A person with curly hair is holding a large, weathered axe in front of their face, completely obscuring it. The person is wearing a light-colored, long-sleeved shirt and a dark belt. The background is dark and out of focus.

# BLOOD RELATIONS

by **Sharon Pollock**

Directed by **Jennette White**

**March 21 to April 6**

**Frederic Wood Theatre**



a place of mind

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A Companion Guide to

# BLOOD RELATIONS

by **Sharon Pollock**

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## Greetings from the Head

Welcome to this final show in the 2012-2013 Theatre at UBC season. Sharon Pollock’s *Blood Relations* is a classic of the Canadian Theatre, and we’re very proud of the work our students have created for this production. Pollock’s compelling examination of the mind and motivations of the mysterious Lizzie Borden was the first play I saw at UBC, more than 25 years ago. The show you’ll see tonight looks and sounds very different from the show I saw in this theatre in the 1980s. Although all the words are the same, the way we re-present them has evolved and changed, along with many of our assumptions about what this story might imply for us today.

There have been any number of significant changes in at the University of British Columbia since UBC Theatre produced *Blood Relations* in 1986, but the presentation of outstanding plays in the Frederic Wood Theatre has remained a constant since 1963. As we look backward with considerable pride at the achievements of the past half-century, we also look forward with avid interest and anticipation to the next 50 years. Rewarding and enjoyable public events on the Freddie Wood stage are made by students, teachers, and guests on both sides of the curtain line – on the stage and in the seats. We’ve been privileged to host wonderful audiences for 50 seasons, and look forward to the pleasure of your company for another 50.

We hope you’ll join us for the next year of this journey, when we present a sampler of great European stories of contemporary interest. We open the 2013-2014 theatre season with Bertolt Brecht’s *The Caucasian Chalk Circle* in the Telus Studio Theatre in September, followed by John Jory’s elegant stage adaptation of Jane Austen’s *Pride and Prejudice* in the Frederic Wood Theatre in November. In January we will again host a PuSH festival show, in February we’ll have Anton Chekhov’s *The Seagull* in the Telus, and finish up with Alfred Jarry’s raucous *Ubu Roi* in the Frederic Wood in March. Tickets are available at the box office, and we very much look forward to seeing you next year.

### Robert Gardiner

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

## Director’s Notes

I first read *Blood Relations* in a Canadian theatre history course during my undergraduate degree. I was intrigued by the play because even though more than one hundred years had passed, the story line – a small town spinster accused of killing her father and step-mother who, although acquitted, becomes a pariah of her community – continues to this day to be a mystery that captures the imaginations of all who hear or read about it. The play, however, extends beyond the classic ‘murder mystery’ and in Sharon Pollock’s masterful hands the story becomes an investigation of “the purity of emotion and motivation in any kind of extreme action, which gives you insight into very clouded things of your own, emotions you feel but can’t handle. You gain insight because someone has gone the whole way” (Kerr). In her book *Making Theatre: A Life of Sharon Pollock*, Sherrill Grace quotes Pollock as saying that *Blood Relations* is one of her most “personal plays.” Pollock, the intelligent daughter of a “scion of her community” was ‘abandoned’ by her mother who, early on, was emotionally absent due to alcoholism and eventually wholly absent due to suicide. Pollock then married young, only to find herself ensnared in a relationship with an abusive man. I believe the reason this play stays current is because we all know of someone, or indeed we have experienced ourselves, the kind of emotional turmoil Lizzie feels at having to live ‘within the mirror;’ reflecting only what the world wishes to see and little by little losing any sense of self. Pollock uses the Actress to lead the audience on a voyeuristic journey, breaking through that mirror in order to gain access to the fractured psyche of the accused and in turn, to encourage us to delve deeply into our own consciousness.

I am extremely grateful to have had the opportunity to explore this piece of theatre under the gentle and skillful guidance of Stephen Malloy. I am wholeheartedly indebted to the extremely talented actors, designers, faculty, and staff of this department without whom this production would not exist. I am obliged to Sherrill Grace for generously sharing her time and knowledge regarding both the play and Ms. Pollock. I consider these past two years at UBC to be one of the greatest gifts I have ever received in my life. Thank you all for joining us this evening.

### Jennette White

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

### Works Cited:

Kerr, Rosalind. “Borderline Crossings in Sharon Pollock’s Out-law Genres: Blood Relations and Doc.” *Theatre Research in Canada* 17.2 (Fall 1996): 200-215.

## Excerpt from: Making Theatre: A Life of Sharon Pollock

From the chapter “Murder She Said: Creating *Blood Relations*.” pp. 184-221. Reprinted with permission from the author and publisher, Talonbooks.

