THEATRE AT UBC PRESENTS
THE VANCOUVER PREMIERE OF

THE

Madonna Painter

BY

MICHEL MARC BOUCHARD

TRANSLATED BY

LINDA GABORIAU

DIRECTED BY

CRAIG HOLZSCHUH

November 11 - 20, 2010  7:30 pm  TELUS Studio Theatre
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The Madonna Painter

by Michel Marc Bouchard
Translated by Linda Gaboriau

Directed by
Craig Holzschuh

November 11 to 20, 2010
Telus Studio Theatre

The University of British Columbia
Department of Theatre and Film
Welcome

It is a delight for me to welcome you to the second production of our truly international season of plays. Play number one took us on a fanciful journey to save the world through the lens of quirky madness in Second World War France. Tonight, we examine fear, faith, and the power of art in rural Quebec at the end of the First World War. At the end of November, we will transport you to Vancouver Island and the unusual mixture of coal mining and Chinese Opera in the early 1900s. I am glad you could join us for the adventure this season.

As I write this, our fearless leader, Jerry Wasserman, is busy spreading our department’s fame throughout Europe as he delivers a paper to a conference in Prague and conducts some research in London. He is also celebrating a “significant” birthday while he is away (he carries his age so well) for which we send him heartiest congratulations!

The connections in the theatre community are often described in family terms. For The Madonna Painter, we are pleased to welcome one of our own favourite sons back to UBC to lead the creative team. Craig Holzschuh completed his MFA in Directing in 1998. He is now the Artistic and Managing Director of Vancouver’s only French language professional theatre company, Théâtre la Seizième. Craig, like so many of our graduates, has become a leader in the theatre in Canada and it is a true pleasure to be able to welcome him back to his alma mater to share his understanding of theatre art with our current generation of emerging artists.

Stephen Heatley
Professor and Acting Head

The madonna painter : a Theatre at UBC companion guide / by Michel Marc Bouchard ; translated by Linda Gaboriau.

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An interview with director Craig Holzschuh

What is your history with UBC and how does that tie into your directing of *The Madonna Painter*?

Directing *The Madonna Painter* really feels like a homecoming to me. I graduated in 1998 with an MFA in theatre direction from this department. I assisted John Gray on the first production at the Telus (the BC Tel back then) *The tree. The tower. The flood.* in 1997 and then directed Jean-Marc Dalpé’s *Lucky Lady* in that space as part of its inaugural season. Since 2003, I have taught regularly for the theatre program but this is the first time that I return and direct for Theatre at UBC. It is a real thrill to direct a production in the Telus theatre after having seen so many wonderful productions there over the years.

What is your role at Théâtre la Seizième and how does that tie into your directing of *The Madonna Painter*?

Since 2001, I have been the Artistic and Managing Director of Théâtre la Seizième. We are a small theatre company (three full time staff members) with a very broad mandate. Théâtre la Seizième is the only professional French theatre company in BC and serves the entire province. When we produce a play, I am involved in every part of the process from production to marketing to casting to front of house. It is certainly different from coming to UBC where there is a great professional staff to take care of so many of the aspects with which I am involved, not to mention the students.

Despite having worked primarily in French for the past 11 years, this is my first brush as a director with the work of Bouchard. I have enjoyed reading and seeing his work in other productions (if you like this work and are searching for the next play of his to read, start with *Lilies*) but I have never had the chance to direct his work. As a director, it is always a thrill for me to discover a playwright. This process has been particularly enjoyable.

As president of the Association des Théâtres Francophones du Canada, why is a show like *The Madonna Painter* important on Canadian stages?

I served as the president of the ATFC for 4 years from 2006-2010 (I am now sitting on their board as past president). One of the major issues for our association, as it certainly is for other theatre service organizations across the country, is how to get more new Canadian works on our stages. Although *The Madonna Painter* cannot be strictly considered a new play (it has had a few other English language productions across Canada), it is still a work that is from the past 10 years. Getting first and subsequent productions of new Canadian plays on our stages is key to our country’s theatre development. Theatre at UBC’s excellent tradition of promoting contemporary Canadian work is to be applauded and I hope that it is something that the department will continue to foster for years to come.

