

THE BACCHAE

Hair is the vast corona of fire



EURIPIDES

ADAPTED BY: CHARLES MEE

DIRECTOR: DENNIS GUPA

January 22—February 7

Frederic Wood Theatre, UBC

I shall be filled with pleasure so deep...

I will go drunk with the gods



a place of mind

UBC THEATRE & FILM

THE CULTCH 14/15

MOTHERLOAD

A NEW DARK COMEDY ABOUT CONTEMPORARY PARENTING



Created and Performed by Emelia Symington Fedy, Jody-Kay Marklew, Juno Rinaldi, and Sonja Bennett

Dramaturgy by Camille Gingras
Directed & Choreographed by Courtenay Dobbie
Produced by Emelia Symington Fedy

TICKETS FROM \$19!

TICKETS AVAILABLE AT THECULTCH.COM OR 604-251-1363

Feb 3 – 21 8PM

Matinees: Feb 7, 8*, 14*, 15, 21

Post-show talkbacks: Feb 5, 8, 10, 15, 17

Warning: Show contains mature content and strong language

*Parents: enjoy Babes in Arms matinees on Feb 8 and 14 (bring your children 2 and under).

Sponsored by



Photo by Itai Erdal of Emelia Symington Fedy, Jody-Kay Marklew, Juno Rinaldi, and Sonja Bennett

Sustaining Sponsor



West Coast Reduction Ltd.

CADRE

What happens after the revolution?

BY OMPHILE MOLUSI

Chicago Shakespeare Theater and Richard Jordan Productions
in association with the Market Theatre of Johannesburg

Directed by Omphile Molusi
in collaboration with Rick Boynton



— The Scotsman

“Cadre casts a spell at once guileless and sophisticated”

— Chicago Sun-Times

“Striking, humane, and characteristically South African”

— The Times, UK



Feb 24 – Mar 8 8PM

Matinees: Feb 28, Mar 7, 8

Post-show talkbacks: Feb 25, Mar 1, 4

Production Support
CHARLOTTE & SONYA WALL

Community Partner

VANCOUVER SOUTH AFRICAN FILM FESTIVAL



Sponsored by



Photo credit: Michael Brosilow



a place of mind
THE UNIVERSITY OF BRITISH COLUMBIA

Faculty of Arts

Department of Theatre and Film

THE BACCHAE 2.1

EURIPIDES
ADAPTED BY: CHARLES MEE
DIRECTOR: DENNIS GUPA



Welcome

The final two Frederic Wood Theatre productions of our 2014-15 season are significant for the Department of Theatre and Film. Both *The Bacchae 2.1* and *The Triumph of Love* are directed by MFA candidates, designed by MFA and BFA candidates, and cast BFA acting students in their final year of studies. Each of these artists comes from distinct theatrical interests and creative fields, and we are proud to have nurtured their individual practices and supported them in their journeys.

MFA Directing candidate Dennis Gupa's interests in ritual performance and dance make him the perfect director for *The Bacchae 2.1*. Ancient Greek plays require directors who are masters at staging dynamic choral work while ensuring the vivid language takes centre stage. *The Bacchae 2.1* has also tasked our BFA actors with a challenging and very raw text, and we're thrilled with the compelling world they have created as an ensemble.

There are numerous re-imaginings of Euripides' script; Mee's adaptation is particularly powerful because it captures the provocative spirit of the original text. Strong language and sexual references are used to re-create Euripides' play in contemporary language; bringing the Dionysian world to life and, we hope, leading to discussion about our own social norms and values. We hope you connect with *The Bacchae 2.1* and we look forward to seeing you back in the Frederic Wood Theatre March 19 – April 4 for the delightful musical fairytale *The Triumph of Love*.

— Robert Gardiner
Professor & Acting Head
Department of Theatre and Film



Director's Notes

This realization of the "impossible" is the strongest fascination and the deepest secret of art. This realization is an act of our imagination and of a sudden, spontaneous, desperate decision to cling to unprecedented, absurd, ridiculous possibilities that are beyond our imagination rather than to the process... To pull the "impossible" into it, one must lack experience, be a rebel, be insatiable, defy all the laws, be in a state of absolute emptiness. Needless to say one has to be in the grip of the feeling of the "impossible." – *Tadeusz Kantor*

I saw my country in mutiny from the roof of our house. The clouds were bright and the hissing sound of the Tora Tora planes circling around our city riveted me. I was atop the history unfolding from the womb of my nation's memory that day in February. My sister and I watched these planes from the roof top of our house so close that I

could almost see the pilot. That afternoon, my brother and my cousins joined thousands of civilians, church leaders, and students marching down the street of EDSA as an act of civil resistance against Pres. Ferdinand Marcos and his cohorts from what Filipinos believed to be two decades of despotic regime, fraud, and embezzlement of government funds. Known as The 1986 People Power Revolution, this bloodless civil resistance led the Marcoses to flee for Hawaii as exiles. The wife of the assassinated Senator Benigno Aquino, staunch opposer of Marcos, took the presidential seat, but the political tensions heightened even more by coup attempts including the God Save the Queen Plot intending to overthrow her. A call for change and transformations were prefaced with a series of natural catastrophes: Luzon's 7.8 magnitude Earthquake and the Mt. Pinatubo volcanic eruption that produced an avalanche of mudflows that deluged an entire province in ash.