### III: THE MIRROR TALK OF BLOOD RELATIONS

Over the past twenty-five years, from its publication to the present, there have been many scholarly interpretations of *Blood Relations*. Like the differing productions, these interpretations demonstrate one thing above all others: this play sustains multiple readings and will survive any theoretical approach applied to it. During the 1980s and 1990s more than a dozen major studies appeared in which some scholars argued for contextual, thematic, feminist, Freudian or Lacanian readings, while others stressed the play’s metatheatrical examination of history, truth, and identity, analyzed for its clever manipulation of narrative, explored its oedipal father/daughter relationship or, in one instance, shifted the oedipal reading from the Bordens to the Chalmers [Pollock’s family] to suggest that the playwright was dramatizing her personal struggle with gender and her family’s failure to provide positive role models for female identity. As different as they are, all these readings make interesting points about the play and help me to better understand why it is so haunting and powerful in performance. Like production styles, critical theories change with the times; what is fashionable in one decade may well be passé in another. But if a work of art is good, it will rise above such fashions by saying something important about the human condition and saying it well, regardless of how it is interpreted. *Blood Relations* is such a work.

On certain things, the scholars agree: the play, whether read or watched, is about the nature of truth, reality, personal identity, and memory, and it asks how we can be sure that we know what happened in the past, despite the apparent irrefutability of facts. It is also, unmistakably, about what Rosalind Kerr aptly called “the excluded daughter’s revenge” (200). Whatever else it may be, this is Lizzie’s story, and in telling it Sharon was constrained by the historical record: that Miss Lisbeth Andrew Borden was a real person who lived in Fall River and had a sister called Emma; that her father and stepmother were hacked to death; and that Lizzie was charged with their murders, but acquitted. What’s more, no approach to the play can overlook its intricate structure. Regardless of interpretive emphasis, the double role-playing and the time scheme presented through the play-within-the-play, what Sharon calls the “dream thesis,” is central to any consideration of the play’s meaning. Once Miss Lizzie and the Actress begin their game of role exchange and shift from the present in 1902 into the memories, reconstruction, re-telling and re-enacting of life in that house on Second Street in August 1892, readers or spectators are obliged to ask how we can ever know what may or may not have taken place, why we are so anxious to know, and what such insistent probing of the past can possibly tell us about the present or about who we are as women and as human beings.

I have borrowed the term “mirror talk” from Susanna Egan, and I give prominence to this term here because it embraces theatre and performance. The core of Egan’s concept is elegantly simple. ... She maintains that storytelling is central to the shaping and communicating of identity, and she goes on to say that it must be intersubjective if it is to work. In other words, a story must be heard and acknowledged, as well as told, if it is to give meaning to human experience. Therefore, it takes at least two for a story to exist and this

pair must enjoy a high degree of mutual recognition of their similarities and differences if their communication is to be effective. Inevitably, then, such a relationship will be grounded in a dialogue that might start something like this:

Lizzie? Lizzie.  
What?  
...Did you?  
Did I what?  
You never tell me anything.  
I tell you everything.  
No you don’t!  
Oh yes, I tell you the most personal things about myself, my thoughts, my dreams, my—  
But never that one thing... (*Blood Relations, Collected Works*, I, 345)

However, Egan’s mirror talk is more than dialogue. Her mirror metaphor reminds us that such talking exists within a context of looking, which immediately invokes, for me, a stage on which characters speak, interact, and watch each other, and where we, the audience, are also engaged in looking. Sometimes as a spectator, I can be jolted out of my safe, separate, anonymous looking because an actor suddenly looks back at me, acknowledges my presence and makes me realize that I too am seen and that I am both like and different from her. When that connection happens, the mirror has swung (alarmingly in *Blood Relations*) out to include me and my fellow audience members so that we are all addressed and asked to acknowledge our relations to each other and to the storyteller and the tale. In effect, we become active participants in the dialogue, so that our own identities are, to one degree or another, influenced by the story, and the play has entered our “most personal” lives, even possibly our “thoughts” and “dreams.” When the story unfolding on stage is obviously and self-consciously, auto/biographical, as it is in *Blood Relations* and in many other of Sharon’s plays, then this mutual recognition occurs within the play between the characters who perform their roles of biographer and autobiographer. Egan clearly identifies this aspect of mirroring within the story when she tells us that “mirror talk begins as the encounter of two lives in the biographer is also an autobiographer” (7).

To the best of my knowledge, Sharon has never described herself as a biographer narrating the life-story of Lizzie Borden, but I believe that when she decided to transform the linear “My Name is Lisbeth” into a play-within-a-play “dream thesis,” she was, in fact, working from the autobiographical premise signaled by the original title – my name is – that in order to tell Lizzie’s story, she would also have to tell other peoples’ stories. From there it became clear that to tell this story as she saw it, she needed to position the creator of the story – the Actress biographer – insider the play. The logical consequences of these decisions led her to explore how a life becomes a story through a shared, collaborative telling, a listening and a watching that exposes the autobiographical within the biographical. After all, it is the Actress, at first prompted and then closely watched by Miss Lizzie, who tells us what she would do, who enacts her own story, and who apparently murders Mr. and Mrs. Borden. Autobiography takes over biography.