This play is set in Quebec almost 100 years ago. What are some key issues or themes in *The Madonna Painter* that speak to a modern audience?

Through Bouchard’s writing, I think audiences will see a lot of parallels between this small Quebecois village and the world that we live in. I don’t want to speak too much to what I see, but I can tell you that the very talented cast and I have had a wonderful time working on this script. At times, we have had to remind ourselves that Bouchard’s characters are living 100 years ago and our contemporary views are certainly not their views. For the most part though, we have found the characters and their struggles very relatable to our world.

There is so much fantastically challenging material to mine in this play and we are relishing every moment of rehearsal. There, we are able to continue to dig deeper and find what is hidden deep beneath the surface of these characters. There is seemingly no end to what we can discover in this play and that, for an artist and eventually an audience member, is an absolute treat.
Michel Marc Bouchard
(playwright)

by Ernesto Garcia

Michel Marc Bouchard was born in the village of Saint-Coeur de Marie in the Saguenay Lac Saint-Jean region of Quebec. He studied tourism in college and theatre at the University of Ottawa, graduating in 1980. He worked as an actor with a number of Franco-Ontario theatre companies, and his first play, Les Porteurs d’Eau (1981), was produced by Sudbury’s Théâtre du Nouvel-Ontario. Bouchard soon gained recognition for his subsequent works, both in Canada and abroad. His plays have been translated into several languages including Italian, German, Spanish, and English.

Bouchard made his professional debut as a playwright in 1983, and since then he has written some 25 plays. His earliest work, La Contra-Nature de Chryssipe Tanguay, Ecologist (dir. Yves Desganes) was produced at Théâtre d’Aujourd'hui and the National Arts Centre in 1983. His first major theatrical achievement, however, was Les Feluettes, produced by Théâtre Petit à Petit (1987). In its English translation by Linda Gaboriau, Lilies toured across Canada and was made into a feature film. Bouchard’s Le Peintre des Madones, ou la Naissance d’un Tableau premiered in Italian in Florence, Italy in 2002, and was translated into English by Gaboriau; The Madonna Painter premiered at Toronto’s Factory Theatre in 2009.

As a dramatist, Bouchard is the recipient of numerous prestigious awards including: Le Prix de Journal de Montréal, Prix de Cercle de Critique de l’Outaouais, the Governor General’s Award, a Dora Mavor Moore Award, and the Chalmers Award for Outstanding New Play. The Vancouver productions of Lilies (1993) and The Orphan Muses (1995) also garnered nine Jessie Richardson Theatre Awards.

Like many of Bouchard’s works, The Madonna Painter taps into the experiences of his rural upbringing in northern Quebec. He recounts, “I was born near the end of what we called ‘La Grand Noirceur,’ the Great Darkness in Quebec when the church was everywhere—the schools, the courts, everywhere.” This was during the 20-year reign of ultra-conservative premiere Maurice Duplessis and his Union Nationale. Duplessis strictly enforced Catholic doctrine upon Quebeckers until his death. This ecclesiastic omnipresence made a big impression on the young gay Bouchard:

The fresco depicting the Virgin Mary’s ascension was my first encounter with art, with a foreigner and with lies... [but] it was in Florence, the city of a thousand madonnas, that I wrote down this fable, loosely inspired by the creation of the fresco that still adorns the nave of the church in Saint-Coeur de Marie in the Lac Saint-Jean region of Quebec.

In Xtra!, Canada’s gay and lesbian news, Serafin LaRiviere quotes Bouchard: “My first contact with magic was the church... This guy dies for three days, and he rises and flies. It was a beautiful mythology... It was [also] my first sensual and sexual awakening. Like the Madonna Painter, I was looking for ecstasy.”