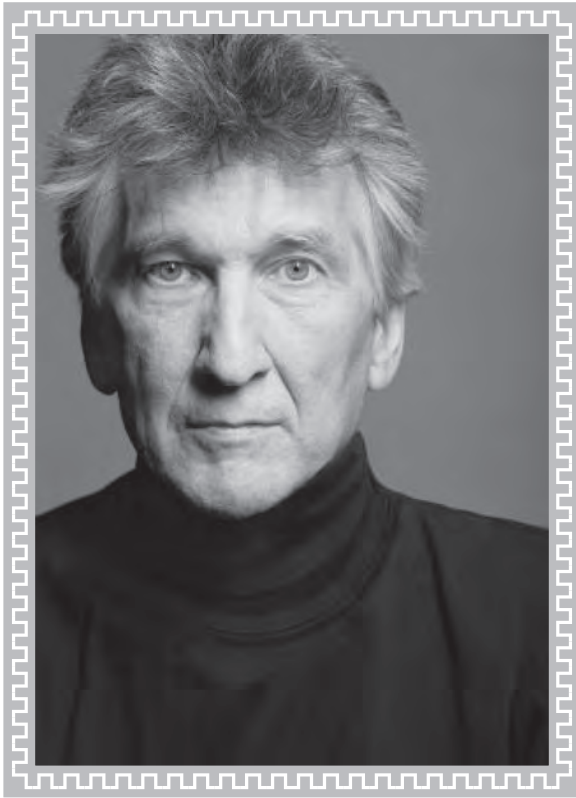
When I first saw pelting snow in New York City, I was petrified. I thought it was the ash fall from the spewing mouth of Mt. Pinatubo. My memory of survival re-visited me and the past haunted me with terror, making me asking myself, "how far is my body, home, and nation from the memory of misery and ache of living?" As a society, the modern day Philippines remains deeply rooted in religious ritual and similarly fearful of the wrath of an avenging God brought on by the transgressions of its leaders. I lived in the times of hopelessness, a history of danger. The seismic impact of this past reverberates in my act of creating. In the process of my imagination, I seek the birthplace of the god of creation, discovering him/her in silence and in rage, in danger and in peace, in loathing and in love.

First seen in 405 BC at the Theatre of Dionysus, this Euripidean tragedy tells the story of Agave and how she is driven to mistakenly kill her son, Pentheus, as a punishment for his refusal to worship the god of fertility and wine, Dionysus. This production is a re-imagination of Euripides' *The Bacchae* via Charles Mee's *The Bacchae 2.1* as an expression of intercultural and contemporary theatre. When cultures are mixed and blended, it forms an evocative style of artistic expression allowing dialogues to open between people of various cultural backgrounds. As such, artistic forms are fused to transcend cultural differences in search of an understanding of the global human condition and to dismantle polarization is the call of this project. Rooted in my heritage, I locate myself in the center of this modern and technological world where I wish to contribute in the knowledge production, new myth-making, and aesthetic forms that encourage and celebrate human diversity in contemporary times.

I would like to thank my directing supervisors: Stephen Malloy for the sustained, enlightened and beautiful mentorship to train my eyes to look at the text as the origin of actions from which the birth of meanings blossom, Tom Scholte for his wise guidance allowing me to feel and commit to the spine of expression, and to Stephen Heatley who reminded me of what collaboration in theatre process can yield. Three wonderful men of integrity and imagination, whose life in the theatre are signposts of my continuing quest for directing. I am appreciative of Gayle Murphy and Cathy Burnett for their constant support in my creative process, and of the cast who joined me in this quest for the "impossible". Thank you to the amazing designers Natalia Ruiz, Eric Chad, Kate De Lorme, and Kiara Lawson, and hardworking crew for their openhearted collaboration. I would like to express my gratitude to Alvin Tolentino and Marilou Carillo for their most propitious help and love; Leonora Angeles and Murray Forster for the palpable spirit of care, generosity and faith. I am grateful for the Dorothy Somerset Memorial and the Dream Catcher in Theatre Scholarships for helping theatre artists thrive in the world obsessed with commerce and monstrous capitalism.

The masks and the faces of the women in this production bear witness to the dangerous lives human have traversed. They are signifiers of the wounded past gone by and the anticipation for a better future. Amidst unbearable heaviness of life, hope is possible and it lies in the bones, blood, and the wild hearts of the women. I am deeply grateful to see you in the theatre today and tomorrow. Salamat po!

