



a place of mind

THEATRE AT UBC PRESENTS

WILLIAM
SHAKESPEARE'S

ROMEO AND JULIET

DIRECTED BY
CATRIONA LEGER



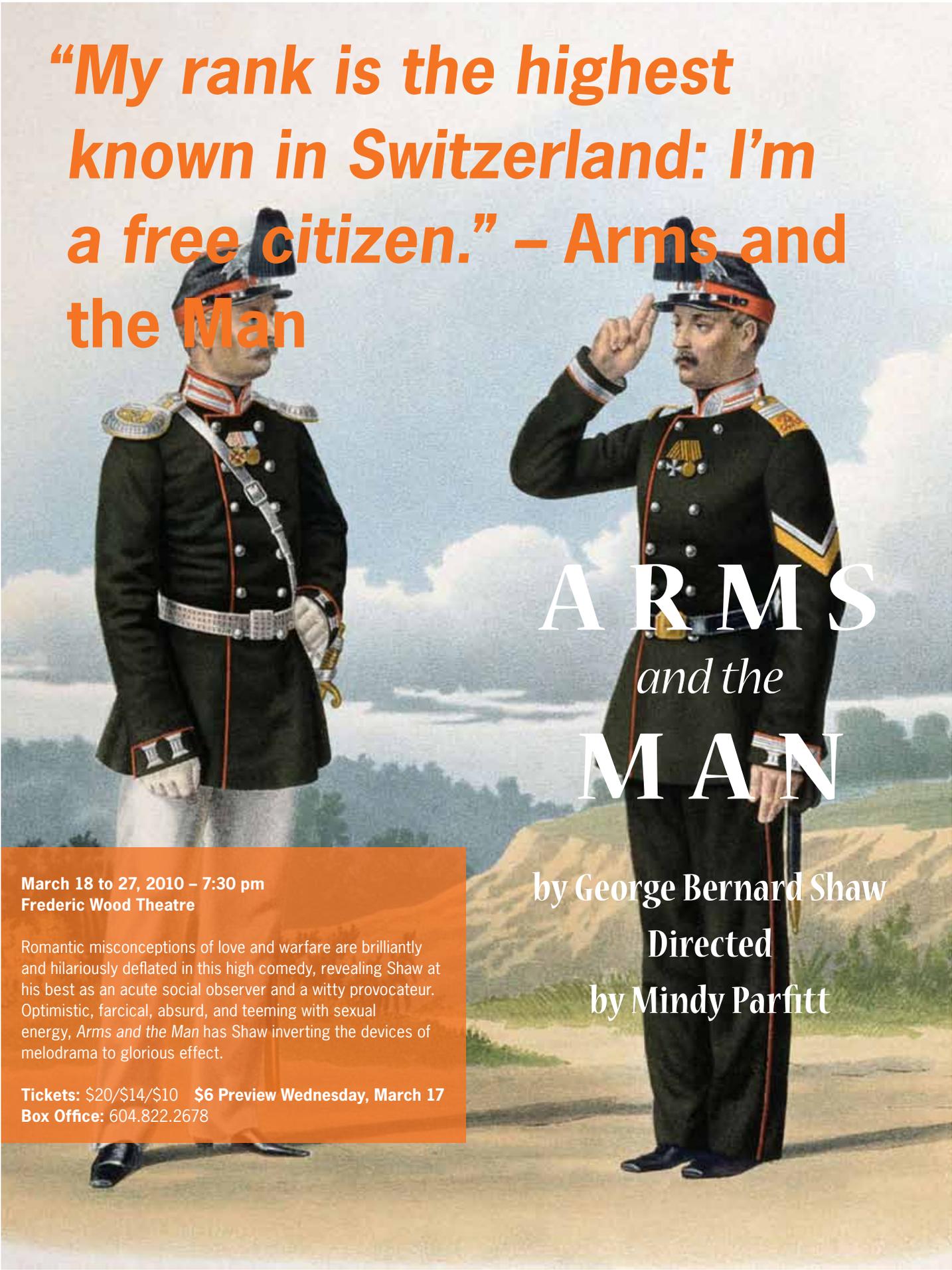
JANUARY
21 to 30 2010

TELUS STUDIO
THEATRE, UBC

Actress: Barbara Kozicki; Jameson Parker and Meaghan Chenosky Photo: Tim Matheson



**“My rank is the highest
known in Switzerland: I’m
a free citizen.” – Arms and
the Man**



ARMS
and the
MAN

by George Bernard Shaw

Directed

by Mindy Parfitt

March 18 to 27, 2010 – 7:30 pm
Frederic Wood Theatre

Romantic misconceptions of love and warfare are brilliantly and hilariously deflated in this high comedy, revealing Shaw at his best as an acute social observer and a witty provocateur. Optimistic, farcical, absurd, and teeming with sexual energy, *Arms and the Man* has Shaw inverting the devices of melodrama to glorious effect.

Tickets: \$20/\$14/\$10 \$6 Preview Wednesday, March 17
Box Office: 604.822.2678



a place of mind

Romeo and Juliet

by **William Shakespeare**

Directed by
Catriona Leger

January 21 to 30, 2010

TELUS Studio Theatre

The University of British Columbia
Department of Theatre and Film



Renderings by Carmen Alatorre, Costume Designer



A Conversation with the Director

Ms. Leger, why, after years as a performer, pursue an MFA in Directing Theatre?

LIVE theatre excites me! There is nothing like a live event: the scent, taste, sound, sight, and touch. I should hope that we do not go to the theatre to sit back and watch passively...

Theatre allows all participants—performers and observers—the pleasure to have fun. When we are transported by a piece of good theatre, it is as if we are children playing a game. We universally unlock a part of ourselves that is otherwise untapped and take the magic that is happening on stage very seriously. We want to believe in that which is pretended. Time stops. We remember the first play we watched or maybe the first one we acted in—the beauty of the actors on stage or the costume our mother sewed for the mere minutes our six-year-old bodies graced the auditorium. It is here that we are free to simply enjoy ourselves, whether as performers or spectators.

Also, I became too opinionated to be satisfied with just being an actor.

You seem like a bit of a firebrand. Please, permit my ignorance but of all the plays in the world, why did you choose to direct Romeo & Juliet?

