



THE CAUCASIAN CHALK CIRCLE

by **Bertolt Brecht**

Translated by **James and Tania Stern**
with **W.H. Auden**

Original Music and
Music Direction by **Richard Link**

Directed by **Stephen Heatley**



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BY ENDA WALSH



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THE UNIVERSITY OF BRITISH COLUMBIA

Faculty of Arts
Department of Theatre and Film

A Companion Guide to

THE CAUCASIAN CHALK CIRCLE

by **Bertolt Brecht**

Translated by **James and Tania Stern**
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Greetings from the Head

Welcome to our 2013 - 2014 season, which once again will be produced here in the Chan Centre's Telus Studio and in the Frederic Wood Theatre. This is the 50th season of shows in the "Freddy," which has been the training ground of generations of wonderful Canadian theatre artists.

Professor Stephen Heatley opens the season's offerings with his direction of Brecht's epic play, *The Caucasian Chalk Circle*. In the historic Frederic Wood Theatre we're thrilled to see our distinguished alumnus Eric Peterson return to that stage, performing in Annabel Soutar's *Seeds*, our presentation with PuSh International Performing Arts Festival. We also welcome MFA Directing/BFA Acting alumna Lois Anderson back to the Frederic Wood to direct Jon Jory's delightful adaptation of Jane Austin's *Pride and Prejudice*.

In the spring we stage the thesis productions of our two talented final-year MFA Directors: Kathleen Duborg will direct Checkhov's classic, *The Seagull*, in the Telus Studio and Ryan Gladstone directs Alfred Jarry's absurdist masterpiece, *Ubu Roi*, in the Frederic Wood.

We continue our close relationship with UBC Opera, which will present *Tales of Hoffman*, and *The Cunning Little Vixen* in the new "Old Auditorium" this season, as well as *The Florentine Straw Hat* in the Chan Sun concert hall. Our extra events include a staged reading of Sharon Pollock's *The Komagata Maru Incident* combined with Ajmer Rode's *kāmāgātā mārū* and Sukhwant Hundal and Sadhu Binning's *Samundari sher nāl takkar*, marking the 100-year anniversary of the Vancouver event upon which the plays are based. We also workshop two Commedia dell Arte works by Carlo Gozzi, directed by MFA alumnus Chris McGregor and present the work of our students in a series of one-acts.

Please join us for this terrific season at the Frederic Wood and Telus as well other presentations at our Dorothy Somerset Studio. We invite you to enjoy the creations of our guest artists, alumni, faculty, and students..

Robert Gardiner

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

Director's Notes

Many years ago in another lifetime, I had the good fortune to work with the text of *The Caucasian Chalk Circle* at an inspired and inspiring summer theatre school for teenagers. Those three weeks of exploration with my teaching colleagues and the brilliant students made me fall in love with Brecht and Brecht's theatrical ideas. I have been looking for an opportunity to engage with this play as a director ever since. Two other brief theatrical encounters solidified my interest in tackling this playwright's work. In the late 90s, Ute Birnbaum, a director who had worked with Brecht in Berlin in the 50s, was staging a production of *The Threepenny Opera* in Edmonton. She held a workshop for the local theatre community and someone asked for her take on the notorious *verfremdungseffekt* or "alienation effect" (so named in English in the 60s by the critic, John Willett, now more often referred to as "distancing"). This is an idea that seemed to have baffled theatre practitioners for decades. She looked a little puzzled by everyone's rapt interest in the question and said, simply, "Well, Brecht was interested in surprises". Hmmmm. When I first arrived at UBC, we had a guest visit us from the Berliner Ensemble, Holger Teschke. Over lunch one day, I asked him to comment on the density of Brecht's theoretical writings and why they seemed so difficult to cut through. (I had tried as a graduate student!) He laughed and said that Brecht wrote in such a confusing way to obfuscate his interest in socialism during times when this would have been dangerous in Germany. So, with two small interchanges, the complexity of Brecht's theories suddenly seemed manageable.