— Dennis D. Gupa
Master of Fine Arts Directing (Theatre)



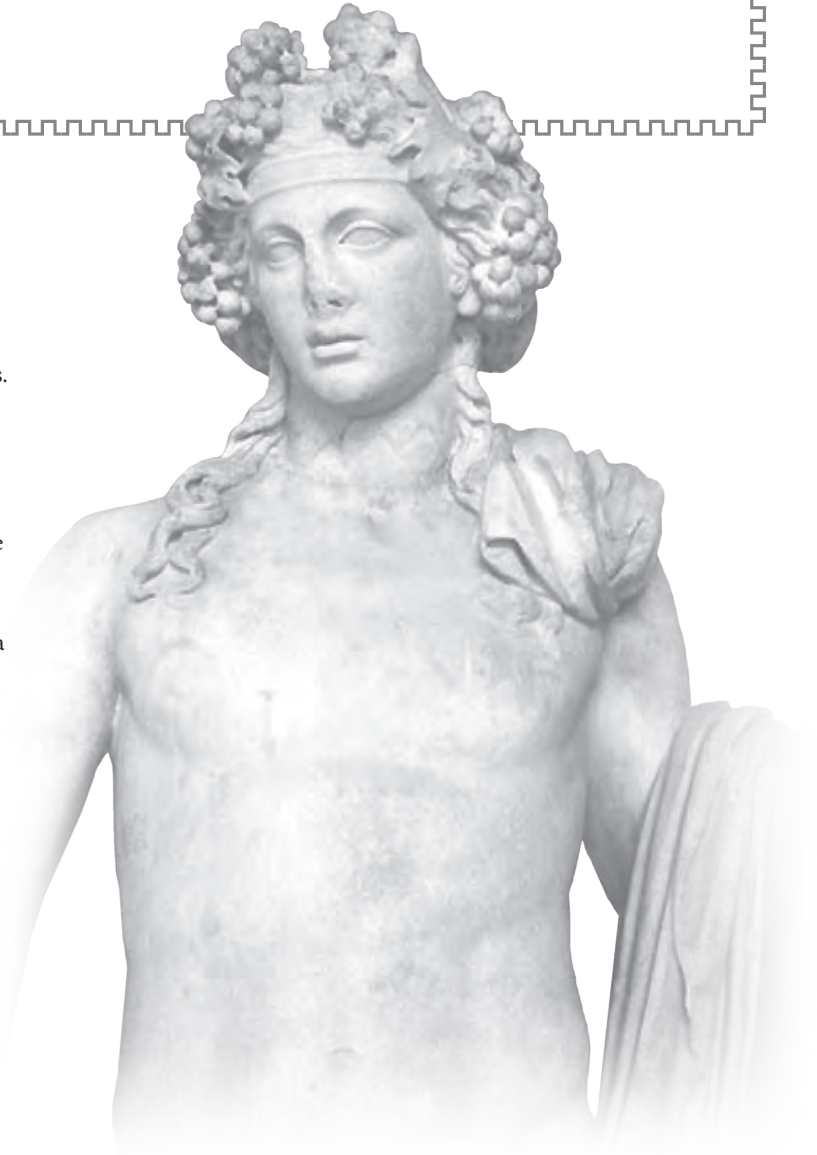
Charles Mee

Charles Mee (1938-) is an American playwright, book writer, historian, and a professor at Columbia University. After graduating from Harvard University in 1960, he started his theatre career in New York Off-Off-Broadway theatres. From 1965 to 1986, he turned from a playwright to write books on American political history in order to support his family. In 1986, his script for Martha Clarke's Vienna Lusthaus witnessed his return to theatre. From 1986 onward, he has written a large number of adaptations of Greek tragedies collaborated with experimental directors such as Anne Bogart and Tina Landau. He maintained major plots of those Greek plays, but he changed their forms and add new materials in them to make collage style plays, which is guided by his belief that "There is no such thing as an original play." Besides, he believes that humans are social creatures informed by history and culture. His plays do not strictly conform to rules of realism plays. Rather, he intends to keep his plays unpolished and sometimes broken, which he claims to be more life-like. His plays range from comedy and romance to tragedy and history. As for sources for his collage style plays, apart from Greek plays, he also include classic plays by Shakespeare, Chekhov, Molière and Brecht. Currently, he is the only resident playwright at SITI (Saratoga International Theatre Institute) company, and teaches playwriting at Columbia University.¹

The Bacchae 2.1

Premiered at the Mark Taper Forum's Festival of New Work in 1993 under the direction of Brian Kulick, *The Bacchae 2.1* is one of Charles Mee's "the (re)making project" plays. Mee's adaptation of Euripides' *Bacchae* takes it out of ancient Greece into contemporary world, telling the story in modern language while using the original characters' names. Mee's poetic lines demonstrate a spectrum of fully loaded emotions, from hatred to pleasure and from heartbreak to happiness. The strong contradiction between women and men and between civilization and human nature is vividly carried out by the play. However, Mee, same as Euripides, has an ambiguous tone in the play and supports neither side, which leaves plenty of freedom for the audience to ponder over the sophisticated elements in the play (religion, gender, society, etc.).