I wanted to select a text that I could spend an entire year with - one that could be re-read with constant discovery of nuance and inspiration; one rich with character, relationships, language, and

imagery and one that could allow a cast of young actors to play characters their own age. I wanted a strong story that could also be open to re-invention, twisted interpretation, something that could invite the imagination to expand beyond the bounds of the dark, black theatre.

You mention young actors. In casting Romeo & Juliet, what did you look for?

The actor who could bring the most fun, beauty, and pleasure to play their role—the one who could conjure the biggest fantasy in me. An actor must give me something to dream around! The one who could stand out as an individual while also uniting with their cast mates as an ensemble. One who would be dedicated to creating a beautiful illusion for the audience.

That sounds like a tall order.

Yes, it is. I am very demanding of my actors. Just ask them.

Do they not rebel?

No. They enjoy being part of a company. They are rewarded by a process that is rife with challenge, discovery, learning, and fun. When they are blocked, we play games until a solution is found. Like me, they love to uncover mysteries in playful ways and to put together a glorious surprise for the night's guests. To grow in their craft and to help others grow. In this team spirit we create delicious magic and a mischief that's delightful to be around. When I go to rehearsal I think, "Today, I have the best job in the world."



Rendering by Ana Luisa Espinoza Vaca, Set Designer

Have you cross cast or done any gender-bending?

I have long been frustrated with the number of female vs. male roles in Classical theatre. In this production, Capulet and Lady Capulet (and subsequently Montague and Lady Montague) have been adapted to offer the women as strong, assertive, and sometimes terrifying heads of the household. Likewise, Sister Lawrence has replaced Friar Lawrence - as a nun cannot perform a legal marriage ceremony, references to Christianity have been replaced with implied but not explicit visual references to druidism and shamanism. Other gender benders exist within this production, though I have consciously kept Benvolio and Mercutio male so as to highlight their brotherly bond and also to quell any implication that one or the other (if played by a woman) could be competing with Juliet for Romeo's affection.

What is your vision or concept? What time period have you selected to set this classic piece of text?

R&J is influenced by Bouffon cabaret - a grotesquely spirited, consciously performative, physical style taught by Master teacher Philippe Gaulier, which I studied during my time in Paris. This goes hand in hand with audience interaction and live music created by the actors. I also draw from French Melodrama, European Clown, busking, ensemble work, and good, old-fashioned classic cinema. The time period is suggestive and does not attempt to be exact - the world draws inspiration from 1880s-1930s with much room taken for creative license.

In this way, I have attempted to create an experience between audience and actor that is live and alive in nature - so as to remind one (and myself really) of the value of a living, breathing, theatrical encounter.

Catriona Leger
Director

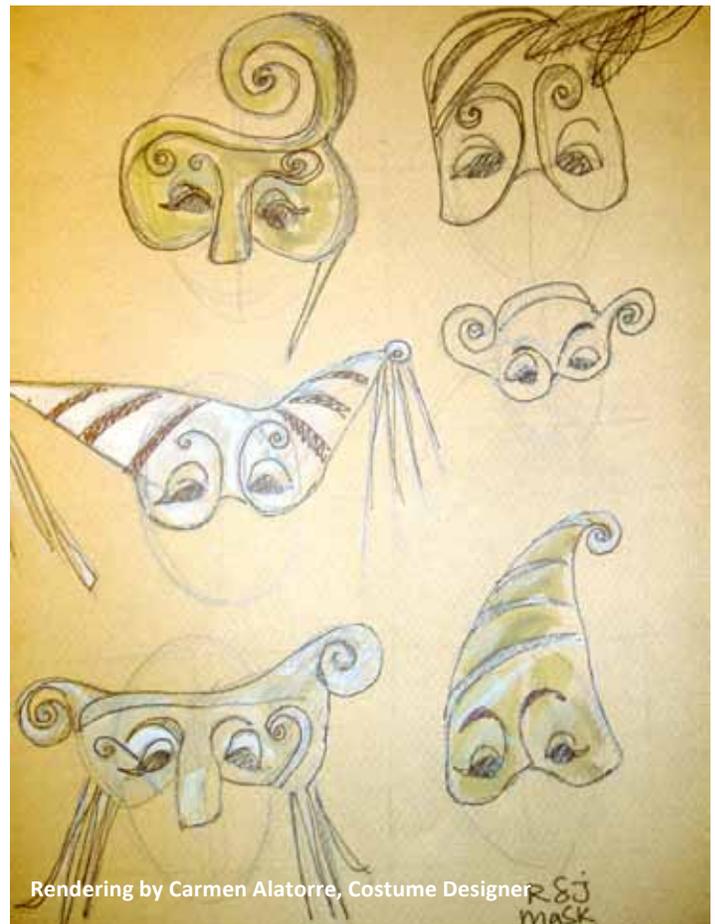
Keeping the Kids Apart

Most of us remember something about *Romeo and Juliet*—though it's easy to get confused. As reported in *The New Yorker* (Jan. 11, 2010), a recent deconstruction of the play by the Nature Theatre of Oklahoma (based in New York) had fun with that concept, presenting two actors rhyming off what friends had told them they remembered about the play: "There were fights. The-- But then-- I know Romeo killed— The best— The brother I think of Juliet or something. I can't remember... And uhhhh... It was basically about keeping the two young people apart." Or, "The Capulets—And the--? (I can't remember the other guys.)" The play is instantly familiar, but even though it's a favorite in high school classes and university stages, the details can sometimes get blurry. True, though, it is "basically about keeping the two young people apart." Things social, familial, cultural militate against them, as do time and circumstance. Indeed it's a plot laden with circumstance—near-misses, wayward messages, unforeseen meetings.

Everything in it is hot. The young are wildly impulsive—but then so are their supposedly cooler elders (witness Capulet in a frenzy speeding up the wedding day with Paris and thus driving Juliet finally to her early death, or the Nurse suddenly changing her tune and pushing Juliet toward the same unwanted marriage). The action is fast and sudden; the weather is sultry; the streets bake in the Mediterranean sun; the atmosphere burns with sex and rage; the lovers are passionate, their desires won't let them alone. "For now, these hot days, is the mad blood stirring," cautions the relatively calm Benvolio, but his warning can't prevent the explosion that soon leads to the unintended murder of his friend Mercutio, the death of Tybalt, and ultimately, the tragic loss of the star-crossed lovers themselves.