Sources:
http://www.michelmarcbouchard.com
http://www.talonbooks.com/books/the-madonna-painter
Canada and the First World War: Influenza, 1918-1919

The war ended with a raging influenza epidemic, spread through Canada in part by infected soldiers returning from overseas.

A Global Killer

The Spanish influenza epidemic, uniquely lethal in attacking young, healthy bodies, killed at least 20 million people worldwide, including an estimated 50,000 Canadians. The flu was spread through bodily fluids and moved quickly through the population. The flu presented itself through fatigue and cough, but quickly attacked the body, creating mucous build-up in the lungs that could not be expelled. Victims of the flu could be dead within a day of contracting the illness.

The Flu in Canada

Canada’s flu dead included soldiers who had survived the fighting overseas only to succumb to illness once in Canada and thousands of family members who welcomed them home but perished soon after their arrival.

The loss of so many Canadians had a profound social and economic impact on a country that had already suffered 60,000 war dead. The combined death toll significantly reduced the workforce. It left thousands of families without a primary wage earner and orphaned thousands of children.

In attempting to halt the spread of the disease, many local governments shut down non-essential services. Provinces imposed quarantines and protective masks were required in public places. The epidemic led directly to the formation of the federal Department of Health in 1919.


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**Linda Gaboriau (translator)**

by Ernesto Garcia

A native of Boston, Linda Gaboriau moved to Montreal in 1963 to study French and literature at McGill University. She has been active in Canadian and Quebecois theatre for over 20 years as a critic, freelance journalist for the Canadian Broadcasting Corporation (CBC), and the Montreal Gazette. She pursued a career in Canadian and Quebec theatre; her critically acclaimed translations of more than 50 plays include the works of Quebec’s most prominent playwrights such as Michel Tremblay, Daniel Danis, and Michel Marc Bouchard, as well as Ontario's Jean-Marc Dalpé. As a literary manager and dramaturge, Gaboriau has held numerous translation residences and, until her retirement in 2007, she served as the director of the Banff International Literary Translation Centre in Banff, Alberta.

As an award-winning literary translator, Gaboriau was a finalist for the Governor General’s Translation Award for Bonbons Assortis / Assorted Candies by Michel Tremblay (2006) and Down Dangerous Passes Road by Michel Marc Bouchard (2000). She won several Chalmers Awards: Orphan Muses by Michel Marc Bouchard (1999); Stone and Ashes by Daniel Danis (1995); and The Queens by Normand Chaurette (1993). In 1996, she won the Governor General’s Award for Stone and Ashes by Daniel Danis, and in 1997, she was awarded the L’Academie Quebecoise du Theatre, La Soiree des Masques, best translation or adaptation for Orphan Muses by Michel Marc Bouchard.

As a translator, Gaboriau has been a long-time collaborator in exporting Bouchard’s work to the world. Gaboriau’s contribution goes far beyond merely translating the words. Hours of conversations, questions, and clarifications go into her meticulous recreation of Bouchard’s vivid prose in English. And Bouchard himself sums up the nature of his artistic collaboration with Gaboriau: “Every playwright has his own musicality…Linda knows my music, my poetic construction and can hear the musicality of the words in French. She’s one of the best.”

Sources:
http://talonbooks.com/books/the-madonna-painter
# The Madonna Painter

by Michel Marc Bouchard  
Translated by Linda Gaboriau

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<tr>
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<tr>
<td>Scenic Design</td>
<td>Claudia Cantoral</td>
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<td>Sound Design</td>
<td>Emily Griffiths</td>
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<td>Costume Design</td>
<td>Jui Kang</td>
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<td>Mandi Lau</td>
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**Cast**

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<td>Mary Louise</td>
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<td>Christine Quintana</td>
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<td>Barbara Kozicki</td>
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<td>Eric Freilich</td>
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<td>Ben Whipple</td>
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<td>Meaghan Chenosky</td>
<td>Mary of the Secrets</td>
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<td>Jameson Parker</td>
<td>Alessandro</td>
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*Appears with the permission of Canadian Actors' Equity Association*

**Place**  
Saint-Coeur de Marie, Lac Saint-Jean, Quebec

**Time**  
Fall, 1918

*The performance is approximately 100 minutes long with no intermission.*  
The play contains mature content and nudity.

