

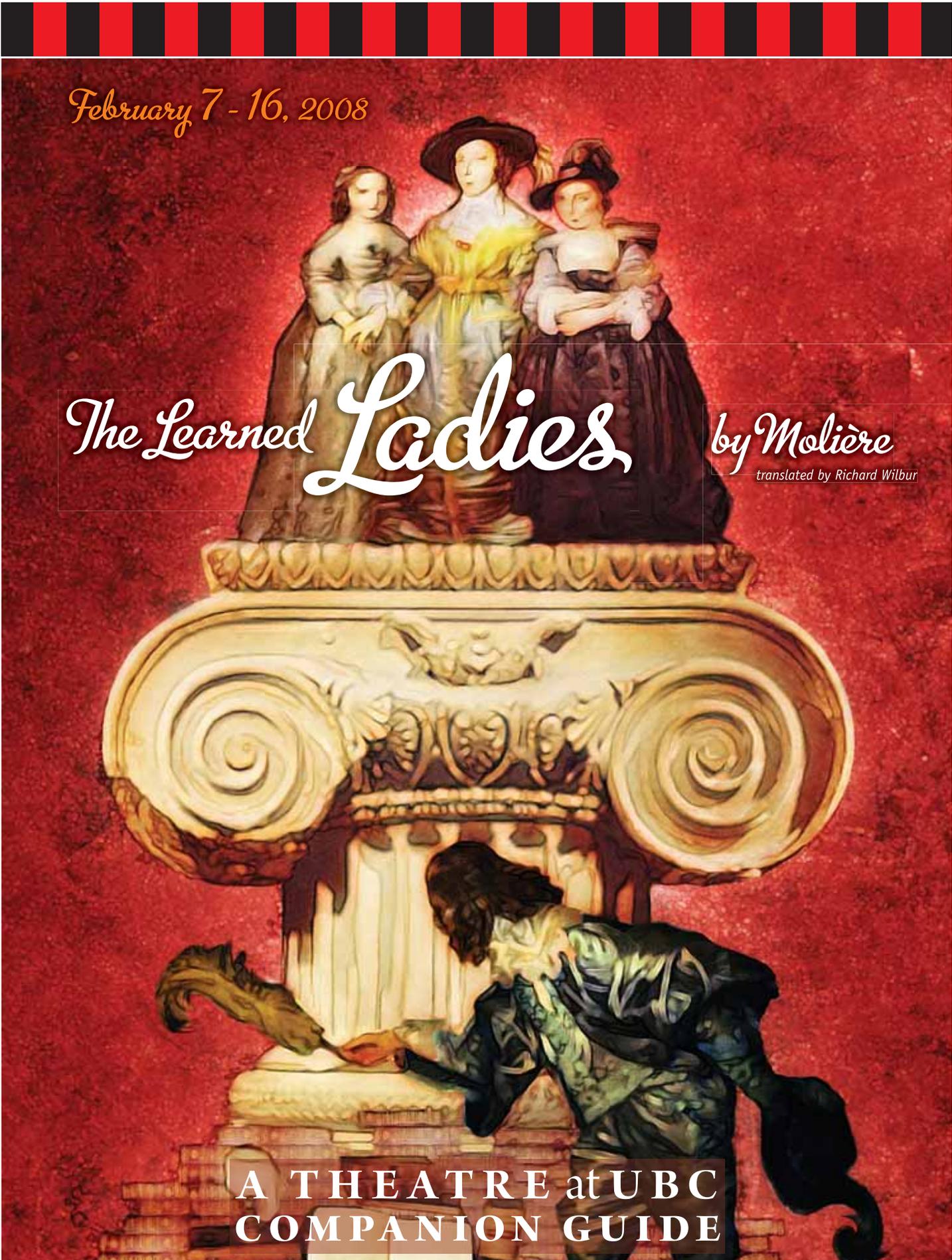
February 7 - 16, 2008

The Learned Ladies

by Molière

translated by Richard Wilbur

A THEATRE at UBC
COMPANION GUIDE





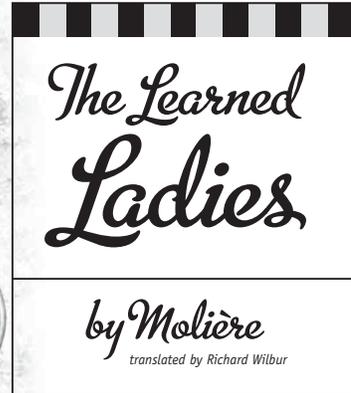
Armande
 Maryanne
 Rentsch



Belise
 Kate Hildeman

Costume Design Renderings
 by Carmen Alatorre

*The University of British Columbia
Department of Theatre and Film presents:*



Director Patrick Gauthier

Set Designer Stephania Schwartz

Costume Designer Carmen Alatorre

Lighting Designer Kristin Robinson

Sound Designers Craig Alfredson

Patrick Caracas

James Chen

Stage Manager Michelle (Young-Bin) Ha

February 7 to 16, 2008

The Frederic Wood Theatre

Library and Archives Canada Cataloguing in Publication

L'Heureux, Lisa, 1983-

The Theatre at UBC companion guide to *The learned ladies* / by Lisa
L'Heureux, Marion Landers.