So, why *The Caucasian Chalk Circle* today? Two reasons - artistic and pragmatic. The disparity between those with money and those without that so interested Brecht in the mid 20th century is, again, front and centre in our consciousness. The Occupy Movement that dominated the news two years ago, the recent student protests in Quebec, the First Nations' Idle No More Movement - all are clear indications that things have gotten worse rather than better for the disenfranchised. The kind of civil disobedience that Brecht asks us to consider in *The Caucasian Chalk Circle* makes some sense today. Also, this play was chosen to feature the talents of the graduating class of our BFA in acting, so we were looking for an ensemble show that could support 10 women and 3 men. Brecht's encouragement to show the mechanics of theatrical production said to me that he would not disapprove of women playing men and men playing women. So here we are.

We are very fortunate to have a brand new score created for our production by my long-time friend and collaborator, Richard Link, and to have had him with us since the beginning of rehearsals to guide us musically. Brecht was a big fan of the theatricality of music and Richard's score is full of twists, turns and surprises. I am confident that Brecht would have approved.

Thanks for your support of Theatre at UBC.

Stephen Heatley

Director, *The Caucasian Chalk Circle*
Professor
Department of Theatre and Film
The University of British Columbia

Think About the Setting: The Caucasus

THE CAUCASUS AND CENTRAL ASIA



The play is set in the Caucasus, a region bridging Europe and Asia. The Caucasus features an expansive mountain range which extends from the Caspian Sea to the Black Sea and includes Mount Elbrus (15,510 feet), one of the highest mountains peaks in Europe. The northern side of the mountain range is bordered by Russia while the southern side of the mountain range runs along the borders of Azerbaijan, Georgia and Armenia.

The Caucasus is featured in both mythology and art. In Greek mythology, Prometheus was chained to the mountain peaks by Zeus as punishment for stealing fire. The Caucasus is also referenced by Shakespeare in *Richard II* and *Titus Andronicus* and by Shelley in *Prometheus Unbound*.

Historically, the region has experienced persistent political and cultural turbulence, resulting in an area that is both ethnically and linguistically diverse. *The Caucasian Chalk Circle* is set in the fictional country of Grusinia, a combination of modern-day Georgia and Azerbaijan.

References

- De Waal, Thomas. *The Caucasus: An Introduction*. Oxford; New York: Oxford University Press, 2010.
- Hunt, David, and Ebooks Corporation. *Legends of the Caucasus*. London: Saqi, 2012. Web. 10, September 2013.

Bertolt Brecht, *The Caucasian Chalk Circle*

What is justice? This is one of the oldest questions in Western cultural history. At least since Plato's *Republic*, people have debated what real justice could be and how we might recognize it if it occurred. In one of his most famous plays, *The Caucasian Chalk Circle*, Bertolt Brecht explores the question and, in a characteristically bittersweet statement, claims to have shown "a brief golden age/Almost an age of justice." He wrote the play in 1944, towards the end of his American exile. The play itself says that it is a retelling of a Chinese play, called "Circle of Chalk" from the 14th century by Li Xingdao. But it is also clearly a retelling of the story of the "Judgment of Solomon," from the Old Testament. Brecht weaves together sources from disparate cultures to create a tale about the flickering possibility of justice. The new production by Stephen Heatley attempts to capture the hope, sympathy, irony and range of Brecht's vision.