*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.*
Production

Manager, Technical Theatre Production
Jay Henrickson
Deb Pickman
Gayle Murphy
Cathy Burnett
Susan Bertoi
Dr. Patricia Badir

Assistant Stage Managers
Gabby Holt, Hayley Petersen, Yeon Kyeom Kim
Hidi Lau
Wladimiro Woyno
Catriona Robinson
Mikel Bock
Amelie Schumacher, Mandi Lau, Wladimiro Woyno, Alia Stephen, Jayda Novak, Scott Zechner, Stephanie Kong

Costume Advisor
Alison Green
Costume Assistant
Megan Kennedy, Steffi Lai
Costume Builders
Stephanie Kong, Megan Kennedy, Steffi Lai

Musical Composition
Aron Rosenburg
Sound Advisor
Andrew Tugwell
Sound Operator
Ling Zhong
Scenic Artist
Lorainne West
Scenic Painters
Miriam Thom, Fiona Kiernan-Molloy, Sarah Tjitra, Cristina Istrate, Hanaka Ebi, Cristina Istrate, Rui Lin Liu, Shirley Xiao Yang, Amelie Schumacher, Elliot Squire, Mikel Bock

Properties Supervisors
Janet Bickford, Lynn Burton
Properties Head
Tanya Mathivanan
Props Builders
Jayda Novak, Shelby Bushell, Theatre 99 students
Technical Director
Keith Smith
Assistant Technical Director
Wladimiro Woyno
Stage Crew
Christian Jones, TK Wu, Shelby Bushell
Scenic and Lighting Advisor
Robert Gardiner
Scenic and Lighting Assistant
Fiona Kiernan-Molloy
Stage builders
Fiona Kiernan-Molloy, Madeleine Copp, Scott Zechnes, Mikel Bock, Shirley Yang, Amanda Larder, Mark Bailey, Claudia Cantoral
Dresser / Maintenance
Bernice Wong, Rui Lin Liu, Megan Kennedy
Make-Up Artist
Jill Wynness
Make-Up Artist Assistant
Stephanie Kong, Michelle Zhang
Projection Designer
Claudia Cantoral
Projection Artist
Carlos Cantoral
Projection Operator
Sarah Melo

Companion Guide Editor
Jennifer Suratos
Cover Photos
Tim Matheson

Acknowledgements
Dr. Patricia Badir, Lisa Andersen, the staff at Théâtre la Seizième, Arts Club Theatre, Vancouver Playhouse Theatre Company, Vancouver Opera, Nick Harrison, UBC Opera
Michel Marc Bouchard’s *The Madonna Painter* and the Aesthetic Materials of Catholicism

by Dr. Patricia Badir

In all of his plays, Michel Marc Bouchard reflects upon the power of religious art and he finds, I think, a great tension between the extraordinary feelings of wonder art can generate and the more deep-seated suspicion that wonder is always a precursor to blind devotion. *The Madonna Painter*, in particular, seems preoccupied equally with the ability of art to touch people in extraordinarily visceral ways and with the realization that that same art is ultimately deceitful or, as Bouchard puts it, “a bouquet of lies disguised as a fable”. There can be no doubt that *The Madonna Painter*, like the rest of Bouchard’s work, is highly critical of the Catholic Church’s legacy, particularly in French Canada. As Bouchard sees it, the repressive hypocrisy of the religious establishment is responsible for generations of inexcusable suffering and art has always been one principle vehicles for its deceptions. Religious artifacts—paintings, statues, decorations, properties, legends, and the stories—are understood as serving the interests of the Church by dazzling its members into a faith that makes them feel nothing but shame and self-loathing. Bouchard’s impulse is, then, utterly iconoclastic.