But the play also has its quieter moments: Capulet and his cousin, in the midst of the swirling ball, reminiscing about the old days when they too partied; the Friar picking herbs; Romeo and Juliet bidding each other farewell that fateful morning. Indeed, the play is full of contrasts. Mercutio's bawdiness and the Nurse's earthy sexual awareness, different in themselves, are set off against the lovers' central lyricism. Age confronts youth, slowness impedes haste, darkness surrounds light, the social milieu intrudes harshly into private life. Sparkling wit and high spirits are dashed by gloom and foreboding. When Juliet and Romeo first meet, their lines form a perfect sonnet in the Shakespearean manner, with three rhymed quatrains and a couplet. At the very same moment the language of Tybalt's rage spins over them, barely controlled by Capulet's righteous anger, which itself contrasts with his attempts to cover up the disturbance by urging the young folks to dance and the servants to pay more attention.

The play begins with an exchange of bawdy jokes, which quickly erupt into violence. Its twin themes, and its characteristic mix of comedy and tragedy, are immediately on show. The salacious humour would be out of place in any other Shakespeare tragedy (in *Hamlet*, it's there but full of bitterness; in *Othello*, Iago's dark sexual obsessions and innuendo make no one laugh), but here it is entirely appropriate. Mercutio, his witty teenager's tongue giving voice to his unruly hormones, cannot tell us the time without a sexual joke ("the bawdy hand of the dial is now upon the prick of noon"), while the Nurse fondly remembers Juliet's toddler tumbles through the lens of her husband's sly tease,



Rendering by Carmen Alatorre, Costume Designer

which she loves to repeat, about women eventually falling on their backs.

The comedy extends beyond the joking and wit—it pervades the tone and structure as well. Allusions to traditional comic strategies and character types dot the play. The plot follows a standard comic pattern: the amorous strategies of a young couple confront the obstacles put in place by an obtrusive father, leading eventually to marriage and reconciliation. Only here, the marriage comes in the middle instead of at the end, comic expectations are undone as events tip into tragedy, and the reconciliation comes only after the lovers are dead. So too with character: the mooning lover, the resourceful heroine, the blocking father—these are the standard types of romantic comedy and Shakespeare exploits them for their comic potential before shifting to a minor key in the second half of the play. Comedy and tragedy are not so distant from each other as we might think.

We can note too the highly formal way in which Shakespeare marks the turn to tragedy, using parallel scenes to bring it home. Early on, as Juliet prepares for her clandestine marriage, she eagerly awaits news from the Nurse whom she has sent to make the arrangements. Once the Nurse arrives, she teases Juliet with delay, complaining that her back aches and asking about dinner—before finally providing the information Juliet wants to hear. After the killing of Tybalt, but before she knows about it, Juliet once again impatiently awaits news from the Nurse—this time about her upcoming tryst with Romeo. Again she has trouble prying the facts out of the Nurse, but now the news, when it finally arrives, is devastating, a message of death. Similarly, Romeo's departure from Juliet's bedroom at dawn mirrors his exit from the orchard scene: both combine expectation and longing, but the promise

of the one contrasts sharply with the foreboding of the other. The earlier scene looks forward to fulfillment, the later backward to it, and forward only to separation and death. The Prince, to cite a different example, appears three times in three parallel scenes, at the beginning, middle and end: first to quell a primarily comic brawl, then to attempt to repair the damage of a much more violent clash, and finally to preside over the tragic dénouement.

Such patterning is characteristic of Shakespeare, especially in his early plays, of which this is one. It was part of his cultural inheritance, the baroque love of symmetry and decoration. But formally expressed passion is not something contemporary audiences are attuned to. We tend to value the spontaneity and vivacity of the central characters more than their ability to speak in rhymed verse. Shakespeare, however, wants both—the poetry and the passion. The lovers begin their affair with a sonnet, but their fervor shines through, putting pressure on the formal boundaries. Thus arises a tension between love's fire and the constraints of richly patterned poetic expression, a tension tied to the play's central encounter between the effort to contain and the potential for eruption. Our sympathies tend to be with the latter though we recognize the dangers. So it's no surprise that romantic treatments and adaptations of the play, from Berlioz through Tchaikovsky and Prokofiev to Peter Brook, Leonard Bernstein and Baz Luhrmann, have tended to stress passionate outburst over formal limits, just as they have emphasized private feeling over social imperatives.

But as the plot moves inexorably forward, we cannot escape a sense of the power of the social to make and to break. The pressure of public arrangements is everywhere felt in the world of the play, impinging continuously and ultimately tragically on the lovers and their friends. The play begins with an evocation of "Two households . . . In fair Verona," only then turning to the "pair of star-crossed lovers." The brief meeting in the balcony scene is crowded at one end by the bawdy mockery of Romeo's friends and at the other by the importunate calls of the Nurse. The wedding night is pressed to an early conclusion by Romeo's banishment and, more immediately, by Juliet's mother, who, the minute after Romeo has left, enters with news of the impending marriage to Paris. Even the lovers' deaths are far from private. The corpses of Tybalt and Paris gaze blindly at the ironic scene before them; the anxious Friar intrudes on Juliet as she prepares for death, and the imminent arrival of the Watch hurries her on her way. No sooner is she dead than the Watch and soon the Prince enter, accompanied by most of the aroused town. If "keeping the two young people apart" was the main aim, they have succeeded all too well, and it is small consolation that, as a final reminder of the dominance of the social world, the play ends with a new bond between the warring families and a promise to raise a memorial statue. Though fashioned of "pure gold," it is no substitute for the dead children.

Tony Dawson

Dr. Tony Dawson is Professor Emeritus of UBC's Department of English, where he has taught and written extensively on Shakespeare and Elizabethan drama.