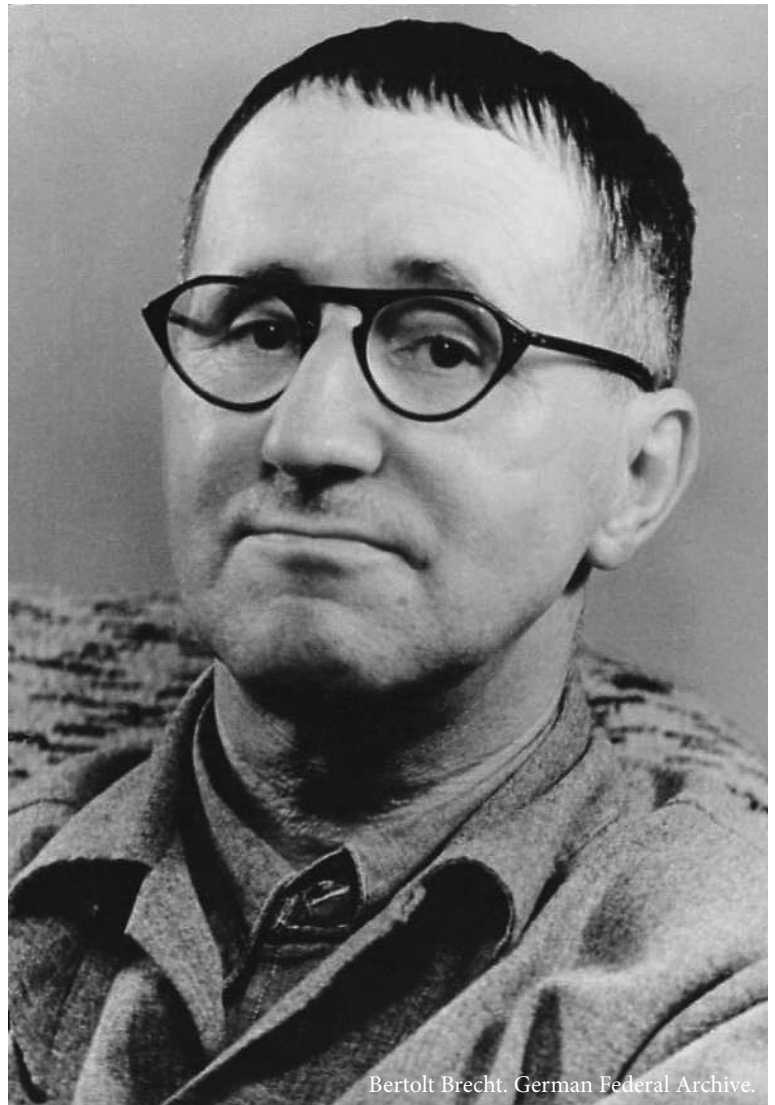
Of course Brecht never presents his arguments directly. Although traditional theatre tries to get the audience to identify with its characters emotionally, Brecht uses many ways to distance the audience and remind us that this is theatre, a performance, a show. One example is the use of a "Story Teller," someone who begins each scene and offers his comments throughout on the tale. At a pivotal moment in Scene 1, Grusha the kitchen maid takes pity on Michael, the noble child left behind by his parents and stays with him. The Story Teller comments: "Terrible is the seductive power of goodness!" These comments turn the play into more of a fable. Besides the Story Teller there are a chorus and many songs, and for this production there is an entire new score. The devices of Brecht's "epic theatre" become techniques for surprise and juxtaposition.

Grusha leaves the city with Michael and escapes to the mountains. Her journey is difficult. Ultimately she meets her former lover, Simon, but the two are powerless to stop the soldiers from taking the child away. Though she had raised him, Grusha must face a trial for stealing him. The second part of the play involves the story of the judge, Azdak. He is poor and drunk at first. Gradually he comes into power and must judge Grusha. Despite his corruptibility, Azdak makes a wise decision. For Brecht it is clear that justice occurs only by lucky chance. Our institutions cannot be relied on for anything but decisions based on power. Nevertheless, he derives an important message for the audience to consider. As the couples dance off and Azdak disappears, the Story Teller says: "Take note of what men of old concluded:/That what there is shall go to those who are good for it,/The children to the motherly, that they may prosper." For a brief moment, Brecht allows the possibility of a more rational organization of society to appear. As he wanted inscribed on his gravestone, "He made suggestions."