In my reading of *Blood Relations*, the dream thesis of the play is that we know ourselves by imagining and telling stories about who we are, what we have

## Sharon Pollock

experienced, and therefore, what we do. However, for the autobiographical story to produce meaning or be effective, the autobiographer must have a sympathetic, participating listener, another person who, as a mirror self, collaborates in the story-telling; this listener, validates what is being told by giving him – or herself to the storyteller and sharing in, re-telling, or re-performing the narrative, by, in effect, playing biographer to the autobiographer. If one partner to this mirror talk paints the background, the other creates the figures in that ground, and the figure/ground relationship is intimate, mutually supportive, indivisible. The more traumatic the memories in the autobiographical story, the greater the need for a shared landscape of memory through which the narrative can find its legitimizing context and make sense. So, for example, when Lizzie's father tells her to talk sensibly ("Lizzie, you talk foolish!" 366), he is denying her story; he cannot hear or recognize any narrative landscape for what she is struggling to say. By contrast the Actress can hear the story and can see the psychological sense of Lizzie's life. To capture this complex understanding of identity, or what Eakin calls "making selves," Sharon employs a memory-mirror (a play-within-a-memory-play) form with a subtle yet strong through-line of visual imagery that braids metaphors of mirrors with images of masks and eyes.

This imagery is most concentrated in the carousel speech, which marks the mid-point and fulcrum of the play and provides the most intense moment of mirror talk. It is here that we are able to see the horror of a petrified existence, where an individual's sense of self is denied and thus destroyed, because for the dreamer trapped in that nightmare, there is no one to acknowledge "you." By telling the Actress/Lizzie this dream story, Miss Lizzie/Bridget gives expression to the pain of that self-less condition and by being seen and heard, and, through the Actress's own horror, acknowledged. Miss Lizzie releases herself from its obliterating void. She gives the horror and the release to the Actress, who can act upon what she has seen and heard when she goes on to play out her story of Lizzie Borden in 1892. However, mirror talk within the memory play is only one side of the mirror. On the other side, in 1902, Miss Lizzie and the Actress are still partners, secret sharers; they are still collaborating in the auto/biography, with a further significant addition: Emma. The 1902 mirror is a three-way glass, one of those mirrors with a central panel and two side panels that includes Emma, the third, living player in the 1902 frame narrative. Just as the Actress resembles Lizzie and, as Lizzie says, sister Emma, so Lizzie takes after Emma, who stands in for the lost and the murdered mothers. Emma cannot be ignored because she has been there all along in Lizzie's life, watching, encouraging, questioning, and provoking, in fact, raising Lizzie. Instead of being displaced by the Actress in her sister's affection and the mirror story, Emma has been forced to look into the mirror and recognize her role in the narrative landscape. When *Blood Relations* ends, these three interrelated women are all on stage, all connected by the story, all mirroring each other, but the relations do not stop there. With the final words, gestures, and looking from the stage, the audience is seen and forced to see itself; we too are figures in this landscape.

**Sherrill Grace**  
Professor  
Department of English  
The University of British Columbia



Sharon Pollock. Unknown Photographer.

### Works Cited:

- Egan, Susanna. *Mirror Talk: Genres of Crisis in Contemporary Autobiography*. Chapel Hill: University of North Carolina Press, 1999.
- Kerr, Rosalind. "Borderline Crossings in Sharon Pollock's Out-law Genres: Blood Relations and Doc." *Theatre Research in Canada* 17.2 (Fall 1996): 200-215.
- Pollock, Sharon. *Blood Relations. Collected Works*. Vol. I. 337-94.

### Biography and Career Achievements

- 1936** Born Mary Sharon Chalmers in Fredericton, New Brunswick.
- 1971** Writes first play, *A Compulsory Option*, and wins the Alberta Culture playwriting competition. The premiere showing is produced by the New Play Centre in Vancouver (now Playwrights Theatre Centre).
- 1976** Writes play, *My Name is Lisbeth*. The premiere showing is produced at Douglas College in Surrey, BC.
- 1977-79** Serves as Playwright in Residence at Alberta Theatre Projects, Calgary.
- 1977-80** Leads Playwrights Colony at Banff Centre for the Arts.
- 1980** Rewrites and renames play, *My Name is Lisbeth*, as *Blood Relations*, which becomes one of her most produced and awarded plays.
- 1981** Wins Governor General's Award for Drama for *Blood Relations*.
- 1981-82** Serves as Playwright in Residence at the National Arts Centre, Ottawa.
- 1986** Wins Governor General's Literary Award for Drama for play, *Doc*. The main character "Ev" is based on her biological father, real-life physician and MLA Everett Chalmers.
- 1986** UBC Theatre produces *Blood Relations* in the Frederic Wood Theatre, directed by Charles Siegel.
- 1987** Awarded Honorary Degree by the University of New Brunswick.
- 1999** Awarded the Harry and Martha Cohen Award for contributions to Calgary Theatre.
- 2004** Awarded Honorary Degree by the University of Calgary.
- 2005** Playwrights Canada Press releases *Sharon Pollock: Collected Works, Volume 1*, featuring seven of Pollock's plays.
- 2006** Featured as one of the artists in *Theatre 100: Celebrating 100 Theatre Practitioners Over 100 Years*, a book published by Alberta Playwrights Network.
- 2006** Playwrights Canada Press releases *Sharon Pollock: Collected Works, Volume 2*, featuring seven of Pollock's plays.
- 2008** Playwrights Canada Press releases *Sharon Pollock: Collected Works, Volume 3*, featuring eight of Pollock's plays.