ISBN 978-0-88865-641-4

1. Molière, 1622-1673. *Femmes savantes*. I. Landers, Marion, 1976-
II. Theatre at UBC. III. Title. IV. Title: *Learned ladies*.

PQ1833.L44 2008

842'.4

C2008-900682-8

“If the business of comedy is to correct the vices of men by entertaining them, I don’t see why there should be any exceptions.” –Molière

Why?

In about February of last year everyone I knew changed, suddenly, into unrelenting eight year olds.

Why?

Again and again. Over and over.

Why?

Friends, family, acquaintances.

Why?

And, to a person, their question was the same.

Why did I want—why did I choose—to direct *The Learned Ladies*?

The mob, unfortunately, would not accept “because Molière really pumps my nads”¹ as an answer. It wanted something profound. Something deeply meaningful. Maybe something metaphorical.

I would try to explain, try to slow down, try to articulate, try to avoid sweeping generalizations, try to describe, try to listen, try to finish a sentence without “I take that back” – I would try, but I would not be able to properly communicate.

Why?

I was first exposed to Molière during the first year of my undergraduate degree, when I was forced (how terrible it seemed at the time) to see the National Arts Centre/Soulpepper Theatre co-production of *The School for Wives* (translated by Richard Wilbur). And because I was an “if-it’s-not-alternative-theatre-I’m-not-interested” type of first-year theatre student, I hated it: it was too long, it was a period piece, and it was written in rhyme. Couplets! Why would anyone want to watch that?

The next year, however, the NAC presented a reading of another Molière piece (again, translated by Richard Wilbur): *The Learned Ladies*. I don’t remember much about the performance (except for the scarf Marti Maraden wore, reading the role of Bélise. It was thin and long and didn’t look very warm), but I do remember a sudden change of attitude (I was a very pragmatic second-year theatre student), thinking after the reading, “I should read more of this Molière (translated by Richard Wilbur).”

Years later—which would be roughly seventeen months ago if you’re reading this in February 2008; if it’s past that date, you’ll have to do your own math—in a flurry of play reading, I would (re)discover *The Learned Ladies* (I won’t bore you with the details, but I had to go to two libraries), and after weeks and weeks of reading and dozens and dozens of plays that were becoming more indistinguishable with each play I read, something finally clicked.

Why?

It was funny. It was theatrical. It was ironic. It was subversive. It was biting satirical. It was a period piece written in rhyming couplets (first-year theatre me was spinning in his grave!). It was now the only play I could think about.

Why?

It’s a play about hypocrisy, feminism, art, and relationships. It’s about a woman trying to drag her household into the future while her husband desperately clings to the past. It’s about an opportunistic pedant – as slick and as captivating as any politician, twenty-four hour news channel, or movie star – taking advantage of her good nature.

The men are possessive and petulant, the women naïve, the children disobedient, the poets self-obsessed.

They lie, cheat, steal, spy, threaten, and conspire—usually two or more at a time—and they enjoy it. These aren’t people I would invite over to my apartment, but I did choose to hang out with them a few nights a week, and I hope you enjoy your one.

Director’s Notes

Patrick Gauthier

MFA Candidate

Department of Theatre and Film, UBC

1. *The Breakfast Club*. Screenplay and Dir. by John Hughes. Universal Pictures, 1985.

Why?

A hundred reasons that are constantly changing: yesterday, it was the play's subversive sexuality. The day before, it was Wilbur's brilliant translation. Tomorrow, it might be the characters. Today, the satire.

Or, it could be that first time I read the play when, suddenly, I had to stop reading and double underline the text (forever scarring

a library book). This was something very important. This was something I wanted everyone to know.

*We've many pseudo-wits and polished frauds
Whose cleverness the time's bad taste applauds.*

As true today as it was 336 years ago (again: you may have to do your own math).

That's why. Today, at least.

Welcome!

Stephen Heatley
Theatre Program Chair
Department of Theatre & Film, UBC

Welcome to Theatre at UBC! Tonight's presentation of Molière's *The Learned Ladies* (of which we are very proud) represents the most public face of the Theatre Program of the freshly minted Department of Theatre and Film. Students at all levels, under the supervision of our first-class staff and full-time and adjunct faculty, have been key in both its conceptualisation and execution. This production is the latest iteration of a very active program of theatrical presentations. I hope you caught *Old Goriot* and *Hey Girl!*, both part of the PuSh International Performing Arts Festival, in January. If you didn't, don't miss *Should've* and *A Dybbuk* at the Frederic Wood Theatre in March.

I would like to draw your attention to the whirlwind of activity that is taking place or is in the planning stages across our program. As a vast array of classes in theatre studies, design and production, dramaturgy, acting and theatre creation unfold in the studios and lecture halls of the Frederic Wood Theatre, the Royal Bank Cinema and the Binning and Somerset Studios, we are also preparing to host the annual conference of the Canadian Association of Theatre Research at the end of May, led by our intrepid leader, Acting Head Jerry Wasserman. Scholars and practitioners from across Canada and, indeed, the world will congregate to share their research and praxis for four days on the UBC campus. We are also preparing a major initiative to celebrate the UBC centenary with our sister campus at UBC Okanagan in Kelowna. This collaboration will result in a co-creation with the working title, *This Neck of the Woods*, which links our students with students in UBCO's Department of Creative Studies, and our own Tom Scholte with UBC alumnus and UBCO faculty member, Neil Cadger. Watch for it in September at the Dorothy Somerset Studio Theatre here and the Mary Irwin Theatre in Kelowna.