Dr. Steven Taubeneck

Department of German and Philosophy
University of British Columbia

Dr. Steven Taubeneck has been a faculty member in German and Philosophy at UBC since 1992. He has worked with several productions in the Theatre Department, and previously worked on Brecht's theatre as well. His teaching and research interests include German theatre, German cultural history, existentialism and continental philosophy since Hegel.



Bertolt Brecht. German Federal Archive.

Bertolt Brecht was a German playwright, director, poet and theorist. He is widely considered to be one of the most influential western theatre practitioners of the twentieth century. Brecht believed that theatre could be a space where audiences might recognize, analyze and critique social structures. His techniques encouraged an active and attentive audience who is aware of the fact they are watching a play.

Interview with Composer Richard Link

Bertolt Brecht: A Selected Biographical Timeline

1989	Born in Augsburg, Germany.
1908 - 1917	Attended Koniglich-Bayerisches Realgymnasium, a private high school where he composed his first play.
1917	Enrolled at Ludwig-Maximilian Universitat in Munich to study Medicine.
1919	Paula Banholzer gave birth to Brecht's first son, Frank.
1922	<i>Drums in the Night</i> premiered at Kammerspiele Theatre in Munich.
1922	Won the Klesit Prize, awarded to young writers.
1922	Married Marianna Zoff.
1923	In the Jungle of Cities was performed in Munich.
1924	Directed Edward II in Munich. Met Helene Weigel, who would become his second wife.
1928	<i>The Threepenny Opera</i> opened at Theater am Schiffbauerdamm in Berlin
1930	Worked with composer Kurt Weill on <i>The Rise and Fall of the City of Mahagonny</i> .
1933	Left Germany after the burning of Reichstag. Moved to Zurich with his family.
1939	Completed <i>Mother Courage and Her Children</i> . Moved to Denmark, then Sweden.
1941	Moved to California with his family. Completed <i>The Resistible Rise of Arturo Ui</i> , with Margarete Steffin.
1941	Completed <i>Schweyk In the Second World War</i> and <i>The Visions of Simone Machard</i> .
1944	Wrote <i>The Caucasian Chalk Circle</i> .
1945	James and Tania Stern and W.H. Auden completed the English version of <i>The Caucasian Chalk Circle</i> .
1947	Moved back to East Berlin. Published <i>A Short Organum for the Theatre</i> , a theoretical text.
1949	Founded the Berliner Ensemble.
1950	Became an Austrian citizen.
1953	Elected president of PEN, the worldwide association of writers.
1954	Directed <i>The Caucasian Chalk Circle</i> with the Berliner Ensemble.
1956	Died of a heart attack on August 14th.

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Gosden, Emma. *The Caucasian Chalk Circle Background Pack*. London: The Royal National Theatre Board, 2007. Web. 10 September, 2013.

Rouse, John. "Brecht, Bertolt." *The Oxford Encyclopedia of Theatre and Performance*. Oxford University Press, 2003. Oxford Reference. 2005. 12 Sep. 2013

Thomson, Peter, and Glendyr Sacks. *The Cambridge Companion to Brecht*. 2nd ed. Cambridge, UK; New York: Cambridge University Press, 2006.

How did you get involved in UBC's production of *The Caucasian Chalk Circle*?

Stephen Heatley mentioned he was directing *The Caucasian Chalk Circle* and I suggested that he use the score I wrote for a production 25 years ago. He thought this was an excellent idea and we began discussing the project.

This isn't the first time you've composed music for one of Brecht's plays. Previously, you've composed music for *Mother Courage* and *The Caucasian Chalk Circle*. Can you speak to the opportunities and challenges posed by composing for Brecht's work?

Each Brecht play presents a unique world view that needs to be expressed through the music. At the same time Brecht plays, similar to those of Shakespeare, present composers with an unlimited number of possibilities in regards to stylistic choices. The challenge is to create a score that expresses the vision of the director, serves the needs of the play, is appropriate for the skill level of the actors/musicians and is interesting musically. For past Brecht productions I have created scores that use a more 'traditional' German expressionistic sound (think Kurt Weill or Paul Dessau – two of Brecht's most famous collaborators) as well as more modern scores that incorporate contemporary styles of music.