**2012** Appointed Officer of the Order of Canada, by His Excellency the Right Honourable David Johnston; a gathering of theatre scholars and professionals celebrate Pollock's 75th birthday with Sharon Pollock: First Woman of Canadian Theatre, at the University of Calgary from March 28-April 1, 2012.

**2013** Theatre at UBC produces, for the second time, *Blood Relations*.

To this day, the playwright remains active in her own writing and within the Canadian theatre community.

### A Selected Production History of *Blood Relations*

This is UBC's second production of *Blood Relations*. The first one was 27 years ago, shortly after the play had won the first Governor General's Award for English Language Drama in 1981. *Blood Relations* had had extensive productions across the country through the 1980s: at the National Arts Centre, Theatre Calgary and Tarragon Theatre in 1981; in Montreal and St. John's in 1982; Vancouver at the Arts Club in 1983 as well as Victoria, and in New York City. In 1985 it was produced in Australia and England; the next year a French translation *Liens de sang* was produced in Quebec City. The play was then also produced in Japan in 1987, in New Brunswick in 1988 and at the Grand Theatre in London in 1989 (Grace 196). The most recent major production was at the Shaw Festival in 2003, which, according to Leonard Connolly, is considered a key production for the company: "*Blood Relations* sold nearly 26,000 tickets... And for the first time at the Shaw Festival the story was being told not just by a woman in a play, but in a play by a woman, directed by a woman."

### A Note on this Text

This is the premiere of a recent revision of the play, with slight changes to the endings of Act One and Two (Wasserman 271).

### Works Cited:

- "Biography of Sharon Pollock." *Sharon Pollock: Essays on Her Works*. Ed. Anne F. Nothof. Toronto: Guernica Editions Inc., 2010.
- Connolly, Leonard. "Our Story: Key Productions." *The Shaw Festival*, n.d. Web. 1 March 2013.
- Grace, Sherrill. *Making Theatre: A Life of Sharon Pollock*. Vancouver: Talonbooks, 2008.
- Wasserman, Jerry. "Sharon Pollock." *Modern Canadian Plays*, Vol. 1, 5th ed. Ed. Jerry Wasserman. Vancouver: Talonbooks, 2012.

[www.canadiantheatre.com](http://www.canadiantheatre.com)  
[www.playwrightsguild.ca](http://www.playwrightsguild.ca)  
[www.sharonpollock.com](http://www.sharonpollock.com)

## Historical Context



Lizzie Borden. c. 1889. Unknown photographer.

Sharon Pollock's *Blood Relations* centres on the interactions of the characters Miss Lizzie and the Actress on a night in 1902 as they play "a game". Pollock based her drama on historical events, including Lizzie Borden's relationship with the actress Nance O'Neil.

### Lizzie Andrew Borden (1860-1927)

Lizzie lived in Fall River, Massachusetts with her father, Andrew Jackson Borden, a wealthy industrialist and property developer; stepmother, Abigail Durfee Borden; and only sibling, Emma. On August 4, 1892, her father and stepmother were brutally murdered with an axe. Lizzie was accused of the murders, endured a very public trial, and was acquitted (Digati). She then moved into a new home in Fall River with her sister. They lived together for many years until Emma left shortly after Lizzie hosted a party for her friend, the actress, Nance O'Neil (see article opposite). Lizzie lived the rest of her life estranged from Fall River society, many people still believing she had committed the murders. Eventually her infamous status was memorialized in this children's rhyme:



Nance O'Neil. c. 1904. Photo by Will Armstrong.

Lizzie Borden took an axe  
And gave her mother forty whacks.  
When she saw what she had done  
She gave her father forty-one.

The home in which the murders took place is now the Lizzie Borden Bed and Breakfast Museum. Lizzie's story has inspired many plays over the years, including an opera and a musical.

### Nance O'Neil (1874-1965)

Born Gertrude Lamson in Oakland, California, Nance O'Neil started working as an actress in 1893. In 1904, while appearing (possibly) as Lady Macbeth in Boston, she met Lizzie Borden (94). They enjoyed a 2-year association where they were publicly linked in terms of Borden supporting O'Neil through legal proceedings, giving her the down payment for a property purchase, as well as hosting the aforementioned party (97).

In 1920, fourteen years after her association with Lizzie Borden ended, O'Neil wrote an essay titled "The Unloved Woman on the Stage" for *Theatre Magazine*. In it, she explains her approach to performing "the woman crucified by the unseen, the conventional traditions." Her perception of these women characters may have been informed by her relationship with Lizzie Borden:

In the course of events that engulf the heart of any woman who is an alert rebel of her sex (and what modern woman is not), there are all sorts of difficulties that no one understands but herself... [S]ome day the storm that has been brewing in her silent, patient soul, bursts, uproots the commonplace things in her life, and leaves a barren waste about her – but – only for a time. (516)

Although O'Neil was always careful not to brand herself as a "New Woman" who wanted the vote (Jones 88), in her essay she articulates the oppression of familial life for women as a "domestic convenience, which has held so many unloved women in the biting chains of their imprisoned souls" (516).