Our program takes another step into the international arena with the news that David Savoy's (MFA Directing) production of *Diary of a Madman* was chosen first of the two dozen other entries for the SETKANI/ENCOUNTER 2008 International festival of student theatre in Brno, Czech Republic in April. The company of ten, including actors, designers, stage management and director, will share their highly imaginative and theatrically exciting adaptation of Gogol's short story with the world. This is the first Canadian representative to ever present at this prestigious event.

I really could go on and on about the breadth of activity within our program: Canada's National Voice Intensive hosted by our program in May/June, the next incarnation of the Brave New Play Rites Festival in April, the auditions for UBC's highly touted BFA acting program in February, the UBC Players' Club's presentation of *The Secret Keeper* February 7, 8 and 9 at the Dorothy Somerset, the exciting initiatives being spear-headed by Robert Gardiner at our Great Northern Way campus. In our program, there is never a dull moment! And we are happy to have you with us for some of the fun!

Molière and the Question of Trust

Kathryn Brown

Post-Doctoral Teaching Fellow

Department of Art History,

Visual Art and Theory, UBC

From its first performances in 1672, Molière's *The Learned Ladies* has troubled audiences. Although successfully received in its day and widely held to be one of Molière's most ambitious comedies, questions have repeatedly been asked about the actual subject matter of the play. Was Molière passing judgment on the social and domestic effects of educating women or was he making a comment on the dangers of education more generally? Is the play a satire of family life or a broader comedy of manners? Who, if anyone, is the hero of the work?

Motivating the action and satire of the play are the amorous inclinations of Henriette. Whether or not Henriette should be permitted to marry the man she loves prompts not just a series of arguments for and against marriage, but, more specifically, questions whether female education undermines the very institution of marriage.

Compulsory mass education was not introduced in France until the late nineteenth century by the then minister of education, Jules Ferry. Prior to that, the possibility of receiving an education was determined by both gender and class. Denied rights of citizenship and property, aristocratic women of the seventeenth and eighteenth centuries frequently met in small groups in an attempt to create an environment that would support their own learning and promote a system of intellectual and moral values in opposition to women's socially accepted roles as wives and mothers. The inherent transgression in this enterprise made women's quest for knowledge a perfect subject for social satire.

By the time he wrote *The Learned Ladies*, Molière had already enjoyed considerable success by satirizing the subject of female education (and self-education) in *The Affected Ladies* of 1659 and *The School for Wives* of 1662. If *The Learned Ladies*, one of Molière's last plays, is to be read as a satire on female education, was the playwright simply revisiting a theme he had already treated? Had the man who was once the court favourite of Louis XIV run out of ideas?

The answer to both of those questions is 'no' for the principal reason that *The Learned Ladies* is much more than a critique of the risks posed to domestic and social order by female education. At the heart of the play lie far broader and more subversive questions concerning authority, knowledge and trust. The learned ladies trust unthinkingly to the writings of Vaugelas to determine matters of linguistic style and grammar. Chrysale and Philaminte struggle vainly against each other in an attempt to establish authority within the family circle. Trissotin and Clitandre debate the power of critics and politicians to determine the fate and remuneration of writers. In each case, the characters search for an authoritative source of information that will validate their respective views of the world. And in each case they fail.

The play is comprised of anti-heroes. The learned ladies are at once arrogant and gullible, falling prey to the pedantries of the wily and hypocritical Trissotin. However, the male characters in the play are not held out as morally superior to their female counterparts. The weak-willed Chrysale is bullied by his wife and prepared to negotiate away his daughter's happiness. Clitandre readily swaps his affections from one sister to the other after his amorous advances have been rejected. The result is that the play denies its audience a clear moral. Each character is flawed in some way.

It is precisely this levelling of the characters that leads to the final subversion of authority in the work, namely that of the playwright himself. Molière does not afford his audience the luxury of guidance by a clear authorial intention and, instead, disappears behind a display of brilliant linguistic invention. The audience is left to trust only to itself in its judgment of the characters and their motivations.

In its questioning of the foundations of knowledge, the message of Molière's play remains as relevant today as it did in the seventeenth century. In an age where the flow of information is relentless, Molière reminds us that the onus is on each individual to determine which intellectual authorities to accept and in whom to trust.

A little Learning is a dang'rous Thing

–Alexander Pope, *An Essay on Criticism*

Some thoughts on Molière and The Learned Ladies

Jean Herbiet
Professor Emeritus
Theatre Department
University of Ottawa

Translated by Lisa L'Heureux

To begin with, it would be advisable to remind the audience that the term comedy has not always had the same meaning that we give to it today: play intended to provoke laughter or make smile. A few generations ago, in Europe, *aller à la comédie*, which translates as “going to the comedy,” simply referred to going to the theatre.