Brecht famously said that music is what "made possible something which we had long since ceased to take for granted, named the 'poetic theatre.'" Can you speak to your artistic process for UBC's production of *The Caucasian Chalk Circle*?

Before I began composing, Stephen and I decided that the students would not only sing they would also provide their own accompaniment. We also decided that while the play calls for one 'singer' we wanted to create a vocal ensemble. (The singing in our production is split between all of the students and I have used as many different vocal combinations as possible.) I therefore needed to compose music that was appropriate for their skill level and that utilized all of their musical talents. To do this I met with the students in April.

I also wanted to write a score that was musically accessible to the students. Whereas many Brecht productions use music that imitates the German expressionistic sound that was popular during Brecht's life, I wanted to create a score that reflected the eclectic sound world of the students. Thus the score is stylistically very diverse and filled with the sounds of brass, ukuleles, guitars, piano and percussion. (Though I can't be certain I feel that Brecht would have approved of this very utilitarian approach to the music.)

Each scene of the play has a very distinct feel and purpose. This inspired me to create sound worlds (style, harmonic and melodic language) that reflect the unique nature of each scene.

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by **Bertolt Brecht**

Translated by **James and Tania Stern**

with **W.H. Auden**

Original Music by **Richard Link**

Directed by **Stephen Heatley** *Musical Direction* **Richard Link**

Set Design **Molly Lai** *Lighting Design* **Scott Zechner** *Costume Design* **Laura Fukumoto**

CAST

Morgan Churla

Adjutant, Peasant Woman, Monk and others

Lara Deglan

Azdak and others

Mercedes de la Zerda

Prince Kazbeki, the Innkeeper and others

Sarah Harrison

Governor, Grandpa, Shauva and others

Luke Johnson

Simon Chachava, Irakli the Bandit and others

Daniel Meron

First Doctor, Lavrenti, First Lawyer and others

Kat McLaughlin

Second Doctor, Yussup, Second Lawyer and others

Nick Preston

Second Doctor, Yussup, Second Lawyer and others

Sarah Roa

Grusha Vachnadze

Nicole Sekiya

Natella Abashvilli, Bizergan Kazbeki, Granny and others

Bethany Stanley

Nurse, Young Traveller, Mother-in-Law and others

Naomi Vogt

Corporal, Stroke Victim, Young Michael and others.