Revolution and Counter-Revolution in Productions of Shakespeare

After nearly three centuries of radical revisions to *Romeo and Juliet* that at turns removed the bawdry, heightened the pathos, scandalized (or delighted) the audience with women in Romeo's breeches, and revived the star-crossed lovers in the final moments of Shakespeare's first great tragedy, Sir John Gielgud offered an unadorned presentation that brought the story into sharp focus. *Romeo and Juliet* opened at the New Theatre (London, 1935) in a landmark production that was lauded for a return to its Elizabethan foundations, including stark minimalism and a reinstatement of the language and order, which Shakespeare seems to have laid down. Starring Gielgud, Peggy Ashcroft, and Laurence Olivier, this production was hailed as "exciting, moving, provocative" (James Agate, *Sunday Times*, 20 October 1935). So that the play would be contained within "two hours' traffic of our stage" (1.1.12), the Botticelli and Carpaccio inspired permanent set required no time-consuming scene changes. Further, the lines were delivered in such a manner that one critic called it the "swiftest Shakespeare the West End has seen" (*Play Pictorial*, v.68, 1936, No.407). Gielgud's musical versification and Olivier's natural approach balanced each other out to create a poetic, but not too ornamental, interpretation of the most heartbreaking love story ever told.

Gielgud's vision was a milestone in what has been called the Shakespeare Revolution – a twentieth-century desire to trust Shakespeare's technical and creative brilliance rather than to liberally adapt his work. As a result of this revolution, the emphasis on elaborate design and rhetorical flourishes gave way to the scenic asceticism of early Peter Hall and Peter Brook. While impressive in its attempts to remove extreme subjectivity from Shakespeare's play, a traditionalist vision can sometimes result in what seems – rightly or wrongly – archaic, stodgy, and uncreative. Those who deemed it so sparked a counter-revolution which carries on today in the form of Shakespearean plays set in a variety of times, locations, and cultures. Counter-revolution does not necessitate a return to the sensibilities of previous centuries, but in contrast to a conventional approach to Shakespeare, the paradigm has shifted yet again, and the Bard has once more become a vehicle for the expression of an age. The significant difference between past centuries and now is that the modern age tends to use Shakespeare's tragedies as metaphors for personal and political unrest.

Take, for example, the Boston Shakespeare Company's *Romeo and Juliet* (1982, dir. Gavin Cameron-Webb). This production set the play in Northern Ireland, where Irish youth in jeans and t-shirts fought the English against a backdrop of Northern Irish Free State graffiti ("Ulster Forever;" "God Save our Pope," etc.). A play as much about urban violence as it is about ill-fated love, BSC's *Romeo and Juliet* allowed audiences to observe from this 16th-century play the personal and political havoc wreaked by aggression and hostility. In this particular production, the emphasis was on violent and unjust government rule (a theme ubiquitous in Shakespeare's era, though not emphasized, it would seem in his *R&J*, where the Prince of Verona is rather a character who emphasizes the need for peace). In BSC's production, English soldiers were cruel and violent, causing one critic to reference the play as having "no moral center, no human meaning" (Elizabeth H. Hageman, University of New Hampshire). I would argue that it merely



Juliet's Balcony in Verona, Italy

interpreted *Romeo and Juliet* through its own lens, emphasizing the plight of a particular group in a definite place. To suggest it had no moral centre may imply that those at the wrong end of an English gun have no story to tell, no values to uphold.

Other companies have likewise focused on political dissension and disaffected youth in *Romeo and Juliet*. In 1989, Québécois arts powerhouse Robert Lepage and his company, Le Théâtre Repère, joined with Gordon McCall's *Shakespeare on the Saskatchewan* to produce a bilingual *Romeo and Juliette* in which the Montagues are Angolophone Canadians and the Capulets, Francophones. This show addressed the dissension between two co-habiting languages and cultures, and fair Verona was moved to the Canadian prairie. The families are symbolically divided by a ribbon of Trans-Canada Highway and they clashed – quite literally – with an on-stage vehicular collision. While the play did not presumably aim to heal a centuries-old feud, it successfully brought together culturally- and linguistically-divided actors and directors, and its show met critical acclaim in French and English cities across the nation. The specificity of this production did not overshadow Shakespeare's genius. McCall emphasizes the belief in Shakespeare's technical astuteness: "We don't change the text, we don't change the structure; we change the metaphor."

Using Shakespeare metaphorically does not necessarily imply manipulating his work for one's own ends; as German director Christoph Schroth argues, one can set a play in "direct relationship" with a particular era, thus making it contemporary and subjective, "without making it topical in a cheap or trivial way" (qtd. in Guntner 143). Seeing parallels between Romeo and Juliet's demand for individual freedom in a society which would bind and constrain them, and any free-spirited rebel in the German Democratic Republic (GDR), Schroth was inspired to produce a show that highlighted personal rebellion from political restraint. Thus Schroth's *Romeo and Juliet* ("Shakespeare-Projekt," 1986) presented an audience that was separated from the actors by a metre-high chain. The theme of

manufactured and prohibitive boundaries continued on stage, where Mercutio and Tybalt were always caged in by metal walls. The border line between the disputing families was marked by a simple white ribbon, perhaps demonstrating how easy it is to cross into conflict when the powers that be restrain all our freedom. Called both "poetic" and "unpolemical," this production upheld the contention that political meaning was inherent in the text, and made culturally specific only by the "artistic shaping of the narrative and the characters" (Hortmann 422).

The twentieth century was an age of revolution and counter-revolution for Shakespearean productions. The current century promises similar changes in theatrical style and reactions to those changes. Because it would seem we have not grown noticeably wiser with age, a future of political events for which *Romeo and Juliet* will create a stunning metaphor lies before us. It will be a marvel to experience what is done with it.

Julie Sutherland

Julie Sutherland (Ph.D. Durham) specialises in Renaissance English Drama. She has published on several Jacobean plays, as well as contributed in the area of the Renaissance to a number of reference books. She has also worked in theatre production and administration both professionally and in community drama.

Works Cited:

- Guntner, J. Lawrence and Adam M. McLean. "Christoph Schroth: 'In Search of the Utopian Vision,'" eds. Lawrence and McLean. Cranbury: Associated University Presses, 1998. 141-150. Print.
- Hortmann, Wilhelm. *Shakespeare on the German Stage: The Twentieth Century*. Cambridge: CUP, 1998. Print.



An illustration from Girard Thibault's *Academie de l'espee* (*Academy of the Sword*) c. 1628

Illustrated: Defensive postures for a duel involving rapiers used in the Spanish style.

The Popularity of the Rapier in Shakespeare's Time

Shakespeare's *Romeo and Juliet* is a play that gives us a glimpse at the popularity of the rapier in England in 1594 – the approximate year in which this dynamic play of sex and violence was written.