That being said, it is important to classify the term laughter according to how it is triggered. Initially, it is an immediate physiological manifestation of cheerfulness in reaction to an unexpected event which has just occurred and which escapes rational common sense. In a way, laughter is the refusal of a situation, of actions, discourses that come from a social norm. It is also the indicator of a certain culture: from community to community, from people to people, from race to race, we do not find the same things humorous. However, this immediate and unpredicted reaction can also have been fabricated. This is the case with stand-up comics and, of course, writers of farce and comedy who can predict in their writing situations that will almost immediately make their audience laugh.

The case of Molière is exemplary on this subject. However, the writer of *The Misanthrope* often suffers from his universal reputation of comic author or *farceur*, joker. Nonetheless, there are pathetic situations in some of his plays that come near the tragic genre: in *Tartuffe*, the father Orgon decides to give his daughter Mariane in marriage to Tartuffe, his protégé. But Mariane loves a young man named Valère. In act four, scene three, it is on her knees, while crying, that she begs her father to defer his decision: rather than marrying Tartuffe, she will seek asylum in a convent. In this same play, Tartuffe, whose wickedness and the advances made towards Elmire, Orgon's wife, we have just discovered, will drive out his host family without warning from the ancestral house that Orgon had given to him so naively.

One will certainly disagree by reminding me that the language and the behaviour of certain characters derive in fact from the comedic conduct of the farces of the Middle Ages if not from the Greco-Latin comedies,

without mentioning *Commedia Dell'Arte* or Spanish *Commedia*. I will answer calmly with what Molière says of his work as a playwright in the *Premier placet présenté au Roi sur la comédie de Tartuffe*; here we are in August 1664. “Sire, the duty of comedy is to correct men by entertaining them, I thought, in the occupation that I find myself, that I had nothing better to do than to attack the vices of my century by painting them ridiculously.” In a way, of his own will, Molière, without knowing it, was both a sociologist and a behaviourist psychologist.

In fact, his universe, before being comedic, is a world of verbal and physical violence, a perpetual confrontation between aggressive people and the exploited, a world of trickery, lies, pride, vanity, cowardice, imposture, slander and of wickedness (Trissotin).

It is true that tradition seems to give Molière an irrepressible liking for broad physical humour, with which he sometimes briefly adorns some of his greatest plays: physical intimidations, pursuits, blows, insults, slap stick. However, in my opinion, these scenes of brutality should not be treated and staged as broad physical humour or as choreographed gags with more or less enjoyment, but rather with a fairly ordinary realism: verbal abuse, challenges to duel, the threat of assaults, torment, expeditious justice which is commonplace in a society that has not yet moved to legislate on human rights. Children, women, and servants were beaten or whipped. Molière's plays reveal to us with a photographic accuracy the atmosphere of adventure, of passion, or immorality, of cynicism, of chaos, of brutality and of cruelty in which lived the Great, the bourgeois and the ordinary French people of the seventeenth century.

In what concerns *The Learned Ladies*, which I consider to be Molière's best play alongside *The Misanthrope*, through the moulding of the temperament and behaviour of each of his characters, the playwright paid particular attention to three women who wanted to free themselves from the three constraints that Man had used to imprison his wife since the Neolithic era: the regular bearing of children, housework and weaving, and the family budget.



They wish to quickly emancipate themselves. In doing so, they are often awkward and sometimes in bad faith, naive, credulous, scatterbrained; even so, their desire for emancipation is not so much to become learned, but rather to attain knowledge freely as human beings. They do not lose anything of their faults and qualities which are prone to Molière's attacks, especially when they flatter a ridiculous avant-garde poet who only seeks young Henriette's dowry. However, they read: Plato, Épicure, Descarte, Vaugelas. And it is not Chrysale, the father of the family, who reads them.

The Learned Ladies is not an extension of *The Affected Ladies* (*Les Précieuses Ridicules*): it is the first somewhat conceited steps of zealous neophytes who decided that intellectual activity was not exclusive to men. Regardless of gender, each human being belongs first and foremost to themselves and is responsible for the extent of their own knowledge, and consequently, to its systematic re-examination, which drives evolution. Like the courageous feminists of the twentieth century, Philaminte, Armande

and Bélise are susceptible to the ironies of an archaic society whose earthly fate as men and women was consecrated by Saint Paul in *The Act of the Apostles* on the issue of women having to be veiled during prayer: "A man should not cover his head, because he is the image and glory of God, but woman is the glory of man. For man did not come from woman, but woman from man." (*I Corinthians 11*).

If we refer to laic society, the French Civil Code which was created by Napoléon Bonaparte in 1804 registered article 213 as: "The husband owes protection to his wife, the wife obedience to her husband." This ridiculous item was only rescinded in 1938; but it was only in the year 1946 that the French Constitution recognized the principle of equality between men and women. In an aside, in 1810, adultery was an offence that led to imprisonment for women, and punished by a fine for men. In addition, the "conjugal right" was an obligation.