Natasha Zacher

Rider, Aniko and others

MUSICIANS

Nick Preston, Natasha Zacher, Morgan Churla

Piano

Daniel Meron

Trombone

Lara Deglan, Sarah Roa

Trumpets

Nick Preston, Nicole Sekiya, Lara Deglan

Ukelele

Luke Johnson, Morgan Churla,

Mercedes de la Zerda

Guitar

The Ensemble

Percussion

PRODUCTION

Sarah Melo

Stage Manager

Curtis Li, Hibiki Morishita

Assistant Stage Managers

Matthew Willis

Dramaturge

Mert Alatan

Lighting Operator

Kaylin Good

Props Head

Jeffery Tittiger

Head Dresser

Rachel Wong

Stage Crew

Gavan Cheema, Alix Miller, Li Zhou

Dressers/Makeup Crew

Lauren Stewart

Lighting Design Assistant

Jim Fergusson

Production Technical Director

Keith Smith

Head Carpenter

Jim Fergusson, Keith Smith

Set Construction

Eric Chad

Head Electrician

Lorraine West

Scenic Artist

Eric Chad, Molly Lai, Li Zhou
Scenic Painters

Lynn Burton
Props Department

Rebecca Burks, Austin Wang
Props Builders

Jodi Jacyck
Costumes Department

Stephanie Kong, Chanel McCartney, Shelby Page
Costume Builders

Jill Wyness
Makeup and Hair Consultant

FACULTY ADVISORS

Marijka Asbeek Brusse
Stage Management Advisor

Brad Powers
Technical Production Advisor

Robert Gardiner
Set and Lighting Design Advisor

Jacqueline Firkins
Costume Design Advisor

Gayle Murphy
Vocal Coach

Cathy Burnett
Movement Coach

THEATRE at UBC STAFF and ADMINISTRATION

Robert Gardiner
Acting Department Head

Gerald Vanderwoude
Administrator

Jay Henrickson
Manager, Technical Production

Jim Fergusson, Keith Smith
Scenery and Lighting Specialists

Lynn Burton
Props Supervisor

Jodi Jacyck
Costumes Supervisor

Ian Patton
Manager, Communication and Audience Services

Deb Pickman
Manager, Marketing and Communications

Karen Wong
Theatre and Film Studies Graduate Secretary

Zanna Downes
Theatre and Film Production Graduate Secretary

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Theatre at UBC Box Office

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Custodial Services

Linda Fenton Malloy
Department and Production Websites

Kelsey Blair
Companion Guide Editor

Tim Matheson
Advance Publicity, Poster and Cover Photography

Nancii Bernard
Production Photography

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Stella Yusupova
Sessional Lecturer, Russian
UBC Department of Central, Eastern,
and Northern European Studies

Andrei Kovski

UBC Opera Ensemble

*The performance is approximately 3 hours
long with one 15 minute intermission.*

*Patrons should be aware that a
STROBE EFFECT will be used during
the performance.*

*Please turn off all cell phones
and other electronics.*

*Photography, video or audio recording
of the performance is prohibited.*

Thank you.

Company Biographies



Morgan Churla – *Adjutant, Peasant Woman, Monk and others.* Morgan is thrilled to kick off her final year of the BFA Acting Program at UBC. You might have seen her last year in *Rhinoceros* and *Hamletmachine* at UBC. Other credits include: *Dracula, Suessical*, and *High School Musical* at Keyano Theater. This summer, she studied with the company, Familie Floez, in Italy. She is very excited to be back working with Stephen, her faculty, and ensemble. Thank-you to my family, friends, and Rue.



Mercedes de la Zerda – *Prince Kazbeki, the Innkeeper and others.* Mercedes is currently in her final year of the UBC BFA. Previous 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*, Sonya in *The Russian Play* and the Actress in *Blood Relations*. Get her latest news on twitter: @Mercedesdlz



Sarah Harrison – *Governor, Grandpa, Shauva and others.* After a summer of adventure, including a wonderful experience attending the Canadian National Voice Intensive, I am excited to dive into the final year of my BFA in Acting by returning to the Telus Studio in *The Caucasian Chalk Circle*. A big thank you to the entire creative team for bringing this delightfully wild show to its feet. Love to my family, blood or otherwise, and thanks to you for supporting theatre in this city!



Luke Johnson – *Simon Chachava, Irakli the Bandit and others.* Luke is in his final year of the UBC BFA Acting Program and is elated to kick off the performance year with such an insurrectionist play. He hopes that theatre intended to spark change will also be enjoyed by you, dear reader. Many thanks to crew, cast, directors and of course the audience.



Richard Link – *Composer/ Musical Director.* Richard has written the score for over 20 musicals and the music/sound design for over 60 plays. His songs and choral works have been performed in cabaret venues and concert halls around the world. As a performer, Richard has appeared in such venues as the Sydney Opera House, the Place des Arts in Montreal and London's Royal Festival Hall. Last summer, he and Stephen Heatley toured Western Canada with their cabaret *Two Blondes With a Passion Do Death in Venice*. Richard currently lives in London, England where he lectures in Musical Theatre at the London College of Music.



