS and SFB. Follow Nicole at [nicoleyukiko.blogspot.ca](http://nicoleyukiko.blogspot.ca).



**COURTNEY SHIELDS** (*M. Jean's Wife*) Courtney is thrilled to be a part of the herd in this colourful production! She is in her Final Year of the BFA Acting

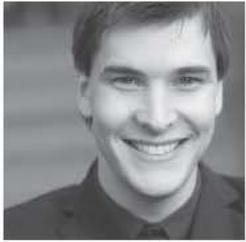
Program and is also a graduate of the Musical Theatre Diploma Program at Capilano University. This season, Courtney appeared alongside her classmates as Maggie in *Dancing at Lughnasa*, as well as *The Duchess* (UBC). You may have spotted her last season in the world premiere of *The Idiot* (Newworld Theatre/Vancouver Moving Theatre), and she has also performed with several musical theatre companies around the city, including: RCMT, Gateway, Footlight Theatre, and TUTS.



**BETHANY STANLEY** (*Ensemble*) Bbrrrrrr...ahem... Bethany is in her intermediate year of the BFA Acting Program. She is very excited to be working with Chelsea and such a fantastic herd and crew on this production. Thanks to her parents for sending her to zoo camp at a young age. Previous UBC credits include: *Knives in Hens*, *Spoils of Troy*, *Hot L Baltimore*, *Imagine*, and a year with UBC Improv.



**NAOMI VOGT** (*Grocer Woman*) Naomi is very excited to be a part of this fabulous rhinoceros herd. Her favourite theatre credits include: *The Spoils of Troy* (UBC), *Georama* (Windsor Theatre), *Much Ado About Nothing* (Festival by the Marsh), *Spring Awakening* (Delinquent Theatre) and *The Vagina Monologues* (MTA). Huge thanks to director/animal handler Chelsea, fellow rhinos, friends, and family.



**XANDER WILLIAMS**  
(*Logician*) This is Xander's last show with UBC, and he is thrilled to finish his long and wonderful journey with such an amazing show, cast, and crew. Previous roles with UBC have included Noel Coward in *The Duchess*, and *Macbeth*. Coming up: this April he'll be remounting the hit new musical *STATIONARY* with Delinquent Theatre. Special thanks to family, friends, partners, the Barn, the faculty, and his beloved classmates. Au revoir!



**NATASHA ZACHER**  
(*Ensemble*) Natasha is a Calgarian transplant quickly falling more and more in love with the West Coast, and is in the intermediate year of the BFA Acting Program. She has trained in classical voice and piano, many styles of dance, and is jonesing to start penning her own music. Recent credits include *Emma* and *Spoils of Troy*. She can next be seen in UBC's production of *Hamletmachine* in April. She thanks her wonderfully supportive friends and roommates for keeping the home fires burning, the incredibly talented and hilarious cast and crew of this show, and, of course, you guys for making it all worthwhile!

# BLOOD RELATIONS

by Sharon Pollock

Directed by Jennette White

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Frederic Wood Theatre, UBC

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Deb Pickman  
Joe Procyk  
Gerald Vanderwoude  
&  
Norman Young

(so far...)



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