Let us finish with a note that Molière or his *Learned Ladies* could have made use of

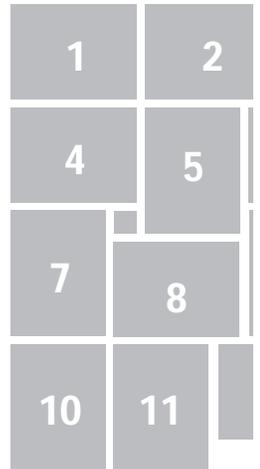
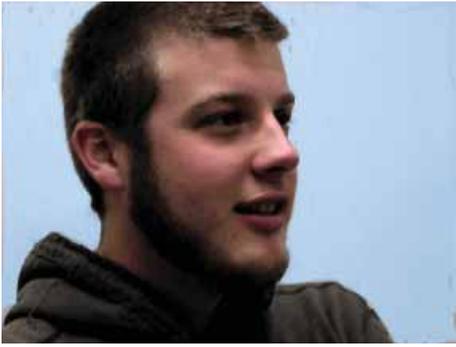
to get a good laugh out of its audience had they lived at the beginning of the twentieth century: "1909! Article of Law: The feminine port of pants is not an offence if the woman holds by the hand the handlebar of a bicycle or of the reins of a horse." I would add: "... that is not her husband." You would almost think this was the work of Ionesco!

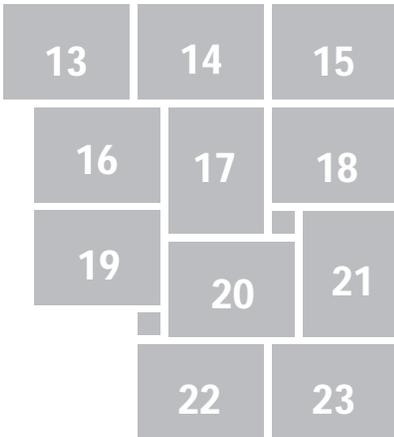
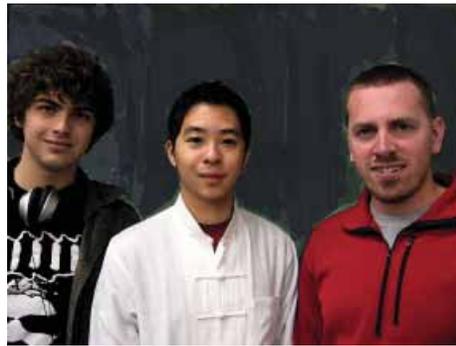
Long life to all of the Philamintes of this world!

Greetings to all my Vancouver friends!

Above: Set Design Rendering by Stephania Schwartz

My inspiration for the set design of *The Learned Ladies* was to re-create, in some sense, Molière's microcosm of French social and intellectual politics as a reaction to courtly life in the 17th century. I wanted a sense of what these salons were really like; a decor and prop design/placement that would reveal the true nature of the salon—a battle ground essentially. There were, of course, serious and simultaneously exclusive salons for the intellegansia and literati such as Catherine de Vivonne's "Hotel de Rambouillet", a reaction to which, were the less 'reputable' and 'exclusive' salons that Molière satirizes in his play. Molière's salon, in *The Learned Ladies* portrays the 17th century problem of women who are obsessed with appearing intellectual while eschewing actual intellect. Centuries later, this is still a relevant topic as we watch the media and the public in a vicious circle of image-obsession.





1. Gord Myren
2. Jeff Kaiser
3. Shaun Aquiline
4. Maura Halloran
5. Kate Hilderman
6. Yoshie Bancroft
7. Maryanne Renzetti
8. Aslam Husain
9. Michael Neale

10. Courtney Lancaster
11. Nick Fontaine
12. Michelle (Young-Bin) Ha
13. Irena Hoti
14. Patrick Caracas,
James Chen,
Craig Alfredson
15. Patrick Gauthier
16. Jason Ho

17. Tim Bellefleur
18. Kristin Robinson
19. Ryan Warden
20. Benjamin Cheung
21. Stephania Schwartz
22. Annie Jang
23. Carmen Alatorre

Costume Design Rendering
by Carmen Alatorre



Cast	<i>Chrysale</i>	Gord Myren
	<i>Philaminte</i>	Maura Halloran
	<i>Armande</i>	Maryanne Renzetti
	<i>Henriette</i>	Courtney Lancaster
	<i>Ariste</i>	Shaun Aquiline
	<i>Bélise</i>	Kate Hilderman
	<i>Clitandre</i>	Aslam Husain
	<i>Trissotin</i>	Nick Fontaine
	<i>Vadius, A Notary</i>	Jeff Kaiser
	<i>Martine</i>	Yoshie Bancroft
	<i>Lépine, Julien</i>	Michael Neale

Acknowledgements Suzanne Bouclin, Arts Club Theatre, Daiset Ruiz Sarquis,
Vancouver Playhouse Theatre Company

Please turn off all pagers and cellular telephones.
No cameras or recording devices are permitted during the performance.