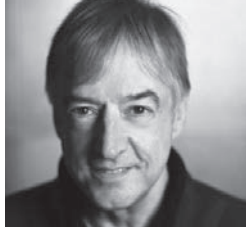
Sarah Melo – *Stage Manager.* It's my last year of the BFA Design and Production Program, and Stage Managing a production this good was always *The Dream*, so thanks everyone! Now I'm dreamless...perhaps designing for Theatre at UBC's *Ubu Roi* will provide me solace? Other dreamy credits include *Glendale* (UsRats Theatre) and UBC's *Brave New Play Rites Festival*. I owe it all to my cat—maybe my suspiciously patient family, and the choice humans I've befriended here too. BH4L. www.sarahasmelo.com



Lara Deglan – *Azdek and others.* Lara is in her final year of UBC's Acting Program. Recent credits include: *Beggar's Opera* (7Tyrants), *Rhinoceros* (UBC), *Cabaret Sauvignon* (Heeyaya Collective), *Spoils of Troy* (UBC), *Imagine* (UBC), *Hot 1 Baltimore* (UBC), *Twelfth Night* (Douglas College), *Rimers of Eldritch* (Douglas College). Lara is grateful for the continual support she has received throughout her acting journey and would like to give special thanks to the cast, crew, and audience for being an imperative part of this remarkable spectacle.



Laura Fukumoto – *Costume Designer.* Laura is currently in her final semester of BFA Production & Design at UBC. Previous credits include costume design for *Knives in Hens* and *Spoils of Troy* (Theatre at UBC) and most recently, wardrobe maintenance on *Dream Girls* and *Avenue Q* (Arts Club). Future projects include the web series *Blank Verse* (Niknok Media) and the great unknown of *The Real World*. Special thanks to Jodi Jacyk and Stephanie Kong for being costume champions.



Stephen Heatley – *Director.* Director Stephen Heatley has worked in professional theatre for over 40 years. During his 12 years as Artistic Director of Theatre Network in Edmonton, he directed over 30 world premieres. He also directed outdoor productions of Shakespeare for the Free Will Players from 1991-1995. Before arriving at UBC in 1999, he spent five years as Associate Artistic Director of the Citadel Theatre where he ran the Theatre School and directed in each of the theatre's performance spaces. Stephen is a recent recipient of the Dorothy Somerset Award for Development in the Performing Arts.



Molly Lai – *Set Designer.* Molly is in the final year of her BFA in English Literature and Theatre Production and Design at UBC. Previous set design credits include Tina Tina Tininga Production's *Wolf at the Door*, Theatre at UBC's *Hamletmachine*, and the *Sorrows of Young Werther*. Thanks to cast and crew for making this a great send-off show.



Kat McLaughlin – *Cook, Elderly Traveller, Fugitive, Ludovica and others.* Kat would like to thank her amazing director, her fellow San Franciscan musical director, her cast, her crew, her fellow BFAs and her mother for all their love and constant support. And a thank you to the audience for watching us act and sing our hearts out. She hopes you enjoy it.



Daniel Meron – *First Doctor, Lavrenti, First Lawyer and others.* Daniel is in his final year of the BFA Acting Program, and is thrilled to be performing in the Telus Studio again. Previous roles include *Old Gent in Rhinoceros* (UBC) and *Kostya in The Russian Play* (UBC). He would like to thank his class for their dedication and inspiration, as well as the crew for their hard work. A special thank you to his family for their ongoing support, Richard Link for his musical guidance, and Stephen Heatley for his extraordinary direction.



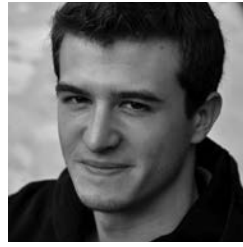
Nick Preston – *Second Doctor, Yussup, Second Lawyer and others.* Nick hails from Vancouver Island, but upon coming to UBC fell in love with Vancouver and is excited to get his career started in this amazing city. Recent credits include *We Are Three Sisters* (United Players), and Theatre at UBC productions of *Hamletmachine* (Hamlet), *Rhinoceros*, *Knives in Hens* and *Spoils of Troy*. After working on Heiner Müller, Brecht sure seems straightforward! Nick is forever grateful for Stephen, Richard, and of course, his mom.