And yet it can also be said that the art of Catholicism is woven into the very fabric of Bouchard’s dramaturgy; his plays are, in so many ways, made up of the very materials he rails so forcefully against. As a play that speculates upon, but never actually reveals, a painting of the Virgin Mary with a flaming heart at her breast, *The Madonna Painter* asks its audience to bring to mind their own, highly personal, memories of this most iconic image. Alessandro’s commission, as described by the young priest, may recall for you, as it does for me, the images printed on the ubiquitous Catholic prayer cards handed out at Mass or as rewards for a liturgy lesson well learned. Bouchard wrote the play in Italy and claims to have been inspired by the resplendent images of the Madonna painted by the great masters of the European Renaissance: Botticelli, El Greco, and Titian to name only a few. These annunciations, nativities, and assumptions haunt the play and add light, shadow, colour, and depth to its dramaturgy. In an entirely different vein, if you think Alessandro really is who he says he is, and if you know even a little of turn-of-the-century European art, his painting may lend to this play a touch of Art Nouveau. And, finally, depending on how seriously you take this painter, his ways of seeing may anticipate the contorted angles and twisted perspectives of surrealism. The point to be made here is that Bouchard sets his painter within a tradition that is over two thousand years old and is, for that reason, difficult to shake off.

The figurative language of the play is equally allusive. Bouchard says that his characters “simply echo the medieval beliefs that shaped their destiny until recently” and he is not wrong here. The play’s treatment of the four Marys bears traces of medieval saints’ lives—particularly those of the visionary virgin martyrs—girls like St. Lucy and St. Catherine who saw the unseeable, spoke the unspeakable, and suffered the insufferable. The Marys are also all the inheritors of the Catholic mystic tradition; they tread in the footsteps of women like Margery Kempe (a late medieval wife and mother) and Teresa of Avila (a 16th-century Carmelite nun) who worked through their experience of faith in ecstatic, even erotic, autobiography. In Bouchard’s poetry you will hear the lyric cadences of late medieval courtly verse dedicated to the Virgin Mary, itself inspired by vernacular translations of *The Song of Songs* (the very text the priest has Mary Anne learn for her “audition”). I also hear, in the dark, psychopathic expression of the doctor, the images of John’s *Revelation* as well as the baroque tropes of Renaissance tragedy—plays that seek, as Philip Sidney put it, “to open the greatest wounds, and sheweth forth the ulcers that are covered with tissue”. The doctor’s quest to uncover the physical location of the human soul finds its analogue in the early modern anatomy theatre and also, more figuratively, in the blazon conceits of Petrarchan verse. And finally, the melancholy suffered by the play’s young priest—exhausted by his vocation, tormented by his unspeakable longings, and sickened by his sense that God has forsaken him—is reminiscent in both tone and sentiment of the Relations, the correspondences that the first Jesuit missionaries (1632–72) sent back to Paris from their Canadian postings. For all his disparagement of the Catholic clergy, Bouchard’s portrayal of this young priest is never without pity.

And so, *The Madonna Painter*, despite its iconoclastic impulses, is a nothing less than a rich repository of religious art. It is an astonishing tapestry of allusion and reference that insists, over and over again, that the experience of faith is always, in some way, an aesthetic experience. If the play is anything like a painting, however, it is most like those strange anamorphic works so popular in the Renaissance—paintings of youth and beauty, freshness and grace, which when viewed askance distort and show us a human skull.