<i>Director</i>	Patrick Gauthier
<i>Directing Advisor</i>	Stephen Heatley
<i>Production Manager</i>	Jay Henrickson
<i>Stage Manager</i>	Michelle (Young-Bin) Ha
<i>Assistant Stage Managers</i>	Tim Bellefleur, Benjamin Cheung, Annie Jang
<i>Stage Management Advisor</i>	Bob Eberle
<i>Technical Director</i>	Jim Fergusson
<i>Assistant Technical Director</i>	Daniel Jang
<i>Set Designer</i>	Stephania Schwartz
<i>Set Advisor</i>	Ronald Fedoruk
<i>Assistant Set Designer</i>	Irena Hoti
<i>Set Construction</i>	Erin Samuda, Jay Taylor, Wladimiro Woyno
<i>Lighting Designer</i>	Kristin Robinson
<i>Lighting Design Advisor</i>	Ronald Fedoruk
<i>Assistant Lighting Designer</i>	Jason Ho
<i>Lighting Operator</i>	Ryan Warden
<i>Lighting Crew</i>	Daniel Jang, Hana Johnson, Chris Littman, Ryan Warden, Wladimiro Woyno
<i>Costume Designer</i>	Carmen Alatorre
<i>Assistant Costume Designers</i>	Chantelle Balfour, Olena Dubova, Jessica Jeffery
<i>Sound Designers</i>	Craig Alfredson, Patrick Caracas, James Chen
<i>Sound Operator</i>	Sally Song
<i>Wardrobe Supervisor</i>	Jean Driscoll-Bell
<i>Costume Cutter</i>	Charlotte Burke
<i>Costume Assistants</i>	Candice Barrans, Esther Chen, Shira Elias, Jessica Jeffery, Minah Lee, Jin Qin, Sally Song
<i>Properties Supervisors</i>	Janet Bickford, Lynn Burton
<i>Properties Builders</i>	Chap Chan, Esther Chen, Julian Darius, Rob Higgins, Amanda Larder, Laura McLean, Lisa Rosenberg
<i>Props Crew Chief</i>	Jin Qin

Production

Production

Scenic Artist

Scenic Painters

Crew

Projections Design

Projections Formatting

Projectionist

Dressers

Makeup Consultant

Makeup Team Leader

Makeup & Wig Assistant

Hair & Wig Stylist

Publicist

Production Website

Production Poster Design & Illustration

Lorraine West

Amanda Larder, Stephania Schwartz,
Stacy Sherlock

Madeleine Copp, Emily Hartig,
Min-Kyung Kang

Stephania Schwartz

Irena Hoti

Christina Istrate

Chantelle Balfour, Zoe Green,

Basha Ladovsky, Laura McLean

Jill Wyness

Jessica Jeffery

Sara Martens

Jill Wyness

Deb Pickman

Linda Fenton Malloy

Harry Bardal Graphics

Biographies

Annie Jang (noun) feminine: 1) a. 3rd year BFA candidate in theatre production and design b. minor in history 2) ASM for *Mother Courage and Death and Taxes*, both in 2007 3) Anime-loving, Canucks fan who is addicted to video games. 4) of the species *topazio scorpiollae rabbitatus*

ORIGIN: late 20th century, of Chinese-Canadian descent, hailing from Vancouver, Canada (and currently still residing there)

For thesaurus, see also: reformed procrastinator(?), recent Mac converter, mushroom

Aslam Percival Husain (noun) masculine: 1) a. Actor b. filmmaker, writer, drinker of tea c. 2Pac fanatic 2) (verb) to act overly aloof so as to appear mysterious 3) (adjective) a. being purposefully late so as to make an entrance, e.g. "Here he comes, Aslam as usual."

Thesaurus: Gentleman, Charmer, gym rat, chameleon, ex-smoker, idealist, cynic, revolutionary, Napoleon, mass of contradictions, muppet-panic.

Antithesis: Cowboy

> ORIGIN [Often mistaken as "Aslan" the lion from the popular C.S. Lewis novel *The Lion, the Witch and the Wardrobe*. Aslam translates from Arabic to "Trustworthy" or "Better, More Perfect"... [Look it up if you don't believe me. But you should trust me.]

Benjamin Cheung (noun) masculine: 1) stage manager in-training. UBC BFA Theatre candidate. 2) a lanky fellow often mistaken for a small cave-like creature when lurking in the Freddy basement corridors. 3) avid adventurer of people and things that make him happy including (but not limited to) growing up with close friends, creating theatre and films, Norbert and Mathilda, Bessie-Ann, and Pinky and The Brain.

ORIGIN late 20th cent.: from west coast Canadian benisawesome.

USAGE In general use, Ben (as opposed to Benjamin) is widely used.

THESAURUS goofy, feisty, awkward, crazy, complicated.

Carmen Alatorre /KARR-mehn A-lah-tour-reh/ (noun) feminine: 1) Of or pertaining to the ones that come from the land of tequila. 2) Background in Art History currently being reapplied designing costumes as part of a MFA program 3) One hot tamale. 4) Has been spotted whipping up costumes for such recent local productions as *Gypsy* (Stanley Theatre/Arts Club) *Stupid Little Girls* (Hem Gallery) *Futuristi* (UBC/Bella Luna) and *The Stone Face* (Waterfront Theatre)

Courtney Lancaster (noun) feminine: 1) a. actor b. singer, musician, book-addict, nerdy girl. c. BFA Acting Candidate (2008) 2) grateful new graduate, e.g. <Courtney is looking forward to being out of school for the first time, and is grateful to her friends, family and teachers for all the past lessons and future opportunities> 3) former endangered bird guardian, camp counsellor and unreliable Metro newspaper delivery-girl (quit after one week). Native species of Nova Scotia, origins in Malaysia and England *pere/mere*: Ian and Lai Im, *freres/soeurs*: Sarah, David, Mark

For Thesaurus, see also: House-plant killer, *Big Love-Mother Courage-Medea Redux* performer, gum-boot dancer, giddy unfocused giggler. Additionally: *Je t'aime* (French).