As one of his collage style masterpieces, Mee acknowledges that "*The Bacchae 2.1* was composed in the way that Max Ernst made his Fatagaga pieces at the end of World War I. It is based on, or taken in part from, among others, Euripides, Georges Bataille, Klaus Theweleit, Wilhelm Stekel's "insane" texts from the Prinzhorn Collection in Heidelberg, Valerie Solanas's SCUM Manifesto, Joan Nestle's *Femme-Butch* texts, Pat Califia, Jeanne Cordova, Barbara Duden, Mary Maclane, Aimable Jayet, Sei Shonagon." The wide range of sources bring in ideas from the popular women and gender studies, reconsidering the relationship between and within genders.²



A case study of the dressing scene



In both Euripides' and Mee's version, the protagonist Pentheus needs to wear female outfits in order to sneak into the Bacchae for information. According to Melinda Powers, this scene in Mee's play reinforces his idea to "challenge the forms and norms of mainstream representation and its ethics (Constantinidis 188)"³ and break the binaries of "high"/"low," "comedy"/"tragedy," and "male"/"female." (Constantinidis 188)"⁴ The departure from realism and mainstream method of expression is attacked by Mee's collage and rough storyline. The dress-up scene steps further to transgress the social taboo of gender and sex. Dionysus, Pentheus' servants, and Bacchae delivered speeches to praise women when they were helping Pentheus change clothes. Meanwhile, the changing process is clearly described in detail and uttered by voiceover, which leaves a strong psychological impact on audiences about gender in this scene, because cross-dressing at that time is more than likely to be related to homosexuality or camp. Moreover, Mee manages to use this scene to transform the humiliation for Pentheus to a humorous event, which cleverly guides the attitude to this "forbidden" issue acceptable.

(Professor's bio: Dr. Melinda Powers is an Assistant Professor of English at John Jay College of Criminal Justice. She specializes in ancient literature and its reception, historiography, performance theory, and Athenian drama.)⁵

1. Kennedy, Dennis. *The Oxford Encyclopedia of Theatre and Performance*. Oxford University Press, 2003. www.oxfordreference.com.ezproxy.library.ubc.ca/view/10.1093/acref/98601746.001.0001/acref-9780198601746-e-2573?rskey=j9vHxc&result=2
2. <http://www.charlesmee.org/bacchae.shtml>
3. Constantinidis, Stratos E.. *Text and Presentation*. Jefferson: McFarland & Company, Incorporated Publishers, 2007.
4. Ibid.
5. <http://johnjay.jjay.cuny.edu/profiles/english.aspx?key=%5Bemail%5D=%27mpowers@jjay.cuny.edu%27>

THE BACCHAE

EURIPIDES
ADAPTED BY: CHARLES MEE
DIRECTOR: DENNIS GUPA

SET DESIGN NATALIA RUIZ — COSTUME DESIGN KIARA LAWSON — LIGHTING & MEDIA DESIGN ERIC CHAD — SOUND DESIGN KATE DE LORME

CAST

Ghazal Azarbad
Orange Woman

Mariam Barry
Cook 2

Nathan Cottell
Kadmos

Francis Dowlatabadi
Aide 1

Thomas Elms
Dionysus

Helena Fisher-Welsh
Agave

Matt Kennedy
Pentheus

Allyce Kranabetter
Tiresias

Jenna Mairs
Lavender Woman

Demi Pedersen
Tony Ulasewitz

Meegin Pye
Tattoo Artist

Kelsey Ranshaw
Bacchae Solo Performer

Selene Rose
Tattooed Woman

Joylyn Secunda
Suspended Woman

Parmiss Sehat
Cook 1

Javier Sotres
2nd Aide

Elizabeth Willoughby
Animal Mask Woman

PRODUCTION

Curtis Li
Stage Manager

Megan Lai
Benton Neufeld
Elaine Yan
Assistant Stage Managers

Christian Lovell
Assistant Set Designer

Jessica Routliffe
Li Zhou
Assistant Costume Designers

Alix Miller
Jess Routliffe
Costume Work Study

Stephanie Kong
Patrice Yapp
and the Theatre 99 Students
Costume Build Crew

Michael Barnum
Lead Dresser and Head Costume Running Crew

Harika Xu
Nandiivarjra Ononbat
Jaylon Han
Dressers, Costume Run Crew and Costume Maintenance