The Italian invasion of fashion in England brought along with it the rapier. We know that the rapier had been in England for some time before 1594; a royal proclamation by Elizabeth I in 1566 (*542 – Enforcing Statute of Apparel*) decreed the required length of all rapiers in England. Before this, the rapier blade could be of various lengths and was often measured from a gentleman's armpit to the ground. In crowded public markets, the sheathed foible (or tip) of the sword could inadvertently touch a woman's ankle and the encounter could be interpreted as an unwarranted sexual affront. Shorter blades were easier to manage and therefore the proclamation prescribed the maximum length of a rapier. Blades in excess of Her Majesty's wishes were to be "cut down to size." This essentially would ruin the blade of an expensive weapon, and no doubt make visiting gentlemen to London feel "less" than adequate to their English contemporaries.

By the late 1590s, George Silver, an English Sword master, published his treatise, *The Paradoxes of Defense*. He favoured the longsword to the rapier, believing it to be much more useful in the duello and on the battlefield. The longsword was almost entirely a cutting weapon and though it could split a person wide open on a battlefield, it was essentially a slow moving weapon. That is to say, for a combatant to deliver a fatal blow, the weapon would have to be swung forcefully with two hands. The rapier, a single-handed sword, was considerably lighter and was often ornate. Its blade was much smaller and, although not nearly as effective in cutting as the longsword, it had a very sharp debile (top third of the blade) and was capable of delivering very

deadly thrusts. The concept of the deadly thrust was revolutionary in the development of sword technique. The popularity of the rapier in Europe (particularly in Italy and Spain) was incredible. Schools of Fence sprung up all over Europe. Each master had an "exclusive" style that promised aspiring martial artists success in the duello. The younger generation now had a weapon that was elegant in nature but also deadly.

My favourite moment of *Romeo and Juliet* (when it's not cut) is watching old Capulet call for his longsword when he witnesses the eruption of fighting at the beginning of the play. The idea of an older man with a large sword about to teach a number of trained youth armed with rapiers a lesson amuses me greatly and this scene probably got a great laugh in its day.

Modern stagings of *Romeo and Juliet* tend to adjust the setting to appeal to contemporary audiences. Sometimes when this happens specific Elizabethan rapier terminology has to be redefined to fit the new look. For example, "rapier" becomes the new word for guns, knives, staffs, nunchaku, clubs, and such. Specific fencing terminology introduced to England by Masters of Fence such as Saviolo and written by Shakespeare into the play is given little relevance and is at times mumbled over. I have seen productions of the play where there has been no regard for the code duello or the Art of Fence that Shakespeare wrote so carefully about. At times these rearrangements work, but more often than not I find the new interpretations lacking. After all, the play's the thing.

Nick Harrison

Nick Harrison is a PhD Candidate in the Department of Theatre and Film at UBC. His area of study focuses on stage combat and fight choreography.

Romeo and Juliet

By **William Shakespeare**

Directed by **Catriona Leger***

Set Design
Ana Luisa Espinoza

Costume Design
Carmen Alatorre

Lighting Design
Conor Moore

Composers

Mishelle Cuttler and Patrick Pennefather

Cast

MariaLuisa Alvarez
Lady Capulet

David A. Kaye
Tybalt

Seth Reibstein
Montague, Brother John, Ensemble

Meaghan Chenosky
Juliet

Barbara Kozicki
Sister Lawrence, Entertainer

Nathan Shapiro
Gregory, Petruchio, Ensemble

Mishelle Cuttler
Musician, Apothecary

Moneca Lander
Nurse

Ryan Warden
Paris

John Dickinson
Abram, Musician, Ensemble

Andrew Lynch
Capulet

Ben Whipple
Mercutio

Eric Freilich
Benvolio, Fight Captain

Fiona Mongillo
Musician, Ensemble

Joanna Williams
Sampson, Antonia, Ensemble

Sarah Goodwill
Balthazara, Ensemble

Jameson Parker
Romeo

Tich Wilson
Peter

Claire Hesselgrave
*Lady Montague, Ensemble,
Dance Captain*

Christine Quintana
Potpan, Ensemble

Russell Zishiri
Prince, Ensemble

The Band - The Violent Delights

Mishelle Cuttler
Piano/Accordian/Vocals

David A. Kaye
Drums

Ben Whipple
Bass

Fiona Mongillo
Guitar

Seth Reibstein
Saw

Eric Freilich
Violin

John Dickinson
Viola

Joanna Williams
Flute

The performance is approximately 2 hours and 45 minutes long. There is one 15-minute intermission.

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

**member of Canadian Actors' Equity Association*

Production

Stephanie Meine
Stage Manager

**Candice Barrans, Yeon Kyeom Kim,
Kate Minson**
Assistant Stage Managers

Mishelle Cuttler
Music Director

Jay Henrickson
Production Manager

Keith Smith
Technical Director

Jim Fergusson
Scenery & Lighting Specialist

Jean Driscoll-Bell
Costumes Supervisor

Janet Bickford and Lynn Burton
Properties Supervisors

**Maria Fumano, Emily Hartig,
Stephen Yoon, Mandi Lau**
Properties Builders

Gayle Murphy
Vocal Coach

Andrea Rabinovitch
Movement Coach

Nick Harrison
Stage Combat Consultant

Madeleine Copp
Assistant Technical Director

Jessica Jeffery, Mandi Lau
Scenic Design Assistants

Zoe Green, Jeff Hitchcock
Lighting Design Assistants

Jui Kang
Costume Design Assistant

Jill Wyness
Make-up Artist

Megan Gilron
Assistant Mask Designer and Builder

**Madeleine Copp, Hanna Ebi,
Maria Fumano, Emily Hartig, Hiroe
Nakashima, Heejun Eric Oh, Ted Sik**
Set Construction

Hana Johnson
Lighting Crew Chief

**Christina Dao, Maria Fumano,
Jade Greaves, Emily Hartig, Amanda
Larder, Stephen Yoon, Ling Zhong**
Lighting Crew

Lorraine West
Scenic Artist

**Belle Cheung, Jennifer Chu,
Ana Luisa Espinoza Vaca,
Maria Fumano, Jessica Jeffery,
Mandi Lau, Chantal Megrian**
Scenic Painters