O'Neil married at the age of 42 to her former British costar, Alfred Hickman, whom she called, "the dearest best of pals and collaborators" (Johnson 100). She eventually worked in vaudeville and when she died in 1965, her association with Lizzie Borden was not mentioned in her obituary (Cavanaugh 304), although now, the rumor of a possible homosexual relationship between the two women is the most notable aspect of O'Neil career.

### Works Cited:

Cavanaugh, Jennifer Jones. "O'Neil, Nance." *The Gay and Lesbian Theatrical Legacy: A Biographical Dictionary of Major Figures in American Stage History in the Pre-Stonewall Era*. Eds. Billy J. Harbin, Kim Marra, Robert A. Schanke. Ann Arbor: University of Michigan Press, 2005. 300-304. Print.

Digati, R. "Lizzie Andrew Borden." *Find a Grave*. 1 January 2001. Web. 14 March 2013.

Goldberg, Maurice. "Portrait of Nance O'Neil." *Theatre Magazine*. May 1920: 355.

Jones, Jennifer. "Rebels of Their Sex: Nance O'Neil and Lizzie Borden." *Passing Performances: Queer Readings of Leading Players in American Theater History*. Eds. Robert A. Schanke and Kim Marra. Ann Arbor: University of Michigan Press, 1998. 83-103.

"Lizzie Borden Bed & Breakfast Museum: Where Everyone is Treated Like Family." *Lizzie-Borden.com*. 2012. Web. 13 March 2013.

O'Neil, Nance. "The Unloved Woman on the Stage." *Theatre Magazine*. June 1920: 516.

## SISTERS ESTRANGED OVER NANCE O'NEILL

### Her Entertainment Causes Quarrel Between Lizzie and Emma Borden.

#### Special Dispatch to The Call.

FALL RIVER, Mass., June 6.—The separation of Lizzie and Emma Borden of this city has aroused no little attention in this community, owing to the notoriety attained by the sisters thirteen years ago, when Lizzie A. Borden was acquitted after a long and sensational trial for the murder of her father and mother. It was impossible to get a statement from Lizzie Borden regarding the quarrel with her sister, but the trouble originated from some disagreement during the winter after Lizzie Borden had given a dinner and entertainment at the Borden home to Nance O'Neill and her company. Lizzie Borden is an intimate friend of Miss O'Neill, whose friendship she is said to have formed last summer at a summer resort near Boston.

On the night of the entertainment for Miss O'Neill the company was playing at the Academy of Music in this city and at the close of the performance Miss Borden's carriage was waiting at the stage door and Miss O'Neill was taken to the Borden home, where the entire company later gathered. Later in the season Miss O'Neill and her company came here again and Miss Borden again entertained the actress at her home, this time alone and quietly, as Miss O'Neill was ill at the time from overwork. Emma Borden had several times reproved her sister for her frivolity.

It is reported that Miss Lizzie Borden is to write a play for Miss O'Neill, but Miss Borden declines to either affirm or deny the rumor.

Article reporting Borden's party with O'Neil and dispute with her sister. *San Francisco Call*. (San Francisco, California, 1895-1913.) 7 June 1905, page 4. (Public Domain: Wiki Media Commons [http://commons.wikimedia.org/wiki/File:Borden-Lizzie\\_1905.gif](http://commons.wikimedia.org/wiki/File:Borden-Lizzie_1905.gif))

# BLOOD RELATIONS

by **Sharon Pollock**

*Directed by Jennette White*

*Set Design* **Diana Sepulveda Navarrette** *Lighting Design* **Brady Villadsen** *Costume Design* **Elliott Squire**

*Sound Design* **Scott Zechner** *Projection and Media Design* **Clayton Brown** *Original Music and Viola* **John Dickinson**

## CAST

**Georgia Beaty**  
Emma Borden

**Joel Garner**  
Harry

**Courtney Shields**  
Miss Lizzie/Bridget

**Mercedes de la Zerda**  
Actress/Lizzie

**Kenton Klassen**  
Andrew Borden

**Naomi Vogt**  
Abby Borden

**Alen Dominguez**  
Defense

**Matt Reznik**  
Dr. Patrick

## PRODUCTION

**Shelby Bushell**  
Stage Manager

**Nam Bae, Hanaka Ebi**  
Costume Design Assistants

**Dianne Chu, John Dickinson, Jimmy Feng, Patrick Fouchard, Andres Gilbert, Liyan Liu, Renee Liu, Hibiki Morishita, Zickey Zhao**  
Lighting Crew

**Diane Chu, Ndola Hutton, Amelia Ross**  
Assistant Stage Managers

**Renee Liu, Hibiki Morishita**  
Lighting Design Assistants

**Lorraine West**  
Scenic Artist

**Cathy Tagnak Rexford**  
Dramaturge

**Jeffery Montano**  
Sound Design Assistant

**Mert Alatan, Annahis Basmadjian, Hanaka Ebi, Keenan Johnston, Molly Lai, Alex Mitchell, Nandiivajra Ononbat, Diana Sepulveda Navarrete, Daniel Tessy**  
Scenic Painters