Gordon Douglas Myren (noun) masculine: 1) a. Actor b. UBC Student c. BFA Candidate 2) a. Musician b. Producer of Music 3) Man who plays the role of Chrysale in Moliere's *The Learned Ladies* 4) Has been known to produce Theatre via Enlightenment Society including Andrey Summers' *Lovestruck: A Romantic Comedy Set in the Horrific World of H.P. Lovecraft*.

see also: Irish Merry-maker, Viking Lord, Pirate

James Chen (noun) masculine: 1) a. sound designer b. independent filmmaker, set designer, lighting designer, technician, magician c. BFA undergrad 2) worked on several productions in sound design both inside and outside of UBC 3) knows how to curse in multiple languages

a Taiwanese, holding a Canadian citizenship. Legal name Chi-An Chen; usually don't understand a play when go to see it, unless there are subtitles.

Jeff Kaiser (noun) masculine : 1) a. actor b. dancer/mover, visual artist, musician/ composer, writer, animator, small business owner, (soon to be) home owner, video game fanatic c. jew 2) theoretical physicist (noun form): took theoretical physics classes for his science requirement/ for fun reads physics text books 3) novice ghost hunter, certified diver, trained under Lecoq pedagogy

Native species of Washington State, birthed: Harrisburg Pennsylvania, resides in Canada. legal creators: John and Diane, legal siblings: Mitchell.

For thesaurus, see also:(english) toy collector, agnostic, metrosexual.

Kate Hilderman (noun) feminine: 1) a. Actor b. Avid dancer c. Daughter d. Lover/Friend (not in any particular order) 2) Belongs to the class of wonderlust artists planning on taking the world by storm 3) Most likely found in black box studios, english literature classrooms, or the local pub

Kristin Robinson (noun) feminine: 1) Lighting Designer b. Graduating with a double major in Theatre and English 2) Smiley eg. < Kristin has a hard time wiping a smile off her face> 3) a. One of the boys b. Worked at a fish plant and a mine

Native Species of Prince Rupert, BC but is able to adapt to the city of Vancouver, thrives in the rain, without an umbrella.

Maryanne Renzetti (noun) feminine : 1) a. Actor b. Starbucks Coffee Wench c. Book Worm d. Daughter e. Costume Collector f. BFA candidate 2) Collector of Strange Personalities e.g. < Maryanne has been known to randomly talk as another person for a given period of time, and enjoys naming these various personalites. Please note: This is nothing to be worried about, it is not clinical--she is technically sane)> 3) Graduated high school as "Most likely to end up an eccentric grandmother, wearing a bunny suit and riding a motorcycle while speaking in tongues"

Native species of Port Coquitlam, though has inhabited Surrey, East Vancouver, Port Moody, Maple Ridge and Kitsilano. Has been seen in such productions as *Featuring Loretta*,

Shadows of Troy (Theatre at UBC), *The Taming of the Shrew* and *Les Belles Souers* (Douglas College).

Maura Halloran (noun) feminine: 1) a. actor b. playwright studying in UBC's Creative Writing Department c. poet, songwriter, singer, painter's model, publicist, communications guru d. BFA Acting Candidate, Final Year 2) graduate of the London School of Economics with a Master's degree in Comparative Politics (Research) 3) a. terrible friend who never calls anyone back anymore b. high-maintenance girlfriend who does not deserve her loving partner 4) luckiest daughter / sister in the whole world

mère/père: Virginia & Philip, *frères*: Brendan & Kieran, *belle-soeur*: Jenny, *amoureux*: Andrew

Native of Toronto, this specimen has also been sighted on stage / screen in Edmonton, Calgary and Vancouver, including Blackbird Theatre's Jessie-winning *Peer Gynt*. Appears this year as Helena in *Midsummer*, Pelajia in *Rez Sisters*, Philaminte in *Learned Ladies* and Leah in *A Dybbuk*. If funds avail, will travel to Brno, CZ for Encounter 2008 theatre school competition in the cast of *Diary of a Madman*.

Synonyms: crybaby, tea-granny, cat worshipper, feminist, modernist, choc-a-holic, Liberal Antonyms: neat freak, morning person, laissez-faire, Lady

Michael Neale (masculine) noun: 1) Actor and student of the BFA Acting program. eg < Michael Neale was an actor in *Learned Ladies*, along with *Shadows of Troy* and *Bright Lights*.> 2) A tickler of the ivories (and the ebonies) 3) Pantaloon-wearer.

Also see: bit-part player. eg. <Michael Neale was a bit-part player in this show! Where can we see much more of him?>

Michael Neale-s are found mainly in Vancouver, though they have been seen elsewhere. Researchers say they will probably next be seen performing Peter Boychuk's *Afterglow* in an outdoor venue near you.

Michelle Ha (noun) feminine : 1) a. Youngbin Ha b. the youngest daughter of three c. BFA candidate d. stage manager wannabe e. the best daughter in the world wannabe. 2) Korean 3) not Canadian

Native species of Seoul. Often feels lost in Vancouver. Only found at UBC theatre building.