**Pinar Cakir, Cristina Istrate,
Melissa Krsticevic, Steffi Lau,
Karina Palmitesta**
Costume Builders

Alen Dominguez
Props Crew Chief

Hersie Init, Pippa Johnstone, Jui Kang
Dressers

Devon Baker
*Hair Styling Assistant & Hair Volunteer
Coordinator*

**Christina Dao, Cristina Istrate,
Diana Sepulveda**
Make-up Crew

Jackie Buck, Ling Zhong
Rehearsal Make-up Crew

**Danielle Bourgon, Belle Cheung,
Jocelynn Mortlock**
Stage Crew

Maria Fumano
Lighting Operator

Jocelynn Mortlock
Pyrotechnics Technician

Sarah Rodgers
Directing Advisor

Craig Holzschuh
Interim Advisor

Bob Eberle
Stage Management Advisor

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A Special Caution

Patrons should be aware that the first row of seating will be very close to the action. Patrons who will experience discomfort being in close proximity to stage combat and/or open flame may want to choose seats further back. Some food may be served to audience members during the performance. Patrons with food allergies are asked to avoid consuming this food as we cannot guarantee that the food was manufactured in a nut-free facility.



Carmen Alatorre

Carmen Alatorre (*Costume Design*) Carmen has a Bachelor's degree in Art History from Mexico's Centro de Cultura Casa Lamm and is currently putting the finishing touches on an MFA in Theatre Design at UBC. Recent local costume design credits include *Futuristi* (Bella Luna Theatre), *The Learned Ladies*, *Gormenghast*, and *Medea* (UBC), *As You Like It* (Carousel Theatre), *Chuckles* (Tickle Trunk Circus), *The Full Monty* (Patrick Street Productions), and *Romeo and Juliet* (Capilano University).

MariaLuisa Alvarez (*Lady Capulet*) MariaLuisa is in her final year of the BFA acting program. Her theatre credits at UBC include: Millie in *Picnic*, Pantalone in *A Servant of Two Masters*, Hecuba in *The Trojan Women*, Medea in *Medea*, Leather Girl in *The Idiots Karamzov*, Dr. Alvarez in *MK-Woyzeck*, and Harper in *Far Away*.

Meaghan Chenosky (*Juliet*) Meaghan is an intermediate BFA Acting candidate. She hails from London, Ontario and this is her third production at UBC. Meaghan's previous credits include Dr. Cantaway in *The Laramie Project*, Referee in *Never Swim Alone*, Lise in *Les Belles Soeurs*, Hermia in *A Midsummer Night's Dream*, and Helen Keller in *The Miracle Worker*. Meaghan would like to thank her teachers and cast mates for whom she is endlessly grateful.



MariaLuisa Alvarez

Mishelle Cuttler (*Musician, Apothecary; Composer, Music Director*) Mishelle is delighted to perform in, compose for, and music direct this production. An intermediate BFA Acting candidate at UBC, Mishelle was recently seen in *The Laramie Project*, directed by Nicola Cavendish. Other favourites include *The Dining Room* (Frederic Wood Theatre), *The Tempest* (Beaumont Studios), and *The Secret Keeper* (Dorothy Somerset Studios). She was the music director and orchestra pianist for *A New Brain* (Pipedream Theatre) and co-wrote vocal arrangements for *The Laramie Project*. Thanks to her music teachers for imparting such great wisdom.

John Dickinson (*Abram, Musician, Ensemble*) John is from Toronto, Ontario. He attended Oakwood Collegiate Institute and was heavily involved in the drama program there, acting in numerous shows including *Small Sticks* and *Sum of its Parts*, both of which were award-winning productions at the provincial level of the Sears Ontario Drama Festival, and the latter of which was featured in this year's Summerworks Festival. He has also played viola since the age of 9 and has performed in numerous youth orchestras in Toronto.

Ana Luisa Espinoza Vaca (*Set Design*) Ana Luisa is a MFA Design candidate at UBC. She designed the sets for *The Master Builder* and *The Trojan Women*, lighting for *Beekeepers* and *Tick Tick Tick*, and projection for *Ten Nights of Dream*. Before becoming involved in the theatre, Ana Luisa worked as an architect in Mexico City for international company HOK and local firm OFA. She holds a five year degree in Architecture from Universidad Iberoamericana. Her passion for the performing arts comes from being a ballet dancer for more than a decade. This is Ana Luisa's thesis and largest production; she has put all her heart and work into the production and is thrilled to be working with such talented artists as Catriona Leger and Carmen Alatorre.



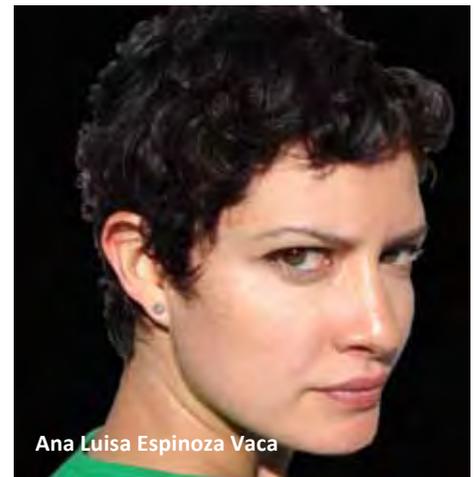
Meaghan Chenosky



Mishelle Cuttler



John Dickinson



Ana Luisa Espinoza Vaca



Freilich



Sarah Goodwill



Claire Hesselgrave



David A. Kaye



Barbara Kozicki



Moneca Lander

Eric Freilich (*Benvolio, Fight Captain*) Eric trained pre-professionally with the Arts Umbrella Senior Theatre Troupe, with notable roles in *Unity (1918)* and *Twelfth Night*. Other Shakespeare credits include *Much Ado About Nothing* (Carousel Theatre) and *The Complete Works of William Shakespeare Abridged* (Independent). He was last seen in *The Laramie Project* (Theatre at UBC) and is in his intermediate year of the BFA theatre program. Eric wishes to thank his family, particularly his aunt, for always believing.

Sarah Goodwill (*Balthazara, Ensemble*) Sarah is from Vancouver and currently in her intermediate year of the BFA Acting program at UBC. She began pursuing theatre after having trained in film and television at Tarlington Talent. She was last seen as Zubaida Ula, Tiffany Edwards and Leigh Fondakowski in Nicola Cavendish's *The Laramie Project* (Theatre at UBC). Sarah is very excited to be part of the epic tutu wearing, dagger-fighting world of *Romeo and Juliet* and would like to thank Catriona Leger for sharing her unique vision.