Sara Smith
Assistant Lighting Design

Chengyan Boon
Andrew Pye
Head Electricians

Vincent Wang
Sound Operator

Dino Chen
Shota Ebi
Properties Running Crew

Dino Chen
Shota Ebi
Set Running Crew

TBA
Set Construction

Patrick Fouchard
Head Electrician

Tory Ip
Lighting Board Programmer

Jinyi Gu
Lighting Board Operator

Patrick Fouchard
Tori Ip
Patrick Smith
Ryan Yee
Patricia Zhan
Li Zhou
and the Theatre 99 Students
Lighting Crew

Chengyan Boon
Media Programmer

Li Zhou
Scenic Painter

Sarah Cordingley
Shota Eb
Natalia Gomez
Patricia Jansen
Jessica Lai
Danielle Lemon
Esther Leung
Christian Lovell
Alix Miller
Jessica Routliffe
Claire Zhou
Set Painters

Rui Zhang
Companion Guide Writer

ADVISORS

Stephen Malloy
MFA Directing Supervisor

Marijka Asbeek Brusse
Stage Management Advisor

Brad Powers
Technical Production Advisor

Robert Gardiner
Set and Light Design Advisor

Jacqueline Firkins
Costume Design Advisor

Andy Horka
Sound Design Advisor

Gayle Murphy
Vocal Coach

Catherine Burnett
Movement

Nicole Bairstow

Tale Bjelland
Rebecca Burks
Patricia Jansen
Jessica Lai
Charlene Saranchuk
Jessica Warren
Props Builders

THEATRE AT UBC STAFF AND ADMINISTRATION

Robert Gardiner
Acting Department Head

Cam Cronin
Administrator

Jay Henrickson
Production Manager

Jim Fergusson
Technical Director

Lynn Burton
Head of Props

Jodi Jacyk
Head of Costumes

Ian Patton
Academic Administrator

Deb Pickman
Marketing and Communications Specialist (On Secondment)

Amy Lynn Strilchuk
Communications and Marketing Coordinator

Karen Tong
Theatre and Film Studies Graduate Secretary

Zanna Downes
Theatre and Film Production Graduate Secretary

Tony Koelwyn
Theatre at UBC Box Office

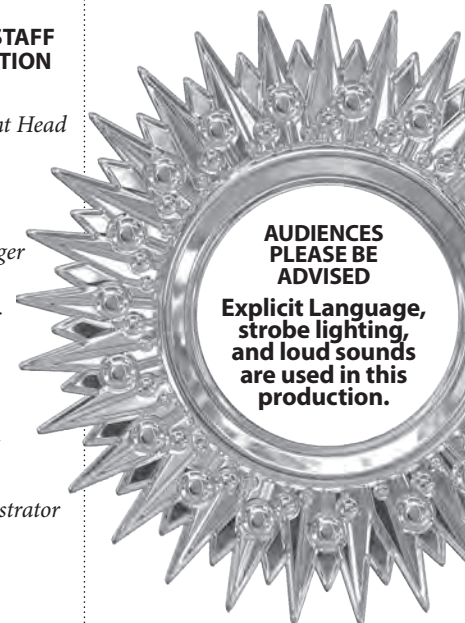
Gene Boado
Custodial Services

Linda Fenton Malloy
Department and Production Websites

Harry Bardal
Poster Design, Program Editor

ACKNOWLEDGEMENTS

Arts Club Theatre
Vancouver Opera
UBC Opera
A special thank you to all our Theatre 99 students who have worked on the show



The Bacchae 2.1 Company Biographies



Ghazal Azarbad

Orange Woman

Ghazal Azarbad is in her final year of the UBC BFA. She was last seen in *Twelfth Night* (Theatre at UBC); other credits include: *See Bob Run* (Shift Performing Arts Society), *Romeo and Juliet* (Mnemonic Theatre), *The Seagull* and *Ubu Roi* (Theatre at UBC). She can be seen next in the UBC Theatre & Film original feature *Mercury Falling* playing at the Norm Theatre this January and this season's musical, *Triumph of Love*. She is an improviser who performs with Grad School Improv weekly at Seven Dining Lounge on Broadway. She is grateful to her family for loving her, her friends for making fun of her, and the faculty for supporting her. Ghazal is the recipient of the National Hnatyshyn Foundation Award as the 2014 Developing Artist in English Theatre. Enjoy the show!



Mariam Barry

Cook 2

Mariam Barry is in her intermediate year of the BFA Acting program. An international student to UBC, her recent credits include the role of *Il Dottore* in the Commedia Dell'Arte show *Love, Lust and Lace*, voice over work for *Marion Bridge*, and her portrayal of Sonia in Christopher Durang's *Vanya and Sonia and Masha and Spike*. Mariam would like to thank the entire cast and crew for the dedication that has put into this production.



Nathan Cottell

Kadmos

Nathan is in his final year of the BFA Acting Program at UBC and delighted as always to be on the Frederic Wood stage. Favourite credits at UBC include Mr. Bennet in *Pride and Prejudice* and Orsino in *Twelfth Night*. Nathan also sings and plays the bass guitar in the band Car Alarm Party.