For thesaurus, see also:(english) vertically challenged, dark-circle, crazy, brave

Nick Fontaine [nik fon-tayn], noun, archaic or poetic/literary 1) an actor/BFA candidate, graduating from UBC, usually of dwindling or diminutive talent and perspective 2) active human being, engaged in a) drumming, b) designing/writing, c) technical theatre, d) hiking/mountain climbing, e) boating, f) bringing in the noise e.g. "The quick brown fox jumped over the lazy Nick Fontaine." 3) former security guard/publicist/construction worker/telemarketer/professional caroler

Derivatives: Jean and Debra Fontaine, French (nouns), Cortes Island, Spanish (place name)

ORIGIN: from Greek Nikolaos meaning "victory of the people", from French fontaine meaning "fountain"

Thesaurus: blowhard, narcissist, nature enthusiast, eccentric, jobless roustabout
Also see: *A Dybbuk*, in production March 2008, Theatre at UBC

Patrick Caracas (noun) masculine: 1) Brazilian-American musician, filmmaker, composer, and producer. BFA candidate for the Film production program 2) Metal guitarist for the band Carthage, from Vancouver, B.C., and Unconscious Disturbance from Sao Paulo, Brazil 3) Cultivator of the afro hair, believer of "ears as the window to the soul"

Thesaurus see also: (english) hell lotta distortion, jackson guitars, scatman (Ski-Ba-Bop-Ba-Dop-Bop), catch phrase, palmer snowboards (Portuguese): capoeirista, "*Brasil meu Brasil brasileiro*", ummm *feijoada*

Mae/Pai: Denise e Ricardo, *irma*: Stephanie

Patrick Gauthier (noun): 1) MFA candidate and director of *Death & Taxes*, *The Maids*, and *Agatha* (all with Theatre at UBC), as well as *A Midsummer Night's Dream* (Brown Bag Bards), *Blood Wedding* (OYP), and Edward Albee's *Listening* (Gruppo Rubato), among others 2) award winning playwright of *The Churchill Protocol*, *8 Words That Ruined My Relationship*, *The Man Who Went to Work One Day and Got Eaten by a Bear* (or, *The Corporate Jungle Book*), *Dawn of the Dad* (winner of the 2005 Magnetic Words playwriting competition), and *Tourist Things* (commissioned by the Magnetic North Theatre Festival) 3) creator of new plays: nominated for a 2007 Ottawa Rideau award for "Best New Creation;" currently writing *Airport Security* (a comedy of paranoia) a play about our newfound obsession with "security" 4) co-founder/co-artistic director of Ottawa's acclaimed performance creation company Gruppo Rubato 5) recipient of 2007/2008 University Graduate Fellowship 6) dad

Though recently found in Vancouver, Patrick is indigenous to the east, often (and easily) spotted in Montreal and Ottawa

ORIGIN: Scarborough, Ontario; late 20th century (related to Ann and Ernie Gauthier)

Shaun Aquiline (noun) Masculine : 1) a. actor b. screenwriter, the matrix, john heard fan film production company partner c. BFA student d.rob's son 2) Italian-Canadian 1 language, e.g. < Mya Heada Ia Poka Outta> 3) former student of the great Allan Lysell 4) Writer of "A Blue Collar Love" 5) Imitations, e.g.

Native of Cloverdale, BC, where he was born and raised. Son of Denmark's hockey Legend Rob Aquiline. Grandson of the late great Canadian Jockey Tommy Aquiline.

Stephania Schwartz (noun) feminine : 1) a. set designer b. documentary filmmaker, actress, artist, dancer, film production company partner c. MFA candidate 2) world gypsy (in verb form) studying 8 languages, e.g. < Stephania is a constant travel junkie who took a round-the-world-trip for months, and has visited 19 countries.> 3) former landlady and renovator of a 119 year old house in New York City

Native species of Florida, though has habited Russia, Europe, the United States and Canada. Raised by wolves with the love and guidance of Paul and Patricia with sister Jessica.

For thesaurus, see also:(english) muay thai boxer, goddess of bookgeeks,culturehound, natureslave. additionally: selig (german), dousha gareet (russian), musafera (arabic), zia ki chipkali, (hindi)

Timothy Bellefleur (noun) masculine : 1) (as Timothy) a coarse grass, Phleum pratense, having cylindrical spikes, used as fodder (also Timothy Grass). 2) a. native to Vancouver, BC (also Tim). b. assistant stage manager. c. an aspiring renaissance man, new media designer, techie, cook, and language enthusiast: e.g. "Tim couldn't do his Sanskrit homework because his computer had caught on fire."

Yoshie Bancroft (noun) feminine : 1) a. Martine, French maid b. actor, child care worker c. third year BFA student 2) Eurasian, e.g. < of mixed English, Irish, and Japanese descent> 3) Former member of The Royal Vancouver Yacht Club Race Team 4) "To Yoshida" (verb form)- to travel to the Himalayas to visit one's mother in Fall 2008

Native species of Vancouver, though has habited Papua New Guinea and Malaysia.

>For thesaurus, see also:(english) snow and ocean lover, wannabe vagabond, ninja.

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David Cooper Photography
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Costume Design Renderings
by Carmen Alatorre



Henriette
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Lancaster



Companion Guide Editors:
Lisa L'Heureux
Marion Landers

Companion Guide Cover Illustration:
Harry Bardal Graphics

Companion Guide Layout:
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