**Zickey Zhao**  
Lighting Operator

**Jim Fergusson**  
Production Technical Director

**Lynn Burton**  
Head of Props

**Kate DeLorme**  
Sound Operator

**Keith Smith**  
Head Carpenter

**Erin Mei, Alex Mitchell, Hibiki Morishita, Kiki Ohira, Elliott Squire, Austin Wang**  
Props Builders

**Danielle Dar Juan**  
Media Operator

**Mert Alatan**  
Assistant Technical Director

**Austin Wang, Yilin Yan**  
Properties Running Crew

**Mert Alatan, Annahis Basmadjian, Rebecca Burks, Danielle Dar Juan, Gabrielle Holt, Keenan Johnston, Chanel McCartney, Alex Mitchell, Nassreen Noorizadeh-Kollou, Daniel Tessy**  
Set Construction

**Kirsten McGhie**  
Head of Costumes

**Mert Alatan, Helena Chen, Shota Ebi, Hanaka Ebi, Jimmy Feng**  
Set Running Crew

**Stephanie Kong**  
Lead Stitcher

**Michelle B. Milton, Nandy Ononbat**  
Dressers

**Gabrielle Holt**  
Head Welder

**Gabrielle Holt**  
Milliner/Stitcher

**Kiara Lawson, Helena Chen**  
Makeup Assistants

**Clayton Brown**  
Head Electrician

**Nicole Bairstow, Laura Fukumoto, Kiki Ohira, Jeffery Tittiger**  
Stitchers

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Directing Advisor

**Tom Scholte**  
Dramaturgy Advisor

**Marijka Asbeek Brusse**  
Stage Management Advisor

**Brad Powers**  
Technical Production Advisor

**Robert Gardiner**  
Set and Lighting Design Advisor

**Jacqueline Firkins**  
Costume Design Advisor

**Andrew Tugwell**  
Sound Design Advisor

**Brad Gibson**  
Vocal Coach

**Cathy Burnett**  
Movement Coach

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Acting Department Head

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Scenery and Lighting Specialists

**Lynn Burton**  
Properties Supervisor

**Kirsten McGhie**  
Costumes Supervisor

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**Deb Pickman**  
Manager, Marketing and Communications

**Jennifer Suratos**  
Theatre and Film Studies Administrator

**Karen Tong**  
Theatre and Film Studies Graduate Secretary

**Zanna Downes**  
Theatre and Film Production Graduate Secretary

**Carol Lai**  
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**Tony Koelwyn, Stephan Van Eeden**  
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## ACKNOWLEDGEMENTS

**Gerald Vanderwoude**  
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**Jayson McLean**  
**Mike Gall**  
**Arts Club Theatre**  
**Vancouver Opera Props**  
**UBC School of Music Opera Ensemble**

**Jennifer Austin, Olivia Boguslaw, Joylyn Secunda, Harry Loeffler Vanderwoude**  
Children's Chant Voice Recording

**Patrons should be aware that herbal cigarettes and a pipe will be used as props during tonight's performance.**

## Company Biographies



**Georgia Beaty** – *Emma Borden*

Georgia is extremely grateful to have the opportunity to perform on the Frederic Wood stage for her final show at UBC. Past Theatre at UBC credits include: *Two Merchants*, *Macbeth*, *The Duchess* AKA *Wallis Simpson*, *Dancing at Lughnasa*, and *Rhinoceros*. It has been a privilege to work alongside the production teams, designers, directors, stage management, teachers, and cast members that have brought these shows and *Blood Relations* to life. Thank you for supporting live theatre.



**Clayton Brown** – *Projections/ Media Designer*

Clayton is a second year BFA student who has previously played a technical role in productions and is now emerging into the design side. He feels his strong technical background will allow him to do more creative designs. One of Clayton's favorite reasons for working in this field are the like-minded and passionate people with whom he works. He finds most people do this work because they want to, which leads to the creation of amazing projects. See more at [www.claytonbrown.ca](http://www.claytonbrown.ca)



**Shelby Bushell** – *Stage Manager*

Shelby is a fifth year double major studying Theatre Design and Production and English Literature. Favorite stage management credits include Theatre at UBC's *The Duchess* AKA *Wallis Simpson*, *Faust is Dead*, and Pacific Theatre's staged reading of *Bride on Credit*. Shelby would like to thank the cast and crew of *Blood Relations* for a wonderful rehearsal and show process, and her parents for understanding the extra year and a half of BFA tuition. She hopes you enjoy the show!



**Mercedes de la Zerda** – *The Actress/Lizzie*

Mercedes is currently in her intermediate year of the BFA Acting Program. Prior to attending UBC, Mercedes trained with industry professionals Mel Tuck, Carol Tarlington, and Ty Olsen. Film and TV credits include: *Stargate SG-1*, *John Tucker Must Die*, and Disney Channel's *Radio Rebel*. Stage credits include: *Andromache* in *Spoils of Troy* and *Sonya* in *The Russian Play*. You can currently catch Mercedes in the new A&E series *Bates Motel*.



**John S. Dickinson** - *Original Music and Violin*

John is a fourth year BFA student in the Design and Production Program. He has been studying music since the age of 9, but has only recently turned his skills to composing for theatre. His most recent compositional credit was as co-composer for *Troubadour* (Festival Dionysia 2013), which he also directed.