Francis Dowlatabadi

Aide 1

Francis is in his second year of the BFA Acting Program, and is thrilled to be making his UBC Mainstage debut in *The Bacchae 2.1*. Recent credits include Capitano in *Love, Lust and Lace* (UBC Acting); Menenius in *Coriolanus* (Drop of Salt Productions), and Vanya in *Vanya and Sonia and Masha and Spike* (UBC Acting). Francis is eager to explore the rest of his training in the BFA and hope you find the current production affecting.



Thomas Elms

Dionysus

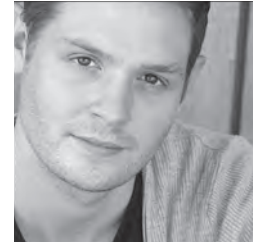
Thomas is thrilled to be playing Dionysus in his final year of UBC's BFA acting program. Previous UBC credits include: *Picnic*, *The King Stag*, *Pride and Prejudice*, *The Seagull*, *I am Not a Laughing Man* and *Twelfth Night*. Thomas is a recipient of the Beatrice J. Wood Scholarship in Theatre. Thomas has completed Canada's National Voice Intensive. He would like to thank his professors, the crew, the brilliant Dennis Gupa and his amazing co-actors for putting their hearts on the line for the sake of something beautiful. Love and thanks to Ma, Pa and Lauren.



Helena Fisher-Welsh

Agave

Helena is thrilled to be a part of the incredibly dedicated cast of *The Bacchae 2.1*, her final mainstage production at UBC. Previous credits include *Twelfth Night*, *Little One*, *The Seagull*, *The Love of Three Oranges*, and *Picnic* (all UBC). Notable credits from her hometown of Portland include Mildred in *Ah, Wilderness!*, and the title role in *Macbeth*. Much love to all her classmates, who have made these three years the best they could possibly be. Enjoy the show!



Matt Kennedy

Pentheus

Matt is excited for his final season at the Freddy Wood, acting alongside his talented BFAers. Recent credits include *Twelfth Night* (UBC), *Man Up!* (Boys Club Network), *The Seagull* (UBC), *Pride and Prejudice* (UBC), *Two Tales by Carlo Gozzi* (UBC), *At The Corner of Virtue and Sexmore* (W. Maranda), and *Tony n' Tina's Wedding* (Hoarse Raven). A special thank you to the family, the faculty and Dennis for their love and support.



Allyce Kranabetter

Tiresias

Allyce is in her final year of the BFA program, and is thrilled to be back on the Frederic Wood stage. Allyce was seen previously last fall as the gender-swapped Malvolia in Stephen Heatley's *Twelfth Night*, and as the unfortunate Tina in Ryan Gladstone's *Ubu Roi* last year. People of inspiration for Allyce include Simon Amstell, Meryl Streep and her mother Muriel. A big thanks to Gayle, Cathy, Stephen & Tom for all their support and guidance, and thank you for coming out and supporting the arts.

Hair is a vast corona of fire



Jenna Mairs

Lavender Woman

Jenna is in her final year of the BFA Acting program and this is her last mainstage show at UBC. Previous UBC credits include: Viola in *Twelfth Night*, Lana/ Ensemble in *Ubu Roi* and Clarice in *The King Stag*. She is grateful to have worked with such a creative and inspiring group of artists on this thought-provoking piece of theatre. She'd like to thank Dennis for sharing his passion and talent. She would also like to thank her parents, family and friends for their love and support.



Meegin Pye

Tattoo Artist

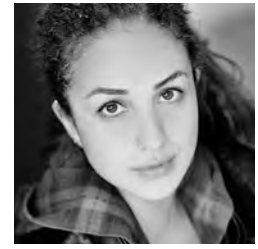
Meegin Pye is delighted to debut in her first main stage production at UBC and to have had the opportunity to work with a great cast and crew. Since the beginning of her acting experience at UBC Meegin has performed in *Vanya, Sonia, Masha and Spike*, the original production of *Love, Lust, and Lace*, and MFA directing project *Marion Bridge*. Meegin would like to thank everyone for coming to support UBC Theatre.



Selene Rose

Tattooed Woman

Selene Rose is extremely excited to be in her first main stage show at UBC! *The Bacchae 2.1* has been such an amazing, eye-opening and wild experience for her. Previous credits include Louise in *Marion Bridge* (UBC), Smeraldina in *Love, Lust and Lace* (UBC), and Cassandra in *Vanya and Sonia and Masha and Spike* (UBC). She would like to thank Dennis for his everlasting inspiration and her family and friends for their endless love and support.