Patricia Badir offers courses in Renaissance literature at the graduate and undergraduate level. She has published on community identity and public space in Medieval and Reformation dramatic entertainments and on religious iconography and post-Medieval devotional writing (*The Maudlin Impression: English Literary Images of Mary Magdalen*. 1550–1570. *University of Notre Dame Press*, 2009). She is currently working on playmaking and the perils of mimesis on Shakespeare’s Stage. She also publishes on modernism in early twentieth-century Canadian drama.

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There's Something about Mary: The Madonna in Visual Images

by Lisa Anderson

[Mary] is always refracted through the prism of the needs and fears of the people who approach her and so she is a protean and unstable figure. Because of this instability of meaning, Mary can be the occasion of serious cultural and psychological distress, which in turn provokes more determined efforts to fix her in place. But she continually frustrates these agendas.

“The Many Names of the Mother of God,”
Robert A. Orsi

As the young priest in Michel Marc Bouchard’s The Madonna Painter astutely notes, “[T]he Gospels present a fragmentary view of Mary’s life.” Within the pages of the New Testament, she is mentioned on only a handful of occasions. Yet, despite this scarcity of textual references, the Virgin Mary rivals Christ in the frequency with which she has been depicted in visual images. Not only on the walls of churches but in the lockets hanging from the necks of the devout, lining the walls of museums, affixed to the dashboards of cars—Mary’s countenance can be found in the most unlikely of places. Images of Mary, as both sacred and cultural artifacts, do not have fixed meanings. The lack of historical information about Mary, combined with her immense popularity, has made her a truly malleable figure who has meant so many things to so many different people through time. This malleability is reflected in, and to a degree constituted by, the multiplicity of roles that she takes up in visual images.

Mary’s most important role in the history of Christianity is as the Mother of Christ. Some of the most frequently depicted narrative images of Mary highlight this role: the Annunciation, when the Archangel Gabriel appears to tell her of the miracle of the son that she will have nine months later; the Nativity and the Adoration, in which Mary hovers protectively and reverentially over her newborn child; and the Lamentation and Pietà, where a mother’s agony at the suffering of her son is made explicit in the tears that streak her face and the sobs that rack her body. Beyond these narrative moments, Mary’s role as a mother is familiar to viewers in images in which a young woman breast feeds her baby or tenderly cradles him on her lap. In these images, Mary is not just the mother of Christ but the mother of all of humanity. She nurtures, protects, and suffers alongside all of her children.

Arguably Mary’s most important role for the faithful is as intercessor or protector. Many images of the Last Judgment depict Mary seated at Christ’s side, ready to advocate on behalf of those souls that have pleaded for her help and mercy. Striking visual examples of her role as protector can be found in the Maria della misericordia and the Maria del soccorso images popular in the 14th and 15th centuries. In the former, she is depicted with her cloak spread wide in order to shelter the disenfranchised or defenceless, such as orphans who have garnered her protection. In the latter, she is often depicted physically beating demons away with a club in order to provide protection for the individuals who commissioned the image. From the earliest icons to the 20th century apparition of her likeness in the windows of a Florida used car dealership, Christians place themselves before her image in order to fervently pray for protection and salvation from disease, famine, war, or any number of concerns. Through her representation, she is made present to those who seek her aid. The image of Mary, her presence through representation, becomes integral to the act of prayer and devotion. In her role as intercessor, Mary is privy to the innermost fears and desires of the people who seek her aid but she also wields great power since there is always the threat that she will refuse or ignore their pleas.

Mary’s mutability and popularity has meant that she is often co-opted by those in positions of power. Frescoes of her coronation by Christ while surrounded by concentric rows of adoring angels or intricate paintings of Mary enthroned and dressed in elaborate robes and jewels were commonly commissioned within monarchical and imperial regimes, legitimizing secular power through association with Mary as Queen of Heaven. On the other end of the spectrum, Mary as the modest, pious virgin was seen by the Church as a corrective to the sinful nature of Eve, and images of Mary, hands clasped in her lap and eyes demurely lowered, were promoted by the church as a model of appropriate behaviour and belief for women.