Nicole Yukiko Sekiya – *Natella Abashvili, Bizergan Kazbeki, Granny and others.* Nicole is thrilled to be kicking off her final year of the Acting BFA here at UBC with such a fun show! She is a graduate of Mount Royal University in her hometown Calgary, AB where she earned a diploma in Theatre Performance. Previous credits with Theatre UBC include: *Hamletmachine*, *Rhinoceros*, *Spoils of Troy*, and *The Hot L Baltimore*. Thank you for supporting Theatre at UBC!



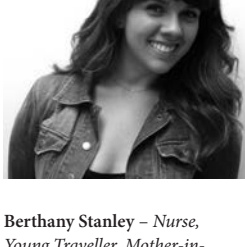
Naomi Vogt – *Corporal, Stroke Victim, Young Michael and others.* Naomi is very happy to set off on the final year of her degree with her brilliant classmates/castmates, lunatics all. Recent theatre credits include: *Feast Days* (Wrecked Collective), *Blood Relations* (UBC) *Rhinoceros* (UBC), *The Spoils of Troy* (UBC), *Georama* (Windsor Theatre), *Much Ado About Nothing* (Festival by the Marsh), and *Spring Awakening* (Delinquent Theatre). Huge thanks to director/wrangler Stephen, resident rock-sensation Richard, family, friends, and mentors!



Scott Zechner – *Lighting Designer.* Scott is embarking on his final year in the BFA Design and Production Program, and he is excited to kick it off in the Telus working with director Stephen Heatley and this fantastic group of actors and designers. Recent design credits include lights for *Knives in Hens*, *The Russian Play* (Theatre at UBC) and *Assassins* (Pipedream), as well as the UBC V-Day 2013 shows and doing sound for both *The Duchess* and *Blood Relations* (Theatre at UBC).



Sarah Roa - *Grusha Vachnadze.* Sarah is in her final year of the BFA Acting Program at UBC. You may have seen her in Theatre at UBC productions *Hamletmachine*, *Rhinoceros*, *Cabernet Sauvignon*, or *Spoils of Troy*. Her past credits include Viola/Cesario in *Twelfth Night* and Eva Jackson in *The Rimers of Eldritch*. Sarah is thrilled to be opening the UBC theatre season with this wonderful production and thanks those who inspire her every day. You are all beautiful human beings.



Berthany Stanley – *Nurse, Young Traveller, Mother-in-Law and others.* Bethany is in her final year of the UBC BFA Acting Program. She is extremely grateful for such a well-rounded cast. Many thanks, of course, to Stephen and Richard for the direction that has brought this production full circle. Previous credits include: *Hot L Baltimore*, *Secrets*, *Imagine*, *Spoils of Troy*, *Knives and Hens*, *Rhinoceros* (Theatre at UBC), a year with UBC Improv, and *Beggar's Opera* (Seven Tyrants).



Natasha Zacher – *Rider, Aniko and others.* Natasha is a Calgarian transplant quickly falling more and more in love with the West Coast, and is in her final year of UBC's BFA Acting Program. Recent credits include *Munsch Ado About Nothing* (Beach House Theatre) and *Rhinoceros* (UBC). She would like to thank her mom and Elliott for their frequent visits over the Rockies, her friends for putting up with her busy schedule, and you for supporting this beautiful acting ensemble!

SEVEN

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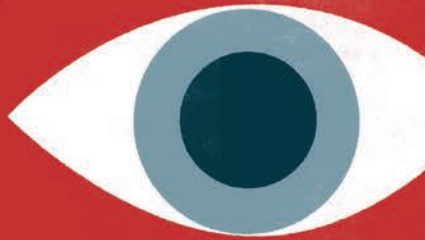
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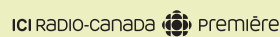


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