Claire Hesselgrave (*Lady Montague, Ensemble; Dance Captain*) Originally from Seattle, Claire has been living in Vancouver for the last three years. She entered the BFA Acting program at UBC in 2008 after fifteen years of dance training. Selected credits include Velma Kelly in *Chicago* (VHS Theatre), *The Vagina Monologues* (UBC VDAY), *The Dining Room* (UBC BFA), *The Laramie Project: 10 Years Later* (Homeshark), and Marge Murray in *The Laramie Project* (Theatre at UBC).

David A. Kaye (*Tybalt*) David has worked in Film and Television since he was 4, and voice-overs since the age of 11. Selected credits include: Samuel Decker, *Legends of the Fall*; Jesse Waingrow, *3000 Miles to Graceland*; and Noddy, *Make Way for Noddy*. Recent theatre credits include Matt in *Dog Sees God*

(*Fighting Chance*) and Aaron Mckinney in Theatre at UBC's production of *The Laramie Project*, directed by Nicola Cavendish. You can catch David next as Nicola in *Arms and the Man* (Mindy Parfitt). Whiskayefilms.com.

Barbara Kozicki (*Sister Lawrence, Entertainer*) Barbara is in her intermediate year of the BFA Acting Program and is very excited to perform on the Telus Studio Theatre stage. Originally from Calgary, Barbara is an accomplished fire dancer, poi performer, and corporate entertainer. Previous credits include *The Laramie Project* (Theatre at UBC), *Little House on the Prairie* (Disney), and *Comeback Season* (Accent Entertainment). She can be seen next in *Arms and the Man*. Barbara would like to thank Charles and her Mom for all their love and support! Firedancer.ca.

Moneca Lander (*Nurse*) Moneca is thrilled to put her years of training to work in her final performance here at UBC. She will be performing a self-created solo show in April at UBC, which you don't want to miss! She has performed on stage in Calgary as well as Vancouver. Past credits include *Village of Idiots* (Mount Royal College), *Once Upon a Mattress* (Master's Academy and College), *Picnic* (UBC), *A Servant of Two Masters*, (UBC), and *MK-Woyzeck* (UBC). It's been an amazing journey, of self-discovery, surprise, and determination.



Catriona Leger

Catriona Leger (*Director*) A graduate of Ecole Philippe Gaulier in Paris, France, and the BFA in Acting program at UBC, Catriona worked for nearly 15 years in professional theatre across Canada as an actor, deviser, director, movement coach, and instructor before returning to Vancouver to become an MFA in Directing Candidate at her alma mater. Her specialized interests are in clown, bouffon, and non-traditional approaches to classical text. She has served as an Artistic Associate with The Great Canadian Theatre Company and is currently Artistic Associate with Ottawa's Mi Casa Theatre where she recently directed *Inclement Weather*, which has toured Canada and makes its US debut in January 2010. Catriona is a recipient of the JBC Watkins Award in Theatre from the Canada Council for the Arts and the Sidney J. Risk Award for Directing.

Andrew Lynch (*Capulet*) An intermediate BFA Acting student and is thrilled that he gets to make sweet, sweet love to the English language. Recent credits: *The Laramie Project*, *The Dining Room* (UBC), *Frozen* (*Shameless Hussy*), *Macbeth* (Limbo Circus), *Voluntary Nothing* (Walking Fish), *For a Moment* (Cultch Ignite), *Die Mrs. Veenstra* (SAGE Ignite), *Pirates of Penzance*, *No Sex Please, We're British* (Morpheus Theatre), *Diary of Adam and Eve*, *A Christmas Carol* (Central Alberta Theatre), *Cabaret* and *Lend me a Tenor* (Red Deer College).

Stephanie Meine (*Stage Manager*) Stephanie is in her final year of the BFA in Theatre Design and Production Program at UBC. Favourite stage management credits include



Andrew Lynch

Gormenghast (Theatre at UBC), *Glengarry Glen Ross* (Main Street Theatre), and *Spring Awakening* (Delinquent Theatre). Stephanie is beyond grateful to Catriona for bringing her along on this wild ride, and to everyone involved with Theatre at UBC for making her feel at home for the past four years. Adieu!

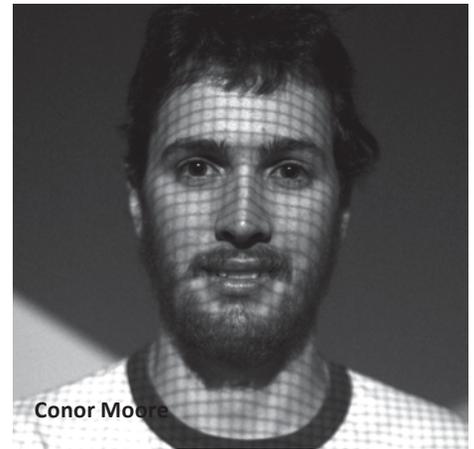
Conor Moore (*Lighting Design*) MFA Design candidate Conor Moore is excited to be working with Catriona Leger again in the design of *Romeo and Juliet*. Design credits at UBC include *MK-Woyzeck*, *A Servant of Two Masters*, and *The Trojan Women*. Prior to studying at UBC he received a BA (Hons.) from Queen's University where he designed *Cabaret*, *A Dream Play*, *Lear*, *Hair*, and *Floyd Collins*. Next up: *Footloose* (Capilano University) and *Virtue and Sexmore* (William Miranda Productions). Special thanks to his lovely wife, A.J. Moore.

Fiona Mongillo (*Musician, Ensemble*) Fiona is in her final year of the BFA Acting program. Previous roles include: Hilde in *The Master Builder* (UBC), the title role in *Medea* (UBC), Cassandra in *The Trojan Women* (UBC), Beatrice in *A Servant of Two Masters* (UBC), Dierdre in *Washer at the Ford* (Blyth Festival), and Jenny Donnelly in *The Outdoor Donnellys* (Blyth Festival). She will next appear as Louka in *Arms and The Man* at UBC.