**Alen Dominguez** – *Defense*

After three very fulfilling years, Alen is thrilled to make his final appearance at the Frederic Wood Theatre before graduating with a BFA in Acting. Upcoming: *Love! Valour! Compassion!* (Ghostlight Projects). Favourite credits: *Rhinoceros*, *Dancing at Lughnasa*, *The Duchess* AKA *Wallis Simpson*, *Macbeth* (Theatre at UBC), *The Idiot* (PuSh 2012). Thanks to my family, teachers, and directors for their endless support and encouragement, and to Matt, Tracy, Courtney, Emma, Gigi, Xander, Kenton, Pippa, and Joel for a wonderful journey. Au revoir UBC!



**Joel Garner** – *Harry*

Joel is in his final year of the BFA Acting Program. He would like to thank Jennette and the cast and crew of *Blood Relations* for the fun adventure. Joel would also like to thank his beloved classmates and faculty for making these past years such a blast. To KBF, saying thank you just won't ever feel like it's enough. And to his family and friends, thank you for always being there!



**Kenton Klassen** – *Andrew Borden*

This is Kenton's final show with Theatre at UBC. Previous UBC roles include Edward in *he Duchess* AKA *Wallis Simpson*, Father Jack in *Dancing at Lughnasa*, Botard in *Rhinoceros*, and Donalbain/Young Siward in *Macbeth*. Thanks to Jennette, Brad, and the wonderful cast & crew of *Blood Relations*. A special thank you to my classmates and faculty for the last three years. I am so blessed to have been a part of such an outstanding group of people.



**Cathy Tagnak Rexford** – *Dramaturge*

Cathy is an Alaskan-born, organic-food cookin', ocean-loving, music appreciator from Anchorage. She is also a first year graduate student in the joint MFA Creative Writing and Theatre Program. Cathy is currently writing her second full-length tragedy *Land Claims* as well as her first young adult novel, *A Crane Story*, due to be published in 2013. She is grateful for Jennette, Tom, and the amazing opportunity to be a part of this production.



**Matt Reznak** – *Dr. Patrick*

This is Matt's last show at UBC. He was last seen this year as Berenger in *Rhinoceros*, Gerry in *Dancing at Lughnasa*, and as Adolf Hitler in *The Duchess* AKA *Wallis Simpson*. Past shows include Silver Johnny in *Mojo* (ITSAZOO) and Meddle in *London Assurance* (United Players). He would like to thank Tom, Gayle, Heatley, Malloy, Cathy, and Brad for their continued faith and guidance. See you all in the real world!



**Diana Sepúlveda Navarrete** – *Set Designer*

Diana is in her final year of the BFA Design and Production Program at UBC. Past theatre credits include Set Design for *Two Merchants* (UBC), *Brave New Play Rites 2011* (UBC), *The Pillowman* (UBC Player's Club), and Costume Design for *Problem Child & The End of Civilization* (UBC), *Try Me Good King & Songs From Spoon River* (Vancouver International Song Institute). She thanks the cast, crew, and faculty for their guidance and hard work, as well as her family and friends for their unconditional support and for inspiring her to follow her dreams.



**Courtney Shields** – *Miss Lizzie/ Bridget*

Courtney feels exhilarated to be appearing in this production of *Blood Relations* – her final show as she finishes her journey in the BFA Acting Program. Courtney is also a graduate of the Musical Theatre Diploma Program at Capilano University, and has spent an unforgettable last season with Theatre at UBC, appearing in *Rhinoceros*, *Dancing at Lughnasa*, and *The Duchess* AKA *Wallis Simpson*. She is incredibly grateful for the time she spent here on the UBC stage, and thanks her classmates for sharing the past 3 years with her, as well as the faculty, friends, and most importantly, her family who supported her along the way.



**Elliott Squire** – *Costume Designer*

Elliott is delighted to have worked with such a marvelous group during his last year in the BFA Design Program. Past design credits include *Our Country's Good* (UBC Players' Club), *Mojo* (ITSAZOO), and *Burnt by the Sun* (United Players). Watch out for his prop design in the upcoming production of *Hamletmachine* this April. Special thanks to the dream team – Kirsten, Nam, and Stephanie – who really made it all happen. [www.elliottsquire.com](http://www.elliottsquire.com).



**Brady Villadsen** - *Lighting Designer*

Brady has savoured his time at UBC and has enjoyed designing lights for this wonderful play. He would like to thank the cast, crew, and amazing director for this experience of *Blood Relations*. Brady would like to specifically thank Robert Gardiner for teaching the finer details of projection, which has equipped Brady to work across North America after leaving UBC this spring.



**Naomi Vogt** – *Abby Borden*

Naomi is thrilled to finish her intermediate year of the BFA Acting Program as matriarch of the Borden clan. Her favourite theatre credits include: *Rhinoceros* (UBC), *The Spoils of Troy* (UBC), *Georama* (Windsor Theatre), *Much Ado About Nothing* (Festival by the Marsh), and *Spring Awakening* (Delinquent Theatre). Huge thanks to director Jennette, the crew, friends, mentors, and of course blood relatives!