Mother, Queen, intercessor, virgin—historians will never be able to fully recapture the variety of the functions and meanings of Marian images. Mary exists in the liminal space between Church dogma and intimate personal relationships. Her meaning and importance is determined by, but also contributes to, the specific cultural conditions of a given time and place. It is these enigmatic visions of Mary that Michel Marc Bouchard would have been surrounded by (as he tells us in the Author’s Note) while writing The Madonna Painter in Florence — “the city of a thousand Madonnas.”

Sources:


Biographies

Geneviève Bolduc (Stage Manager) – Geneviève is a third year BFA Theatre Production & Film Studies student. Her past Stage Manager credits include Capital, Alice! (Lucid Dream, Productions), Titus Andronicus (Bear Bones Theatre), and American Buffalo (Main Street Theatre.) She is now looking forward to stepping into the world of film with Charlotte Labelle’s JOY and Elad Tzadok’s Lost & Found. She sends her thanks to Amanda who let her dwell in her abode after rehearsals and runs.

Claudia Cantoral (Scenic Design) – Claudia is completing her final year in UBC’s BFA Design and Production Program. This is Claudia’s first major set design undertaking, and has loved every hair-pulling moment! She’s honoured to have worked with such an incredibly talented team. Thank you to everyone for such a fun ride! Special thanks to Robert, Ron, Keith, Fiana, Shirley and Craig for such an enjoyable and memorable experience. She would like to dedicate this show to her grandparents!

Meaghan Chensky (Mary of the Secrets) – Meaghan is in her last year of UBC’s BFA Acting program. Selected theatre credits include: Baronesse in The Madwoman of Chaillot, Juliet in Romeo and Juliet, Lavinia in Titus, Dr. Cantway in The Laramie Project, Lise in Les Belles Soeurs, Referee in Never Swim Alone, and Hermia in A Midsummer Night’s Dream. Meaghan would like to thank her classmates and teachers for the last three years.

Eric Freilich (Young Priest) – Eric trained pre-professionally with the Arts Umbrella Senior Theatre Troupe before coming to UBC. Favourite credits include Twelfth Night and Unity (1998). Past credits at UBC include The Laramie Project, Benvolio in Romeo and Juliet, and Aaron in Titus Andronicus. This past summer, Eric directed The Two Gentlemen of Verona with Adam’s Apple Theatre. This is his final year at UBC. Eric would like to thank his family, particularly his aunt for always believing.

Emily Griffiths (Sound Design) – Emily is in her fourth year of the Honours BA Theatre program. She is a diverse theatre artist whose credits include Capital, Alice!, Vancouver Fringe Festival (creator, director, performer), I Saw You, Brave New Play Rites (director), Far Away, University of British Columbia (stage manager), and The Vagina Monologues, UBC V-Day (director). The Madonna Painter is Emily’s first role as designer, which has been an incredible experience, with many thanks owing to Andrew Tugwell.

Claire Hesselgrave (Mary Louise) – Originally from Seattle, Claire has been living in Vancouver for the last three years. She entered UBC’s BFA Acting program in 2008 after 15 years of dance training. Selected credits include Marge Murray in The Laramie Project (Theatre at UBC), Lady Montague in Romeo and Juliet (Theatre at UBC), and Red in Red (Brave New Play Rites). She can be seen next in the upcoming UBC production of Dead Man’s Cell Phone.

Craig Holzschuh (Director) – Craig is Artistic and Managing Director of Vancouver’s Théâtre la Seizième. Directing credits include Cendres de cailloux, Mathieu Mathématiques, La vue d’en haut et Le périmètre (all for Théâtre la Seizième). He is the recipient of several awards, including the Sydney J. Risk Award and a Jessie Richardson Award “Outstanding Artistic Creation” for directing Mathieu Mathématiques. He has taught extensively at UBC, the University of Ottawa, and the Vancouver Academy of Music.