Parmiss Sehat

Cook 1

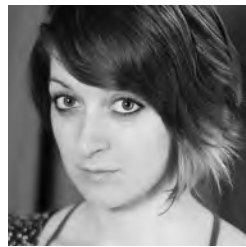
Parmiss Sehat is a BFA student in her intermediate year of the program and is very excited to be working on her first mainstage show with such a fantastic cast, crew and inspiring director. Credits include Theresa, *Marion Bridge* (UBC) and Magnifico, *Love, Lust and Lace* (UBC).



Demi Pedersen

Tony Ulasewitz

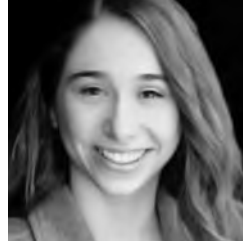
Demi is very excited to be wrapping up her final year with *The Bacchae 2.1*. Previous theatre credits include *Twelfth Night* (UBC), *I Am Not a Laughing Man* (UBC) and for film *Mercury Falling* (UBC). She was also a member of the Tin Pants Theatre Company on Vancouver Island for three years, working both as an actor and musician. She sends her thanks to Dennis, UBC faculty, family and friends and her wickedly talented castmates. Thank you for supporting live theatre! Enjoy the show!



Kelsey Ranshaw

Bacchae Solo Performer

Kelsey is a transplant to Vancouver and UBC's BFA Acting program from Calgary, Alberta, and holds a previous diploma in acting from Red Deer College. She in her intermediate year of the BFA Acting program. Past roles include Masha in *Vanya and Sonia and Masha and Spike*, Brighella in the Commedia del'Arte project *Love Lust and Lace*, and Agnes in *Marion Bridge*. Thanks to Dennis for his inspiring artistic vision, and to fellow cast and crew for their talent and generosity.



Joylyn Secunda

Suspended Woman

Previous roles at UBC include Louise (*Marion Bridge*), Arlecchino (*Love, Lust and Lace*), Cassandra (*Vanya and Sonia and Masha and Spike*), in addition to several roles in Brave New Play Rites. Last summer she co-produced, co-wrote and choreographed the site-specific show *Herm & Gertie* with Brain Apple Theatre for the 2014 Vancouver Fringe Festival. She also has a passion for clowning and is an avid yogi. Having grown up in a household where theatrical storytelling and dance were a day-to-day occurrence, Joylyn's quest has been merging theatre and dance and so is grateful to Dennis, the cast and crew for the process of this show.



Javier Sotres

2nd Aide

Javier is an international student from Mexico in his last year of the BFA acting program. He is very excited to be able to work with all of the second year class as well as his classmates and a fantastic creative team. Favorite credits include Sir Toby in *Twelfth Night*, Sorin in *The Seagull*, Pantalone & Brighella in *Two Tales by Gozzi* (UBC). Javier would like to thank Dennis for the opportunity of being in this artistic piece. A huge thanks to his parents for always supporting him and for their unconditional love. Enjoy the show!

I shall be filled with pleasure



Elizabeth Willoughby

Animal Mask Woman

Elizabeth is in her second year of the BFA in Acting, and this is her first mainstage show here at UBC. She is extremely grateful to have had the chance to work on this unique project. She would like to thank Dennis for his guidance and passion, the crew for all their hard work, her fellow cast mates for their amazing energy and dedication, and her friends and family for their ongoing love and support.



MFA Directing Student Dennis Gupa

of Theatre and Film, The University of British Columbia, and is currently working with his supervisors, Stephen Malloy, Stephen Heatley, and Tom Scholte. Under their supervision he directed Brian Friel's *Lovers/Winners* and a devised theatre based on Carlos Bulosan's life and works entitled *I Am Not A Laughing Man*.

Past credits include Frank Wedekind's *Spring Awakening*, John Millington Synge's *Riders to the Sea*, August Strindberg's *A Dream Play*, Jose Rial's *Junto Al Pasig*, and a devised theatre piece based on Carlos Bulosan's life and works, *I Am Not A Laughing Man* (for Theatre at UBC). While in New York City as an Asian Cultural Council grantee for theatre 2011/12, Gupa attended classes and observed directing process at the Juilliard School's Drama Division. He was a director-in-residence with Ma-Yi Theater Company and worked with National Asian-American Theatre Company, both based in New York City. Dennis received his MA in Theatre from University of the Philippines.

His early exposure to theatre arts was when he witnessed a pantomime performed by a drama troupe from the USA. Every summer, he would religiously attend a *pasyon* (traditional ritual performance of the chanted text of the sufferance of Christ) read by old women in his community. These primal contacts with traditional performances seeped to his practice that he carries until now.

In 2010, Dennis received a one-year scholarship from the Indonesian government to study theater and topeng panji at the Sekolah Tinggi Seni Indonesia (STSI) in Jawa Barat, where he has been researching traditional Asian theater techniques and their application in contemporary western performance.