Jameson Parker (*Romeo*) Jameson recently returned from The British American Dramatic Academy in Oxford, England, where he studied under John Barton and Mark Wing-Davey. He was also recently the Assistant to Producer Elizabeth Levine on *Wood If*, a Bravo!FACT film directed by J.B. Sugar. Past credits include: *The Laramie Project* (Nicola Cavendish), *Old Goriot* (James Fagan Tait), *The Dining Room*, and Lifetime Television's *The Party Never Stops* (David Wu). Jameson will be seen next as Captain Bluntschli in *Arms and the Man* (Mindy Parfitt). Whiskayefilms.com.



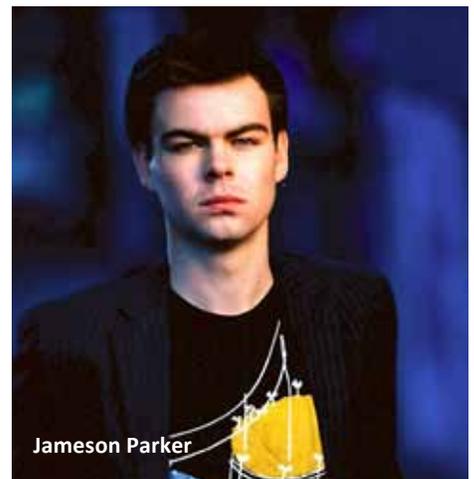
Stephanie Meine



Conor Moore



Fiona Mongillo



Jameson Parker



Patrick Pennefather



Christine Quintana



Seth Reibstein



Nathan Shapiro

Patrick Pennefather (Composer) Patrick is a multi-award winning composer and songwriter. He has published over 400 compositions in music, theatre, dance, web, video, film advertising, corporate events, in Canada, the U.S., Australia, Japan and Europe. Clients have included the Vancouver Theatre Sports League, Vancouver International Comedy Festival, PuSh Festival, Theatre at UBC, Electric Company Theatre, HIVE, CBC Radio, Bravo Television, McDonald's Special Events, Cossette Communications and Palmer Jarvis/DDB. Upcoming compositions will be heard at the Cultural Olympiad, with Felix Culpa Theatre, with Electric Company Theatre and Carousel Theatre. He is currently a faculty member at the MDM Program in Vancouver and teaches sound design in the Theatre Program at UBC. Check out his recordings at patrickp.biz.

Christine Quintana (Potpan, Ensemble) Christine is so glad to be a part of this innovative and exciting production. Previous credits include Mimi Marquez in *Rent* and CB's Sister in Vancouver's Pick of the Fringe Festival *Dog Sees God*, both for Fighting Chance Productions. 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 in May 2010 as part of the Ignite! Youth Festival at the Cultch.

Seth Reibstein (Montague, Ensemble) Having spent the past seven years touring the US with his sketch comedy troupe, the Late Night Players, Seth moved to Vancouver with his lovely wife and their wondrous dog to pursue a degree in Theatre. Seth is also a co-founder and member of the board of directors of the Harry Potter Alliance, a non-profit organization aimed at inspiring youth around the world to become involved in social justice by looking at issues through the lens of the Harry Potter novels. Google it!

Nathan Shapiro (Gregory, Ensemble) Nathan is glad to be back onstage. He is currently waffling between a BA in Theatre or a BFA in Acting here at UBC. Past productions include *The Dining Room*, *A Midsummer Night's Dream*, and *Twelfth Night*. He would like to thank his family, every person who put work into the show but doesn't get enough recognition as they don't get stage time, Jessica, and his pet snake Zeus.

Ryan Warden (Paris) Ryan's production credits include UBC's *Mother Courage*, *The Rez Sisters*, and *A Dybbuk*, as well as lighting operator for *Werewolves* (Pi Theatre). Acting credits include *The Collector* and *Weeding the Flowers* (Brave New Play Rites), and *The Dining Room* (Sarah Rodgers). His most recent work was in *The Laramie Project*, directed by Nicola Cavendish. 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. WardenFilms.com.

Ben Whipple (Mercurio) Ben, an American wave rider exploring a bohemian life in a beautiful new land, is an intermediate student in the BFA Acting Program at UBC. Theatre at UBC credits include *The Laramie Project* (Doc O'Connor, Fred Phelps). Grateful for director Catriona Leger's guidance throughout the process, he hopes you enjoy the ride.



Ryan Warden



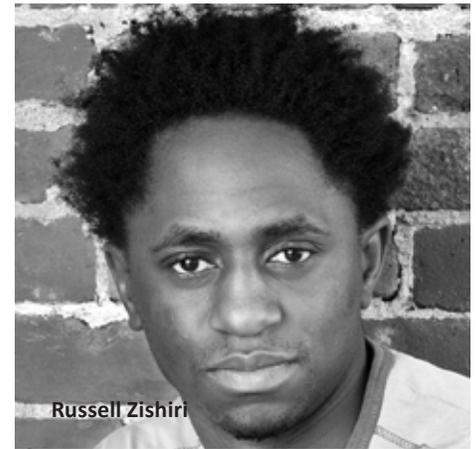
Ben Whipple



Joanna Williams



Tich Wilson



Russell Zishiri

Joanna Williams (*Sampson, Antonia, Ensemble*) This is Joanna's second show with Theatre at UBC. She was last seen in *The Laramie Project* as Alison Mears, Catherine Connolly, and Mormon Home Teacher. She is currently in her intermediate year of the BFA Acting Program. She hopes you enjoy the show as much as we have all enjoyed working on it.

Tich Wilson (*Peter*) Tich is currently in her intermediate year of the BFA Acting Program. Previous credits include Rico Castelli in *Copacabana*, Truvy in *Steel Magnolias*, Caliban in *The Tempest*, and Peggy in *The Dining Room*. This past summer, Tich was seen as Wendla in Delinquent Theatre's *Spring Awakening*, and most recently she played Romaine Patterson in *The Laramie Project*, directed by Nicola Cavendish. Tich is very excited to be a part of such an electrifying production and to work with this amazingly talented group of people.

Russell Zishiri (*Prince, Ensemble*) *MK-Woyzeck, Far Away, Medea, Idiots Karamatzov, A Servant of Two Masters*, and many more – I am pleased to be the Prince in this production of *Romeo and Juliet*.

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Keri Sark and Fina Murgillo in *Medea*, Theatre at UBC, 2009. Photo by Tim Matheson

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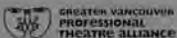
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