Jui Kang (Costume Design) – Jui is ecstatic to be part of this production with such a talented collective of individuals, on this amazing script and would like to thank Alison Green, Jean Driscoll-Bell, and Theatre at UBC for giving her this opportunity. Jui is in her last year of the BFA Theatre Design and Production program. Her recent costume design credits include A Better Man, Far Away, Red (Theatre at UBC), and costume co-designer for Nine (Pipedream Theatre).

Barbara Kozicki (Mary Frances) – Barbara is in her final year of the BFA Acting Program. Her time at UBC has been a whirlwind of adventure and a truly enriching experience. Previous UBC credits include Sister Lawrence in Romeo and Juliet, Catherine in Arms and the Man, and Reggie Fluty in The Laramie Project. Thanks for coming to every show Mom! Barbara is recipient of the Hnatyshyn Foundation Developing Artist Grant. I love you Charles!

Mandi Lau (Lighting Design) – An interdisciplinary designer and multimedia artist, Mandi’s work ranges from film photography, interactive art installations, architecture to theatre scenography. She holds a degree in Architecture (U Manitoba) and worked as an architectural designer in Hong Kong before coming to UBC to enroll in the MFA design program. The Madonna Painter marks her first experience in lighting design and she would like to dedicate this experience to her beloved Mom, Dad, Hidi and her family in HK.

Jameson Parker (Alessandro) – This is Jameson’s last show at UBC. He recently directed two music videos for hip-hop artist Anami Vice. Past credits include Romeo in Romeo and Juliet (Catriona Leger, UBC); Bluntschi in Arms and the Man (Mindie Parfit UBC); Greg in Prodigals (Peter Boychuck, Twenty-Something Theatre); and director Rosie Dexter in Singin’ in the Rain (Shel Piercy, TUTS). Upcoming: Stanley in Death of a Salesman (John Cooper, Vancouver Playhouse,) and a remount of Prodigals. www.Whiskayefilms.com

Christine Quintana (Mary Anne) – Christini is a final year BFA Acting student. For UBC: The Laramie Project, Romeo and Juliet, The Madwoman of Chaillot. Other Theatre: Rent, Dog Sees God (FCP), Spunk’ld (Walking Fish), High School Musical (URP). This winter, Christine will make her professional theatre debut in Seussical the Musical (Carousel Theatre) and will finish her time on the UBC stage in Wild Honey in March. Thank you to the cast, crew, and Craig for a fantastic ride.

Benjamin Whipple (Doctor) – Ben is a final year BFA Acting student and is thrilled to perform once again in the Telus theatre. Theatre at UBC credits include: Doc O’Connor, Matt Mickelson and Fred Phelps (The Laramie Project), Mercutio (Romeo and Juliet), the Russian Officer (Arms and the Man), and The President (The Madwoman of Chaillot). In addition to theatre, he plays bass guitar for Weird’Eaux in the NoizZ community. Thanks to Craig Holzschuh for his guidance and especially his humor.
Theatre Internship Program

Theatre students at UBC are benefitting in a very practical way from our generous supporters and mentors. The Theatre Internship Program was launched in 2008, with initial funding from Daniel Nocente. Bill Millerd, Artistic Managing Director of the Arts Club, has been a key instigator in the establishment of ongoing funding. The program offers graduate students and undergraduates in their senior years the opportunity to work directly with professionals in various areas of theatre production, and earn a stipend along with the work experience. 2011 will see the third group of interns take advantage of the program; so far, interns have worked in the areas of dramaturgy, design and stage management with their counterpart mentors at the Arts Club. Associate Professor Alison Green hopes to expand these opportunities to other production companies and broaden their scope to include all aspects of theatre production.

Contact Alison Green at agdesign@interchange.ubc.ca for further information.

Theatre at UBC

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Romeo & Juliet, 2010. Photo by Tim Matheson

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