His works were performed in Malaysia, Cambodia, Indonesia, and North America. Dennis is an MFA Directing (Theatre) student at the Department

STAGE MANAGEMENT



Curtis Li

Stage Manager

Curtis Li is a fifth year BFA Theatre student in his final year at UBC and is very excited to be the stage manager for *The Bacchae 2.1*. Previous credits include 7 Stories (UBC Players Club), 520s Presents: *Little One* (UBC). Curtis would like to take this opportunity to thank the amazing company of *The Bacchae 2.1* for this fantastic journey! Enjoy the show!

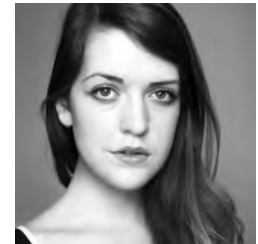
DESIGNERS



Natalia Ruiz

Set Designer

Natalia Ruiz, Born in Colombia, half Canadian and Mexican at heart. Her artistic work varies from the visual arts, film, video and dance. She has worked mostly as an Art Director and Production Designer for film in Colombia and Mexico. She also works at the Vancouver Latin American Film Festival in Vancouver and Festival du Cinéma Latino-Américain de Montréal. She is a second year graduate student in the MFA Design for Theatre and Film option at UBC.



Kiara Lawson

Costume Designer

Kiara is very thankful to have the opportunity to creatively work on this unique and unconventional show! She is in the final term of her BFA in Theatre Production and Design focusing on costume design and stage management, having recently stage managed the first show of UBC Theatre's 2014/2015 season, *Twelfth Night*. Kiara would like to thank everyone involved in the creation of *The Bacchae 2.1*, as well as her loved ones for their generous and unconditional support.

so deep

DESIGNERS

**Eric Chad***Lighting and Media Designer*

Eric Chad is a lighting and projection designer based out of Vancouver, BC. He is currently completing his Masters of Fine Arts in design and production at the University of British Columbia. His primary focus is within interactive projection design, generative design, and infrared tracking. New to Vancouver, Eric has completed a Bachelors of Science degree at McGill University. His Montreal credits include productions with *Beautiful City Theatre*, *Tuesday Night Café Theatre*, *Players' Theatre*, *The McGill Arts Undergraduate Theatre Society*, and *The McGill Department of English*. His recent credits within BC include works with *Twenty Something Theatre*, *Hardline Productions*, *Out Innerspace Dance*, *Chuthis.*, *Ballet BC*, *UBC Dept. of Theatre and Film*, *UBC Dept of Opera*, as well as being a touring member of *Kidd Pivot*.

www.ericchaddesigns.com

**Kate De Lorme***Sound Designer*

Kate is a Sound Designer and Audio Engineer with experience across the field of technical theatre. She is currently in her final year of the BFA at UBC, majoring in Theatre Production and Design. Kate is very grateful to have the opportunity to work on this unique piece. Thank you to all the production team and cast for support and collaboration! Select credits include *Ubu Roi* (UBC) and *Village of Idiots* (Gateway Theatre Academy).

UNITED PLAYERS OF VANCOUVER
ARTISTIC DIRECTOR - ANDREE KARAS

NOEL COWARD'S

PRIVATE LIVES

DIRECTED BY KEVIN BENNETT

JANUARY 23 - FEBRUARY 15

JERICHOARTSCENTRE 1675 DISCOVERY STREET
PREVIEW: JAN 22 MATINEES: FEB 1 & 15 TICKETS: \$16 - \$20
unitedplayers.com or 604 224 8007 ext 2
VANCOUVER COURIER

I will go drunk
with the fullness
of life

KOERNER'S PUB

**KILL THE NIGHT
AT KOERNER'S.**
CRAFT BEER & GASTROPUB

**BRING IN YOUR THEATRE
TICKET FOR 10% OFF***

**discount applies to food only*



UBC THEATRE & OPERA SEASON 2014-15

THEATRE | TWELFTH NIGHT

by William Shakespeare

OPERA | THE BARTERED BRIDE

by Bedřich Smetana,
libretto by Karel Sabina

THEATRE | THE BACCHAE 2.1

by Euripides, adapted by Charles Mee

OPERA | THE MARRIAGE OF FIGARO

by Wolfgang Amadeus Mozart,
italian libretto by Lorenzo Da Ponte

MUSICAL THEATRE | THE TRIUMPH OF LOVE

book James Magruder, music Jeffrey Stock, lyrics Susan
Birkenhead,
based on the play by Marivaux

OPERA | LA TRAVIATA

by Giuseppe Verdi, italian libretto by Francesco Maria Piave



Flexible subscription packages from
only \$33!

UBC Theatre & Film



Theatre	Film Production	Film Studies
BA Theatre	BFA	BA Major
BFA Acting	Diploma	BA Minor
BFA Design & Production	MFA	MA Film Studies
MA Theatre	MFA Film/ Creative Writing	
MFA Design		
MFA Directing		
PhD		