**Jennette White** - *Director*

Jennette is extremely pleased to be making her directing debut at UBC's Frederic Wood Theatre with this production of Sharon Pollock's, *Blood Relations*. Prior to her MFA studies, Jennette was Director of Education for Neptune Theatre in Halifax, as well as the Artistic Director of "The Young Neptune Touring Company". She would like to thank her professors and mentors at UBC these past two years; it has been a time of great personal and professional growth. To her matchless production team, staff, and crew. Jennette would like to express her undying gratitude to the magnificent actors who have delved deeply to craft the incredible characters whom you will meet tonight, I proffer my deepest respect for their skilled collaboration on this artistic journey. Many thanks to "Lily," and Bill and Gail Hawke.



**Scott Zechner** – *Sound Design*

Scott is in his fourth year of the BFA Design and Production Program and has truly enjoyed working on what he hopes is a suspenseful sound design. Previous designs include Sound for *The Duchess* AKA *Wallis Simpson* and *Two Merchants*, Lighting for *Knives in Hens* and *The Russian Play* (Theatre at UBC), as well as Technical Direction for this year's UBC Players Club Festival Dionysia. Up next for him is Lighting Design for the musical *Assassins* (Pipedream).

## From the UBC Archives

*From Director Charles Seigel's "A Note On the Play" in the 1986 program:*

Playwright Sharon Pollock has taken these pieces of the life of Lizzie Borden and fashioned them into a highly dramatic play. By starting ten years after the murders, she is able to set several different time-frame-realities reverberating in a way that keeps building the theatrical energy of the piece. It is sophisticated theatre. On one level, the play presents a convincing solution to the "unsolved" mystery." At the same time, the play examines the destructiveness of a society that insists on locking women into powerless positions. Perhaps most powerfully, it is the story of one woman trying to resolve the burden of her own personal guilt (7).

*From Jerry Wasserman's "A Note on the Author" in the 1986 program:*

For fifteen years, in a career that has brought her to the forefront of Canadian theatre, Pollock has consistently focused her dramatic lens on the evils men and women do in the name of Necessity, the betrayals they wreak in order to preserve the status quo, and the resulting carnage. Using multiple levels of chronology and perspective she examines the lives of those victimized by the Realpolitik of families or government and those, like Lizzie Borden, who finally refuse to be victims... [*Blood Relations*] is the play that epitomizes the passionate, vividly theatrical "creative criticism" which is Sharon Pollock's distinctive gift to the Canadian stage (6).

*Visit the Blood Relations show site to see our designers' sketches, sound clips and other behind the scenes features:*  
[http://www.theatre.ubc.ca/blood\\_relations/index.html](http://www.theatre.ubc.ca/blood_relations/index.html)



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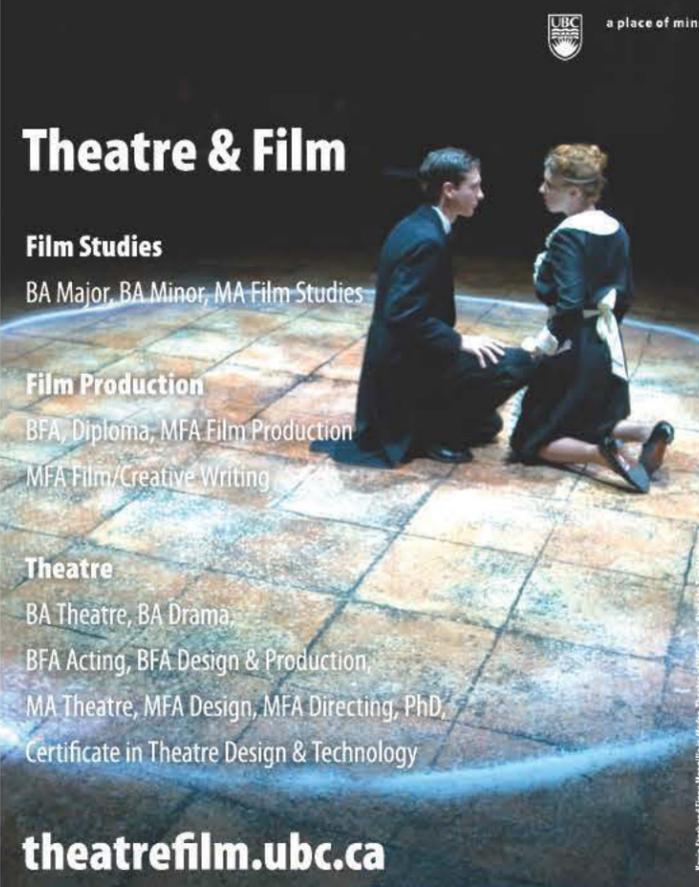
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*Directed by Lois Anderson*

Frederic Wood Theatre

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By Anton Chekhov, *Translated by Peter Gill*

*Directed by Kathleen Duborg*

Telus Studio Theatre

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### ***SEEDS***

by Annabel Soutar

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*PuSh International Performing Arts Festival*

Frederic Wood Theatre

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*matinées* Friday Jan. 24 and Saturday, Jan. 25

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*Directed by Ryan Gladstone*

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